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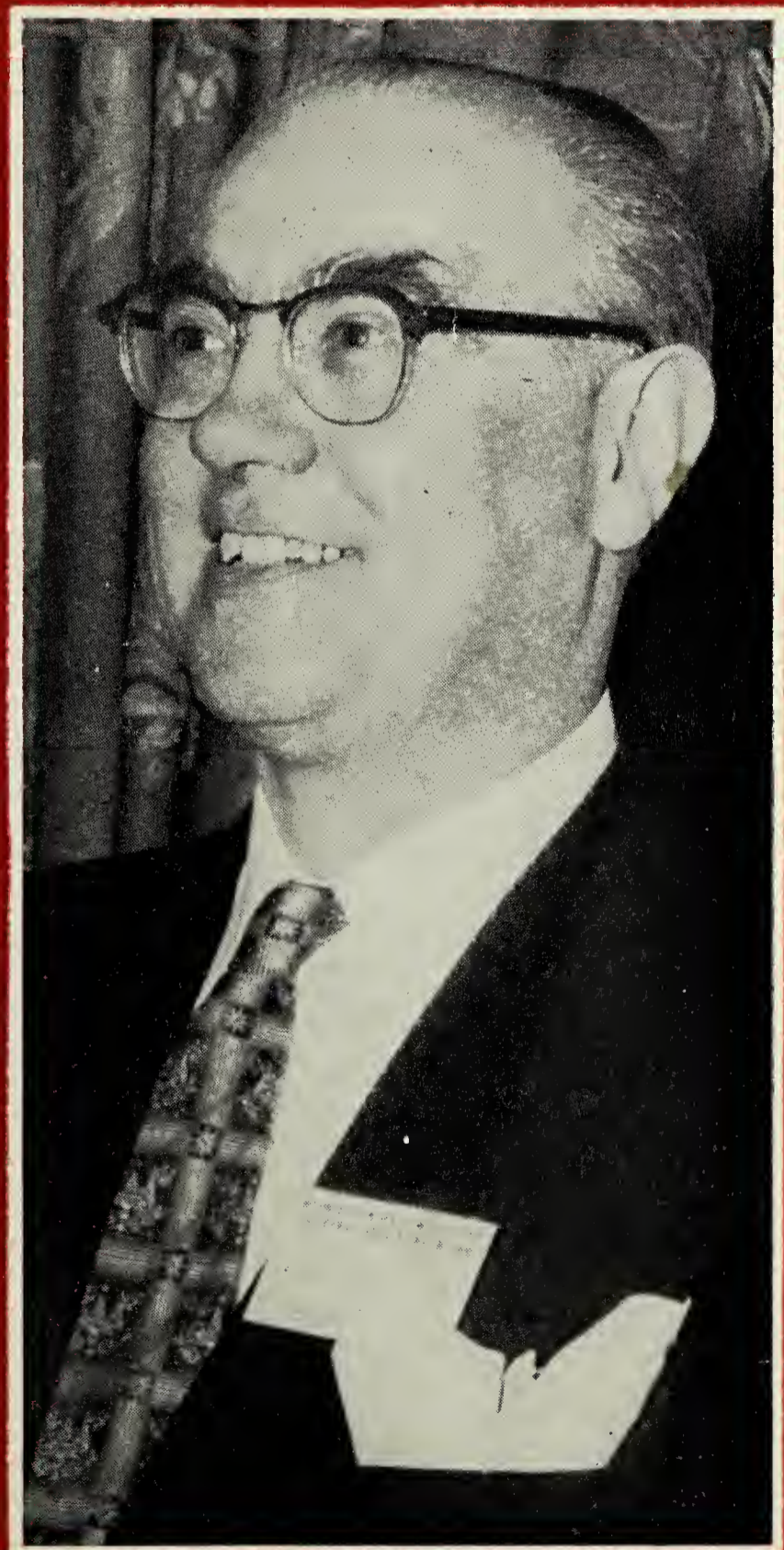
# EXHIBITOR

**MAY 2, 1956**

VOLUME 56

NUMBER 1

IN TWO SECTIONS • THIS IS SECTION ONE



## **Johnston Hails Increased Output**

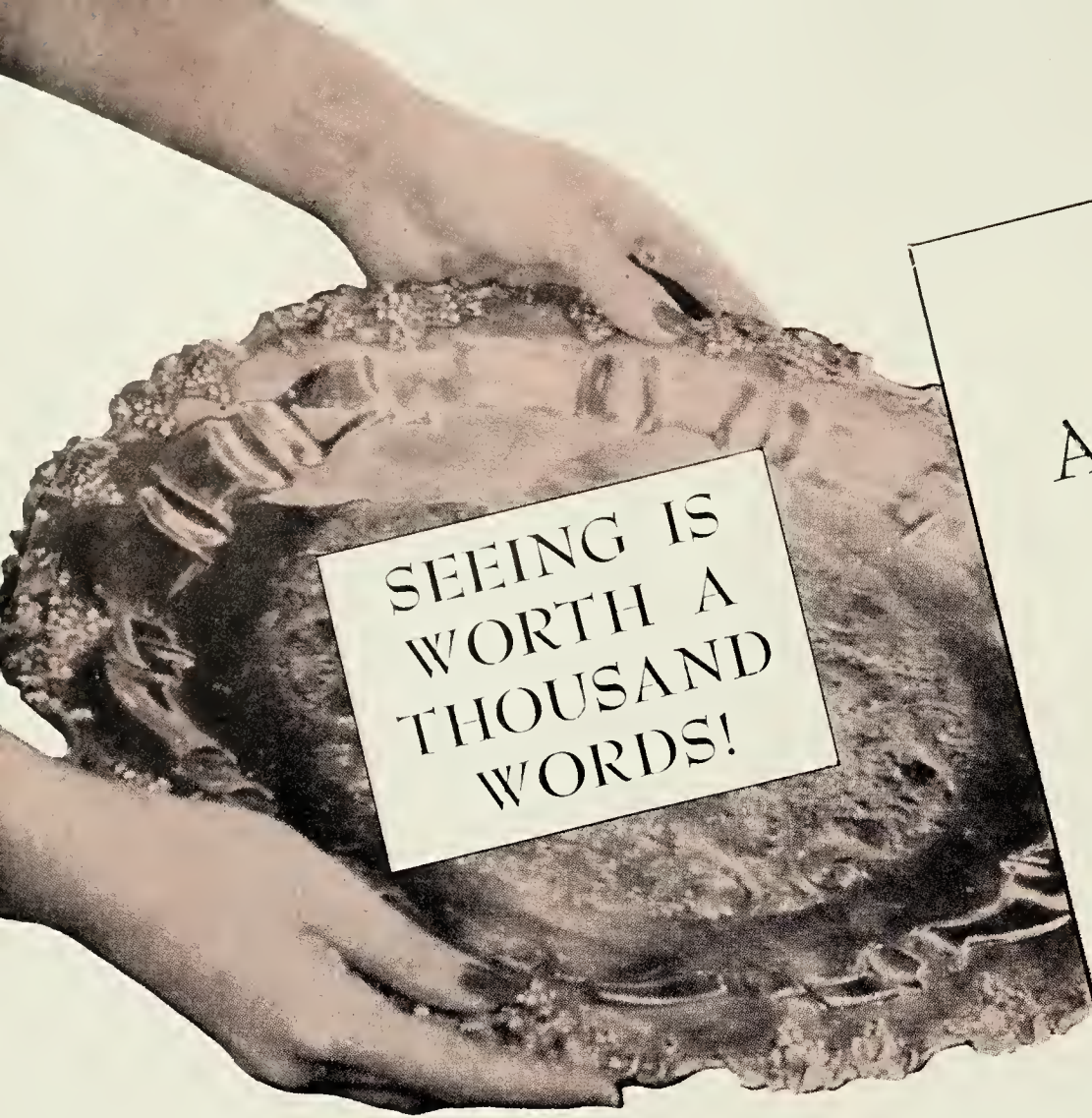
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## **"Is The Blame On MGM?"**

(editorial)

**AND FEATURING: EXTRA PROFITS**

← Albert Sindlinger, industry research analyst, has been assisting in federal tax reduction efforts and addressed the Washington area exhibitors recently.



You are cordially invited to attend  
A THEATRE PREVIEW  
of M-G-M's new triumph

# "The Catered Affair"

In Exchange cities from April 30th to May 4th (inclusive). There will be no projection room screenings. If your invitation gets lost, come anyway.

When we showed "THE CATERED AFFAIR" in a New York neighborhood theatre exhibitors said: "If only showmen throughout the nation could be here to witness the electrifying response!" The audience applauded, cried, laughed and just plain loved it. The Film Research Surveys poll equalled famed "Blackboard Jungle." That's why we're showing it in Exchange cities nationwide. Seeing is believing. Circuit heads, bring your Managers. Local press and opinion makers will be there too.

One of the many Big Ones from  
M-G-M, The Hottest Company!

Starring **BETTE DAVIS**  
**ERNEST BORGNINE**  
**DEBBIE REYNOLDS**  
**BARRY FITZGERALD**

Screen Play by GORE VIDAL • From A Play by PADDY CHAYEFSKY  
Directed by RICHARD BROOKS • Produced by SAM ZIMBALIST

(Available in Perspecta Stereophonic or 1-Channel Sound)



Triumphant



Star of "Marty"



Her Greatest



His Funniest





## IS THE BLAME ON MGM?

IT IS UNFORTUNATE, but true, that in this business of ours there seems to be a greater regard for today's buck-in-the-bank, than any fear or consideration for tomorrow's headaches. Faced with a bad practice, or with a false principle, however contrary to the future best interests and economic well being of the individual theatre, or of the whole theatre business, the eventual decision is usually based on the shortsighted grab for a quick profit, however small, and the devil take the hindmost! That such a grab sets up a chain reaction, or establishes a precedent that will unquestionably be used back on the grabber, is shrugged off as unimportant. But this won't diminish the screams of anguish and of indignation when they are used back on the grabber.

A case in point is the current bulletin of April 16 to Allied members, from board chairman and general counsel Abram F. Myers. A sample is as follows:

*"Metro's tactics in marketing 'GUYS AND DOLLS' came as a shock to exhibitors everywhere. That company has regularly won the popularity polls taken in the film clinics and its standing as the 'friendly company' seemed to be established. Even though Metro as the distributor is responsible for the tactics employed, many exhibitors were inclined to think Sam Goldwyn was the real villain in the piece and that Metro would use its customary civilized methods with respect to other productions.*

*"However, Metro seems to have turned over a new leaf, a poison ivy one, for a survey made in 12 Allied territories indicates that the company is as anxious to prevent the snubruns and small towns from playing 'I'LL CRY TOMORROW' as it is to deny them 'GUYS AND DOLLS.' The board of directors of Allied of Western Pennsylvania reports that out of town theatres which were formerly sold on a scale starting at 25 per cent are now told they must pay 50 per cent and double their normal playing time. Sub-runs which were formerly sold on a scale starting at 25 per cent must pay from 40 per cent to 50 per cent of their gross receipts, and some must double, and all must extend their playing time."*

So, let's sensibly evaluate what happened.

In the same old way he has been doing it every two or three years, Sam Goldwyn pops up with his flashily dressed and specially publicized "GUYS AND DOLLS." Just like always, according to Sam, it's the rootiest, tootiest, biggest, best, and most must-see picture of all time; and the public has been penetrated, conditioned

and brain washed, so it will pay nearly double the regular admission price to see it. And, just like always, a liberal quantity of theatremen are hypnotized by Sam's "pitch" into sacrificing their patron good will by raising their prices, and into handing the major share of the increase over to Sam.

Most of this routine of Sam's is pretty old stuff. The liberal quantity of theatremen seems to be great enough to show Sam a nice profit, and because some are the same ones time after time, it almost looks as if they enjoy the treatment they get. They even seem to grin sheepishly when Sam clobbers them with his bewhiskered press "bladder" about fewer and better pictures in fewer theatres. They are so hypnotized that they don't care when Sam writes off thousands of theatres that he doesn't own, and provides generous anti-industry copy guaranteed to affect the credit of even such acceptable customers of his as remain. About the only new thing this time was that Sam's press "bladder" was used in Tokyo.

But there was *another* thing new! For "GUYS AND DOLLS" Sam had obtained physical distribution through MGM, a company with a well rooted reputation for fairness, reliability, and a real regard for its customers and for its clean sales methods. MGM needed the revenue, and Sam needed MGM. But, back of the considerate, well grounded MGM salesman, who had served his customers for years and who expected to serve them regularly for many years to come, were the contract accepting "specialists" of Sam Goldwyn, setting the prices and acting "like always"!

And for Sam Goldwyn's "GUYS AND DOLLS," just one picture in two or three years, theatremen paid prices, and signed percentage deals, that they had never given to MGM, a guaranteed supply source year-in and year-out and their proven friend of long standing.

Watching this happen, what must have been the reaction of the MGM salesman?

Well, complete with the increased admission prices, and mainly because of them, "GUYS AND DOLLS" played to a lot of dollars. No better than several other pictures playing around at the same time, however, and no better than a current regular MGM release called "I'LL CRY TOMORROW."

What would you do if you were an MGM salesman? By every boxoffice yardstick, if you can do the gross you

(Continued on page 6)

# 20<sup>TH</sup> IS BUSTIN' OUT



You'll find out why  
Mamie Stover had to  
leave San Francisco!



A masterpiece of  
suspense and  
deduction!

JANE RUSSELL · RICHARD EGAN

## *The Revolt of* **MAMIE STOVER**

COLOR by DE LUXE

**CINEMASCOPE**<sup>®</sup>

co-starring JOAN LESLIE

with AGNES MOOREHEAD

MICHAEL PATE

Produced by BUDDY ADLER · Directed by RAOUL WALSH · Screenplay by SYDNEY BOEHM

Based on the Novel by William Bradford Huie

VAN JOHNSON · VERA MILES

## **23 Paces to** **Baker Street**

COLOR by DE LUXE

**CINEMASCOPE**<sup>®</sup>

also starring

**CECIL PARKER**

Produced by HENRY EPHRON  
Directed by HENRY HATHAWAY

Screenplay by NIGEL BALCHIN  
Based on a Novel by Philip MacDonald

# L OVER IN JUNE!



The spectacular story  
of D-Day... and a  
searing romance!

In the tradition of  
Wyatt Earp, Billy the Kid,  
Bat Masterson, Jesse James!

ROBERT VIRGINIA JEFFREY  
RYAN · MAYO · HUNTER

## THE PROUD ONES

COLOR by DE LUXE

CINEMASCOPE®

also starring ROBERT MIDDLETON

with WALTER BRENNAN

RODOLFO ACOSTA · ARTHUR O'CONNELL

Produced by ROBERT L. JACKS

Directed by ROBERT D. WEBB

Screenplay by EDMUND NORTH and JOSEPH PETRACCA

From the Novel by Verne Athanas

ROBERT RICHARD DANA EDMOND  
TAYLOR · TODD · WYNTER · O'BRIEN



## THE SIXTH OF JUNE

COLOR by DE LUXE

CINEMASCOPE®

with JOHN WILLIAMS

Produced by CHARLES BRACKETT

Directed by HENRY KOSTER

Screenplay by IVAN MOFFAT and HARRY BROWN

Based on the Novel by Lionel Shapiro

**Editorial** (Continued from page 3)

are entitled to the dollars. Are you supposed to let some single-shot tyro come in and get rentals that you don't get as the proud representation of a proud company?

No, It doesn't seem to us as though the blame is on MGM. The real culprits are those who pay single-shot producers—here today with a brass band and hit the road tomorrow, in "earny" fashion—even as good a deal as their regular and secure sources of supply. *Never* should they be paid a better.

**RUEFUL GRIN OF THE WEEK**

WE HAVE ALL HEARD of droll predicaments resulting from guys who just happened to be interested spectators at a raid or brawl, but were grabbed by the cops when the paddy-wagon came.

Steve Broidy, president of Allied Artists, said recently at a press conference that his firm was spending large sums of money for legal fees because of mistaken identity in theatre anti-trust actions. It seems that since A. A. joined the M. P. A. recently, theatre lawyers have been

So it would seem that Mr. Myers' bulletin is written at the wrong time and points up the wrong transgressor. When the Sam Goldwyn demands for "GUYS AND DOLLS" were first announced, the Allied membership and every other theatreman who intends to stay in theatre business, should have resisted and vowed never to pay them. The Goldwyn "specialists" are adept at pitting one competitor against another and pressuring "a deal."

But it is hard to pit the word "NO!"

including them with the other former members, and making them defendants, even though A. A. neither did anything to the particular theatreman, nor knows what the suits are all about. But to get A. A. cleared it is necessary to make a court appearance, and this costs legal fees.

Just to pun: This could be called paying for alterations on somebody else's suit!

**Jay Emanuel**

# Letters . . .

UNSOLICITED \* The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

**From MILFORD, CONN.**

Your editorial of April 4 ("NOSE THUMBING THAT HURTS!") impressed me greatly. Since the birth of TV this is the first editorial that I can remember reading in any trade paper that actually favors the theatre. Congratulations on your keen sense of truthfulness.

I am sure that every exhibitor is in accord with your views about Hollywood's action in permitting screen "personalities" to compete on TV during peak theatre hours. This practice has hurt the business of every theatre in the country, and if something isn't done to stop the feeding of top star "vitamins" to a free competitor, even more disastrous results will be produced. In many cases, exactly the same star is appearing simultaneously on our screens and on free TV.

We theatremen depend on you, and on men like you, to keep punching at such bad practices before it is too late. I am sure every theatreman will be eternally grateful to you.

ROBERT ELLIANO  
Colonial Theatre

EDITOR'S NOTE: It is always nice to hear from someone who agrees with our views. Please feel equally free to disagree! We do our best, as we see it! We don't know how the "personalities" can be controlled, except by clauses in contracts.

**From ROSEBORO, N. C.**

I have been subscribing to MOTION PICTURE EXHIBITOR for almost 10 years, and what I like most about it is the way it hits the spot that should be hit. It never overlooks a situation that needs airing.

Personally, I would pay the price of MOTION PICTURE EXHIBITOR just to get the Yellow CHECK-UP, or to read the editorial views.

JOHNNY KIME  
J. M. Kime Theatres

EDITOR'S NOTE: Thanks, Johnny! You've given us a new usable phrase with that: "It hits the spot that should be hit!" Whether in reader services or in editorial thinking, that could summarize our publishing policies.

**From HARRISONBURG, VA.**

I have a complaint to register with you on your current LAUREL AWARDS questionnaire. One of the finest young actors to come along in years, James Dean, is eliminated entirely. WHY? He was one of the top grossers, and, even though now dead, he should have been listed.

The public as a whole voted overwhelmingly for this young actor in the recent Audience Awards, and a majority of my patrons were very upset with the outcome of the Academy Awards. They were really hurt when this young man was not recognized.

I have had a number of patrons state that this year's Academy Awards were the worst ever. Many thought that both James Dean and Frank Sinatra gave better performances than did the winner. They all agreed that Anna Magnani was tops. And more than 50 per cent of my patrons thought that "MR. ROBERTS" was the best picture of the year. They thought "MARTY" was good, but not the best. In fact I had one couple and their teen-age youngsters who named off five other pictures, headed by "MR. ROBERTS" that they thought were far better, and these people are customers for nearly every change of show.

Another thing that this industry needs is a united front. Either all together in COMPO, or in some other organization. This fighting between factions has cost the industry greatly, and what has it gained? Nothing but more trouble and more litigation. Rushing to the courts with our problems will never solve them. I have met many of the people in the industry, big and small, and I think that we have enough good level-headed brains in both production-distribution and exhibition, without getting outside and muddled help in the courts, whether local or Federal.

I like this business for a number of reasons, but the paramount one is because we give the public a type of relaxation and entertainment that they cannot find elsewhere, so why doesn't the entire field of motion picture entertainment get together and do the job cut out for them. Give the patrons the very best entertainment possible in the finest surroundings that can be arranged.

ED PURCELL  
Virginia Theatre

EDITOR'S NOTE: You aren't alone in your views on the Academy Awards. The Academy membership has apparently gone "egg head." And your other views on industry solidarity are spoken like a "man of good will." Maybe if we can assemble enough like you, we'll prove something.

# BROADWAY GROSSES

(As of this Monday)

## Openings Boost Business

NEW YORK—This week-end the Roxy, Radio City Music Hall, Mayfair, Loew's State, and Criterion, most with new product, came near reaching their 1955 average business, according to figures compiled from previous reports.

The breakdown was as follows:

"The Birds And The Bees" (Paramount). Paramount (\$45,300)\*—The first week was heading toward \$30,000.

"The Man In The Gray Flannel Suit" (20th - Fox). Roxy (\$40,000)—Friday through Sunday resulted in \$42,742, and \$78,000 was anticipated for the third week. Ice show on stage.

"The Swan" (MGM). Radio City Music Hall (\$144,300)—Thursday through Sunday accounted for \$104,000, and the opening week should hit \$165,000. Usual stage show.

"The Conqueror" (RKO). Criterion (\$25,800)—5th week looked toward \$25,000.

"Alexander The Great" (UA). Capitol (\$49,800)—Fifth week dropped to \$29,000.

"The Creature Walks Among Us" (U-I). Globe (\$14,800)—Opening session saw \$10,000.

"Jubal" (Columbia). Mayfair (\$15,600)—Opening hits good \$22,000.

"Meet Me In Las Vegas" (MGM). Astor (\$29,000)—Seventh week was off to \$13,500.

"The Man Who Never Was" (20th-Fox). Victoria (\$20,400)—The fourth week dropped to \$8,700.

"Godzilla, King Of The Monsters" (Embassy). Loew's State (\$28,700)—Opened good at \$35,000.

\*Figures in parentheses represent the average 1955 weekly gross based on MOTION PICTURE EXHIBITOR reports.

## SMPTTE Convenes

NEW YORK—More than 1,000 motion picture and television technicians and engineers were expected to attend the 79th semiannual convention of the Society of Motion Picture and Television Engineers which opened this week at the Statler. Television will play an important part in this meeting with half of the 20 technical sessions devoted exclusively to TV subjects.

New developments in motion picture and television equipment, designed to improve quality, yet reduce costs, will be featured in more than 35 exhibits in the Penn Top area of the Statler. Among the equipment to be exhibited to the trade for the first time will be a 16mm. projector with interchangeable optical and magnetic sound mechanisms and separate magnetic sound units for recording and playback on sprocketed tape. Another versatile development to be exhibited is a combination 16mm.-35mm. process camera for use in animation and optical printer work.

## Hoffman Heads Va. MPTA

WASHINGTON—Seymour Hoffman was re-elected president, Virginia Motion Picture Theatre Association, last fortnight at the meeting held here. All other officers and directors also were returned to office, as is the practice in the organization. Robert Johnson was added to the board of directors.



New York's Times Square recently became "Asthma Square" in a ceremony inaugurating the "Attack On Asthma" Week drive sponsored by the Jewish National Home for Asthmatic Children at Denver. Participating in the opening of the campaign are United Artists vice-president Max E. Youngstein, national chairman of the drive; Myrna Loy, starred in UA's forthcoming "The Ambassador's Daughter," and Paul Gamber, a former patient at the Home.

# NEW YORK By Mel Konecoff

NORMAN KRASNA, producer, writer, and director of the UA comedy, "The Ambassador's Daughter," sat across the breakfast table and made with some observations that went like this:



KONECOFF

People who attack officials who administer the Production Code are jerks for these officials are the best friends the industry has, and were it not for the Code, we'd have a variety of pressure and censorship from a million and one sources. . . . As for those who would have the rules modernized, this is something else again and should and probably will be done. . . . He paid tribute to the French craftsmen who worked on his film although they were a little puzzled as to why you can't show a scene with naked women in a French night club on American screens. That scene will be retained only for continent showing.

Another thing that seemed foolish to them was not allowing a double bed to be occupied by two people at the same time of opposite sexes. . . . Said he, comedies are the toughest things in the world to make successfully, and many Hollywood toppers have sworn off as a result. . . . His film was made in France because the story called for it to be made there, which is why a film should be made on location. . . . The actual cost of producing "Daughter" in France was \$1,250,000, and an impartial expert estimated it would have cost three millions to make here. UA financed it and will probably release in August. . . . His next will be another romantic comedy, "Kind Sir," a stage work he wrote. This will go

(Continued on page 23)

# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

Loew's stockholders told earnings are below last year but improving compared to previous quarter (page 15).

## Distribution

20th-Fox reports an increase in foreign market earnings (page 9).

Mort Blumenstock resigns as Warners' advertising and publicity vice-president (page 9).

Plans for U-I global sales meet promise busy week for foreign representatives (page 15).

## Financial

AB-PT quarterly net increases over 1955 figure (page 10).

## International

Fewer hit pictures hurt Famous Players circuit income; war between Bingo and theatres flairs in Winnipeg (page 14).

## Legislative

Toll-TV proponents and opponents clash before Congress (pages 9 and 10).

## Mel Konecoff

Producer Norman Krasna discusses industry affairs at home and abroad and his new UA feature, "The Ambassador's Daughter"; a reporter wanders the White Way in search of metropolitan tidbits (page 7).

## Organizations

More than 1,000 technicians attend SMPTE convention (page 7).

Eric Johnston reports on affairs of MPPA and MPEA, hailing increased top product (page 8).

## Production

C. V. Whitney Pictures, Inc., acquires new feature properties (page 10).

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# Johnston Hails Increased Output Of Films

## MPAA President Credits Films With Creating Demands For New Theatres And Equipment In All Parts Of The World

NEW YORK—A greater output of top quality motion pictures by Hollywood in 1956 is seen by Eric Johnston, president, Motion Picture Association of America, in an annual report published last week.

"There has been within my memory no year in which the new product promised so much for theatregoers and for the industry," Johnston stated in the report. "This great new product is the most telling testimony that the men within the industry could offer of their confidence in the future."

A long-time advocate of freer world trade in all fields, Johnston termed the American motion picture "one of the most effective business builders ever known. We have shown in country after country that American motion pictures create the stimulus that builds newer and better theatres. Theatres stimulate business wherever they draw customers.

"We have shown that American motion pictures create demand for new equipment and new construction, but most of all our pictures build in the audiences of the world the kind of desires for better living upon which the growth of modern industry is based."

Reviewing gains in the fight against political censorship of motion pictures, Johnston noted, however, that complete victory is still to be won. He pledged a "persistent and relentless" fight "until all prior censorship of motion pictures is eliminated everywhere in the United States."

The board of directors at its first quarterly meeting unanimously reelected all incumbent officers, Johnston, president; Ralph Hetzel, Kenneth Clark, G. Griffith Johnson, and Geoffrey Shurlock, vice-presidents; Sidney Schreiber, secretary; Stanley B. Weber, treasurer; Thomas J. McNamara, assistant treasurer; and James S. Howie, assistant secretary-treasurer.

At the annual meeting of the members of the Association which preceded the board meeting, all of the present directors were elected.

## MPAA Votes \$40,000 To COMPO, Matching Exhibitor Contributions

NEW YORK—Another \$40,000 in matching funds for COMPO was voted by the board of the Motion Picture Association of America at its annual meeting last week pursuant with the MPAA arrangement with COMPO to match all funds contributed to the all-industry organization by exhibition. The board, consisting of company president, was advised that an extra \$10,000 in matching funds probably would be requested before the COMPO fiscal year ends in July. Earlier in the current year, MPAA contributed \$50,000 in matching funds.

Regarding the question of replacing Al Lichtman, now retired, on the COMPO governing triumvirate, the board deferred immediate action. A meeting of the film

## Distributors Day In Senate Hearing Set For May 21

WASHINGTON—Film producers and distributors will appear before the Senate Small Business subcommittee investigating industry trade practices for an all-day hearing on May 21, it was disclosed last week by committee counsel Jack Flynn following conferences with chairman Senator Hubert Humphrey (D., Minn.).

Flynn said that a list of witnesses was being compiled, adding that because of other commitments, Senator Humphrey maintained that it is essential to confine the testimony to one day.

## UA Appoints Rudich To Publicity Position

NEW YORK—Nat Rudich has been appointed assistant publicity manager of United Artists, it was announced last week by Roger H. Lewis, national director of advertising, publicity, and exploitation. Since joining the company in 1953, he has served as radio-TV contact.



RUDICH

In his new post, Rudich will work under publicity manager Mort Nathanson in the national supervision of magazine, newspaper, radio, television, and syndicate planning and planting.

A native of New York City and a graduate of New York University, where he earned Bachelor of Science and Master of Arts degrees, Rudich entered the motion picture industry in 1942 with Skouras Theatres in New York, doing radio and television promotion.

As a pioneer in television production, he staged dramatic shows for Dumont's WABD from 1944 to 1946. In the same period, he served as TV consultant to Columbia Pictures.

## Youngstein Honored

NEW YORK—Max E. Youngstein, United Artists vice-president, last fortnight received the annual Joey Award of the Asthma Medical Center in the course of the Parade of Stars show in Town Hall. The presentation, made by Dane Clark, honored Youngstein's leadership of the nationwide Attack on Asthma campaign.

company presidents will be held in the near future, it was reported, to review the participation of distribution in COMPO for another fiscal year, at which time a successor to Lichtman will be selected. The board also heard a report on the Senate Small Business subcommittee hearings from Adolph Schimel, MPAA legal committee chairman, who outlined the rebuttal planned by production and distribution.

## MPEA Report Forecasts Strong Expansion Of Foreign Business Despite Market Problems; Asks Liberal U. S. Policies

NEW YORK—A further "strong expansion" of foreign business for the American industry during the next decade was forecast by Eric Johnston, president, Motion Picture Export Association of America, in an annual report published last week.

Due to the growing popularity of American films abroad, Johnston said this expansion should come about despite an increasing number of "choking restraints" on trade in many overseas markets.

In the report the MPEAA president noted that the future of the American motion picture industry is geared closely to the trade policies of the United States. "The maintenance of vital foreign markets for American films requires constant vigilance and negotiation with foreign governments, in the face of strong pressures for local protection and restrictions. Developments in general United States trade policies are a major underlying determinant of our position in such negotiations. A backward step in U. S. trade policy, or even a failure to continue the liberalization of past years, would have adverse consequences for this industry in its foreign markets."

Johnston stressed that if the predicted business gains are to be realized, "We must increasingly emphasize that the great progress of the American film industry overseas is firmly based also on its contribution to the economies of nations throughout the free world. When the nations where we do business realize the value of American films in their own countries, they will, I believe, increasingly free motion pictures from the choking restraints under which we now so frequently have to operate, and the way will be open to new growth of the motion picture business, not only in films of the American industry, but of all nations."

Final agreement on a world-wide formula for the division of foreign import licenses was announced by Johnston, who praised the "fine spirit of cooperation" of the MPEAA member companies.

The MPEAA president said the formula at present will cover the division of import permits in eight foreign countries, Japan, France, Italy, Belgium, Spain, Indonesia, Formosa, and Bolivia. These are the only countries in which official restrictions on the number of American imports are imposed.

Division of permits in any of the countries covered under the formula are based on the following: Thirty-six per cent of the permits to be divided equally among the 10 member companies; 32 per cent of the permits to be based on the billings of each company's American pictures in the particular country covered; 32 per cent to be based on the combined billings of each member company in a group of seven representative countries, including the United States.

## Foreign Market Yield Up, 20th-Fox Reports

NEW YORK—Twentieth-Fox realized \$31,068,000 last year from the foreign market, exclusive of Canada, including \$26,902,000 remitted in dollars and \$4,166,000 expended abroad for film production, theatre acquisition, property purchases, taxes, and other items, according to a review of operations included in the annual report sent to stockholders last week. In 1954, 20th-Fox's returns from the same market were \$22,838,000. Foreign film rentals last year totaled \$53,221,020, 28 per cent ahead of the \$41,336,657 of 1954.

Reporting on last year's progress, president Spyros P. Skouras said the number of CinemaScope-equipped theatres now stands at 35,000, of which almost half are in the United States and Canada, and he predicted that by the end of this year the world total will be 40,000, representing a substantial saturation of the global market.

On the subject of television, Skouras said 20th-Fox plans to have four or five subjects on the air in the fall, supplementing its current two on CBS. The report indicates that the company spent \$1,026,000 in converting its Western Avenue studios into a modern television film production plant, with the ultimate figure being \$2,225,000 for completion of the program. To date, the company has not received an offer for TV rights to its film library commensurate with the value of the pictures, Skouras revealed, and no decision has been reached about how these and other assets may be used.

The report further shows that 20th-Fox, as of Feb. 29, had received \$114,896 as basic royalty from the oil developments at the studio. Current daily production from the seven producing wells has a sales value of more than \$8,500. Additional wells will be drilled until the field is fully developed, it was said.

## SEC Okays RKO Merger

WASHINGTON—The proposed merger of RKO Pictures, Inc., and four other corporations with the Atlas Corporation was approved last fortnight by the Securities and Exchange Commission, which found the terms of the pending amalgamation "reasonable and fair." Stockholders of the first must still approve before the consolidations can take effect.

The principal stockholders in RKO Pictures are Howard Hughes and Atlas. Atlas president Floyd B. Odlum announced some weeks ago that Hughes had agreed to the merger plan, under which four shares of the new Atlas common stock would be given in exchange for each five and one-quarter shares of RKO stock. The combined assets of the merged companies would total more than \$100 million.

## Poor Heads MBC

NEW YORK—John B. Poor, executive vice-president, Mutual Broadcasting System since January, 1955, has been elected president of the 560-station network by the board of directors, it was announced last week. Thomas F. O'Neil, president of Mutual since June, 1952, was reelected chairman of the board.

# Authorization Of Pay-TV Will Mean End Of Free Medium, Opponents Say

WASHINGTON—Opponents of subscription television had the opportunity last week before the Senate Commerce Committee to offer rebuttal to earlier remarks made in favor of the controversial pay-system by representatives of the companies seeking to market their toll gadgets and by prominent citizens testifying in their behalf.

After testimony, debate, and cross examination, it appeared established that the committee sees the issue headed initially for the Federal Courts for a decision on its legality; that the Senators do not intend to endorse pay video without rigid controls, if there is to be toll-TV; and that the suggestion that existing free television is not really "free" is rejected by the legislators.

Marcus Cohn, counsel, Committee Against Pay-to-See TV, contended that new Federal legislation is required to authorize toll-TV, and the Commerce Committee's counsel, Kenneth Cox, agreed that legal doubts at least must be resolved in court, inasmuch as both sides would demand hearing on the point. Further exchanges between Cohn, Cox, and Senator Pastore (D., R. I.) belabored the question of public interest vested in the subscription proposals, the Cohn suggestion of an implied warranty of free programs with the purchase of a television set, and the public's right to reject at will the "supplementary" pay video offerings. Pastore assured Cohn that argument about toll proponents seeking a program system without FCC regulation was needless because strict regulation would prevail from the start.

When asked who would win in a bidding contest for public acceptance between sponsored programs and pay television, Cohn answered the latter without hesita-

tion, offering a simple remedy to avoid such bidding, "Don't permit toll-TV." Pastore, however, expressed the conviction that competition might not prove as keen as anticipated, venturing the opinion that control of the number of subscription broadcast hours would reduce the chance of a monopoly of talent should the system be approved.

New York City Council president Abe Stark denounced FCC commissioner Robert E. Lee's recent *Look Magazine* article in favor of toll-TV as "improper and illegal," but Pastore declared that Lee had "every moral and legal right" to script and sell the article, quoting at length from the Federal Communications Act of 1934 to support his contention.

Testimony presented by Harold E. Fellows, NARTB president, voiced opposition of his board to any kind of pay video which, "through the use of channels allocated for free television, will jeopardize the right of the public to receive a full, free service." He did not question the authority of Congress to sanction the new service, but emphasized that only Congress should make the decision, consistent with the intent behind the Communications Act. The heart of the NARTB position, according to Fellows, is that if the toll system were being launched on a wire line basis his organization would not be involved because there would be no encroachment on broadcast channels, but the proponents hope to utilize frequencies already allotted to free TV and convert them to a point-to-point service, fully aware that such a course would fully or entirely black out free channels. "A free highway would be converted to a toll road," he warned, adding that the pay system would cause economic divisions to the detriment of the public.

## Bach Takes IFE Post

NEW YORK—Rudolf Bach has been named sales representative for IFE in Buffalo and Pittsburgh, with headquarters in Buffalo, it was announced by Manny Reiner, general sales manager, Bach succeeds Lou Lieser, who resigned.

## Blumenstock Resigns As Warners Ad-Pub Head

NEW YORK—Mort Blumenstock, Warners vice-president in charge of advertising and publicity, has resigned from the company effective May 4.

In announcing his resignation, Blumenstock stated, "As my wife's health requires us to return to California as soon as possible, I have asked for release from my contract, and Warner Brothers have graciously consented."

Blumenstock, who thus terminates 25 years of employment with Warners, has been vice-president in charge of advertising and publicity since 1945. Future plans, he stated, will be formed after returning to California.

## Allied Unit Meet Set

MINNEAPOLIS—Senator Hubert H. Humphrey (D., Minn.) has been asked to attend the annual convention of North Central Allied to be held here in the Hotel Nicollet May 15-16, it was disclosed last week. Humphrey is chairman of the Senate Small Business subcommittee which is conducting hearings on industry trade practices.

Others invited to the convention include Jack Kirsch, president, Illinois Allied; Myron Blank, president, Theatre Owners of America; William C. Gehring, 20th-Fox vice-president; and Albert Sindlinger, Sindlinger and Company.

## Guild Sales Up

NEW YORK—Guild Films Company's estimated profit for the year ended Nov. 31 last is approximately \$150,000, it was reported last week by R. R. Kaufman, president, in a letter to the stockholders. Profit for the first three months of the current fiscal year tallies \$70,000, Kaufman said.

Sales in the fiscal year were ahead of those in the previous 12 months by one third.

# Toll-TV Applicants Ask Congress To Approve Immediate Operations

WASHINGTON—An appeal to the Senate Commerce Committee to exert "at least its moral influence" to formulate a program at once for subscription television operations was made last week by James M. Landis, special counsel, Skiatron Electronics and Television Corporation, and Paul Raibourn, International Telemeter Corporation chairman.

Testifying before the Senate committee, which is studying problems inherent in the television industry, Landis said that as long as the decision on toll-TV remains pending before the Federal Communications Commission, the economic plight of many UHF and marginal VHF stations would become more serious. Skiatron's proposal for presentation of subscription programs over UHF channels, he said, "will afford a substantial measure of relief" to those stations which are not getting enough programs sponsored by advertisers. Landis contended that subscription television would improve programming and open new television avenues for education, medical information, sports, and other specialized subjects, as well as the best in entertainment, as a supplement to programs now being telecast, and that it would cause no curtailment of free program time.

Raibourn asked for "an immediate and forthright declaration" from the Committee that the FCC should take steps now to give pay-to-see television a chance and that no artificial barriers and restrictions should be put in its way. He agreed with Landis that toll-TV would save many hard-pressed broadcasters, notably the UHF stations, and argued that the subscription stations would be geared to a specialized audience, not to the mass audience to which commercial television now caters, with the result that the structure of the networks would not be weakened. The cost of Telemeter toll programs, Raibourn estimated, would be a two dollar top, with the installation of decoder and coin box running between \$30 and \$50, figures which were close to those quoted by Landis for the Skiatron offerings.

Only three of the 15 committee members were present during the testimony, and none gave any definite reaction to the pleas for Congressional pressure on the FCC to act.

## More Voices Of Toll-TV Ask Congress To Okay Plan

WASHINGTON—Governor Edwin C. Johnson of Colorado, former chairman of the Senate Commerce Committee in his long tenure as Democratic senator from Colorado, urged the committee last week to ask the Federal Communications Commission to take immediate action to authorize subscription television. Speaking for the Zenith Radio Corporation on the second day of the hearings, Johnson contended that toll-TV is "the only source of additional revenue and superior programs" which has the potential of increasing the limited amount of service

(Continued on page 23)

## AB-PT Quarterly Net Increases Over '55

NEW YORK—Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the first quarter of 1956 increased 34 per cent over the same period in the previous year, Leonard H. Goldenson, president, reported last fortnight. These earnings were \$2,570,000, or 60 cents a share common, compared with \$1,917,000 or 45 cents a share common in 1955.

With capital gains of \$253,000 compared with \$33,000 in the same quarter of 1955, consolidated earnings amounted to \$2,823,000, or 66 cents per share, compared with \$1,950,000, or 46 cents per share in 1955.

In his report to stockholders, Goldenson listed a number of top quality motion pictures to be released within the next four months which are expected to enjoy good boxoffice reception at the theatres. He stated that there was evidence of progress towards a more even flow of pictures by distributors which should be beneficial to theatre business, particularly in the second quarter.

## Silverstein Named Liaison

NEW YORK—Arthur M. Loew, president, Loew's MGM, has appointed Maurice Silverstein to act as a liaison with the independent producers whose pictures will be released through MGM. He will initiate new package deals with independent producers as well as supervise those contracts which have already been entered into.

Prior to this assignment, he has been employed by Loew's International Company in charge of distribution for Central and South America.

MGM also will enter the field of theatrical production this fall.

## New Whitney Firm Announces Product

By MEL KONECOFF  
New York Editor

NEW YORK—C. V. Whitney, president, C. V. Whitney Pictures, Inc., last week announced at a trade press luncheon at the "21" Club that his company was in business to stay with a steady flow of product to come in the future. No schedule for either the production or the release of the films has been set. There are no distribution deals set as yet for any of the contemplated films aside from "The Searchers" with John Wayne, which Warners is releasing.

His company will film three types of pictures, "The American Series," "Nature Dramas," and "Films Of Fantasy." He reported that pictures will be made not on an assembly line basis but as they are ready to be made and in the medium best suited, with the best available people both in front of and in back of the cameras.

There are six pictures definitely set for filming, and three of these, "The Missouri Traveler," a Middle East story, and a remake of "Chang" will go before the cameras before the end of the year. An agreement has been signed with Technicolor to make six of the features planned in that color process, and the newly-developed wide-screen processes will also be utilized where possible.

A spectacular type of film will be made when "The Valiant Virginians" is produced. It is a Civil War story that will be directed by John Ford. This will probably roll in the fall of 1957 with the cooperation of the Virginia Military Institute. "The American" and "William Liberty" are other titles on the Whitney schedule.

Whitney stated that no picture bearing his name will ever give a false impression of the U. S., feeling that it has been misrepresented enough in the past. His films will show the good as well as the bad side of life in America, but they will be true to life. Violence will be used only because it's essential to the telling of the story.

Merian C. Cooper is associated with Whitney in the venture as vice-president and executive producer.



Seen at the recent Universal mid-year sales executive conference at the Essex House, New York, were, left to right, seated, Foster M. Blake, western sales manager; Alfred E. Daff, executive vice-president; Charles J. Feldman, vice-president and general sales manager; Ray Moon, assistant general sales manager; P. T. Dana, eastern sales manager; F. J. A. McCarthy, southern and Canadian sales manager; and, standing, left to right, James V. Frew, district manager from Atlanta; Lester Zucker, district manager from Kansas City; James J. Jordan, circuit sales manager; Harry Fellerman, sales head, U-I special films division; Henry H. Martin, district manager from Dallas; Irving Sochin, short subjects sales manager; P. F. Rosian, district manager from Cleveland; Barney Rose, district manager from San Francisco; and Manie Gottlieb, district manager from Chicago, among others.



# ALERTING ALL SHOWMEN

PARAMOUNT has a picture that ranks with the biggest. Its heap of boxoffice ingredients will reap a boxoffice pay-off that's certain to place it among 1956's top grossers. Hold plenty of time for it—start your planning now. Its profit is sure . . . and the *bigger* the planning, the *bigger* the profit!



TURN HERE

# The International Scene . . . . .

## Canada

### Fewer Hit Pictures Hurt FPCC Revenue

TORONTO—Fewer boxoffice hits released in 1955 and increased installations of TV sets in Canada were given as reasons for the drop in theatre revenue of Famous Players Canadian Corporation, Ltd., in 1955 by president John J. Fitzgibbons.

In the company's 36th annual financial report, for the year ending Dec. 31, 1955, the consolidated net profits of the company were down to \$2,933,112, as compared with \$3,384,825 the year previous.

Earnings from operations were \$4,823,285, as compared with 1954's \$6,241,121. The statement shows \$1.69 per share earned in 1955, as compared with \$1.95 the previous year.

Fitzgibbons' statement to the shareholders said substantial progress was made in reducing costs; however, "It was not possible to reduce these costs sufficiently to offset entirely the drop in business."

The company's policy, he said, "has been to divest itself of unprofitable or marginal operations. During the past year it has disposed of several theatres, including one drive-in."

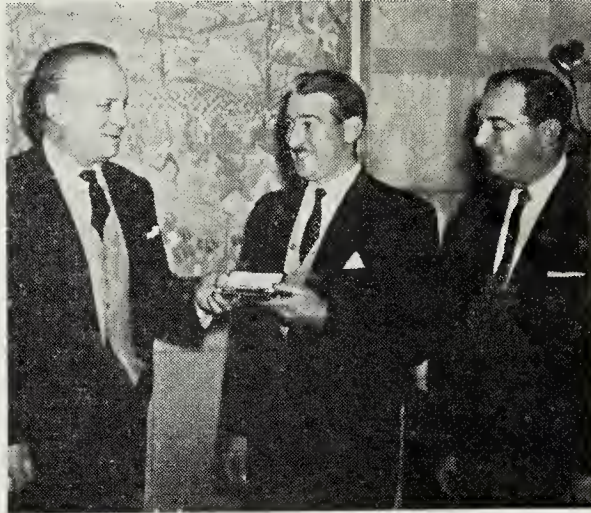
Sales of theatre properties were "carried on the books at \$195,087 and were sold for a total consideration of \$574,085," said the statement. An improvement in the company's financial position was shown in the balance sheet, with net current assets of \$9,202,147, an increase of \$489,311.

During 1955, the company paid dividends of \$1.50 per share, but the 10 cent per share bonus dividend paid during the previous two years was not paid "in order to maintain the strong financial position which your company has always enjoyed."

A total of \$8,781,000 in taxes was paid by the company and all of its subsidiary and affiliated companies, of which \$4,598,000 was paid in amusement taxes. These were described by Fitzgibbons as being "unfair and discriminatory." The company in association with other theatre interests throughout the country is continuing to make representations to the various Provincial and Municipal governments concerned.

### Canadian Comment

One-third of the theatre closings in Canada since January, 1955, have left communities without a theatre. Two-thirds of the openings were in locations that never had a 35mm. place of exhibition until now. Yet, the openings have created new patronage offsetting that lost through closings. Indicative of what is happening in the field is the fact that while eight per cent of the theatres closed were drive-ins, 33 per cent of the new ones were of the same kind. Openings of auditorium houses didn't equal the number of those closed, yet the number of drive-ins opened was more



M. J. Frankovich, managing director, Columbia in England, recently presented one of the gold watch prizes for the "Cockleshell Heroes" stunt to manager J. D. Hole-Gale, Odeon Cinema, Halifax. Looking on is William Levy, Columbia's assistant managing director.

than three times greater than the number closed. Independents were responsible for the most of the new houses opened, and these were in the one-theatre category. Quite a few of the theatres, among them some drive-ins, were sold and the buildings or property converted to another use. A total of 74 theatres, six of which were drive-ins, shut their doors, while 60 theatres, 21 of these drive-ins, opened in this country. The 68 auditorium-type of houses closed had 29,883 seats, an average of 439 each, and the six drive-ins, totaling 2,740 cars, accommodated 6,850 persons, together 36,733. The actual loss in seating is 36,733 for theatres closed, less the 36,683 for those added, for a difference of only 50 seats.

**CINE CHATTER:** Eugene E. Fitzgibbons, head of Famous Players' TV department and general manager of the Kitchener and Quebec City TV stations in which the company owns 50 per cent, was elected to the board of the Canadian Association of Radio and Television Broadcasters in Toronto. . . . Amusement attendance in Nova Scotia was down about 1,000,000 during the last fiscal year, cutting revenue of the Nova Scotia board of censors by some \$66,000, S. A. Doane, chairman, reported to the Legislature. . . . Amusement tax cut okayed in the province of Manitoba went into effect yesterday (May 1). Exemption has been raised from a 25 cent ticket to a 30 cent one and the reduction is from two cents to one cent on tickets costing 31 cents to 34 cents. . . . Maurice Chevalier was a guest of the Toronto Variety Tent 29. He congratulated the tent for its work with Variety Village. Club's annual baseball night will be June 15 this year, with Harvey Harnick, chairman, fund raising committee, in charge of the project, while Charles S. Chaplin heads the program committee. . . . E. Montcalm's 280-seat Theatre Moderne, St. Julienne, Quebec, was completely destroyed by fire. A six-day house, it showed only French-language films. . . . Max Chick, associate editor, Canadian Moving Picture Digest, resigned to enter the premium business. . . . Letting of a contract in Alberta for

## Bingo, Theatre War Hot In Winnipeg

TORONTO—Bingo, a problem in many Canadian situations for theatre owners, came out into the open in Winnipeg, where the Corona was convicted and fined \$50. It resulted in the Manitoba Motion Picture Exhibitors Association, through its president, Ben H. Sommers, asking for fair play.

His statement, given widespread publicity in the local press, charged the others with operating Bingo games under the guise of charity.

Sommers argued, "Why should the theatre be singled out and warned against operating Bingo when practically every hall in the city of Winnipeg is running it? In many cases Bingo is being used to raise funds for bona fide charities. It is common knowledge, however, that in other cases the word 'charity' is a subterfuge."

Bingo was described as being a threat to family necessities by Sommers, whereas "the theatre is harmless in this respect. Where Bingo has operated in a theatre it has been free and harmless amusement. In no case has there been a charge for Bingo, it is an added feature at no cost."

Bingo operators don't pay real estate taxes, business taxes, license fees to the city as do amusements and entertainments, Sommers said. He said theatres in Winnipeg alone paid \$170,000 each year in real estate, taxes, business taxes, and license fees, and all amusements paid \$1,000,000 in amusement taxes to the province. But Bingo operators got off free. He concluded, "If Bingo is going to be permitted to operate on the scale it has now reached in Winnipeg, let's have fair play."

Other localities are watching developments with considerable interest.

\$3,000 worth of alterations was the only theatre building award made in all Canada during February. . . . Alberta Theatres Association directed in a resolution to the National Committee of Motion Picture Exhibitors Associations of Canada called attention to the fact that while film rentals have increased film grosses have declined. . . . Bob Burgess' entertainment column in the Ottawa Journal is called "TV and Show Whirl." . . . Meg Myles, of the films, was among those participating in the Tri-Bell Club charity show at the Uptown in aid of the Ontario Society for Crippled Children. . . . Projectionists in British Columbia came to terms with the theatre circuits. . . . Menzo T. Craig, Ridgetown, announced the sale of his two theatres in western Ontario to John McGuigan. They are the Palace, Ridgetown, and the Majestic, Dresden. . . . Although not stating where, B. G. Kranze, Cinerama vice-president, predicted there would be a Cinerama installation in Toronto. . . . Lou Davidson is in charge of reservations for the Variety International convention for the Toronto Tent. . . . Eddie Jette, Osoyoos, B. C., offers the "classics" in pictures once every three or four weeks. He covers the candy bar and popcorn machines, and in evening dress, welcomes the patrons.

—HARRY ALLEN, JR.

## Loew's Net Rises Over Previous Quarter

NEW YORK—Loew's, Inc., and subsidiaries including theatre subsidiaries, reports for the 16-week period ended March 15, consolidated net profit after taxes of \$1,641,682, equivalent to 31 cents per share, compared with \$1,753,102 equivalent to 34 cents per share in the corresponding period of the previous year.

Gross sales and operating revenues for this period amounted to \$52,837,000 compared with \$52,613,000 for the same period of the previous year.

Net profit for the 28 weeks ended March 15 amounted to \$1,889,843 equivalent to 36 cents per share, compared with \$3,274,451 or 64 cents per share in the corresponding period of the previous year. Gross sales and operating revenues for this period amounted to \$87,439,000 compared with \$92,399,000 for the same period of the previous year.

Arthur M. Loew, president, stated that the second quarter results represented an improvement in earnings over the first quarter of the current fiscal year.

In a letter to the stockholders, Loew reported that shares of the company's stock had been recently purchased, pursuant to stock option agreements approved by stockholders, by Arthur M. Loew, 33,000 shares; Charles C. Moskowitz, 15,000 shares; Dore Schary, 50,000 shares; Louis K. Sidney, 18,332 shares; Benjamin Thau, 22,000 shares; and Joseph R. Vogel, 22,500.

## Plans For U-I's First Global Meet Promise Busy Week For Foreign Reps

NEW YORK—Plans have been completed to make the "Universal-International 1956 Global Conference," which gets underway in Hollywood on May 7 with 72 delegates representing 55 countries, U-I foreign, domestic, and studio executives, a dynamic expression of the company's global policy in action.

An extensive program has been devised for the five-day Hollywood conference, the first in U-I's history, to familiarize the overseas delegates with all phases of company policy, operation, and long-range sales and promotion plans for the foreign field.

Alfred E. Daff, Universal executive vice-president and president of the foreign subsidiary, Universal-International Films, will preside at the conference, while the sales meetings will be conducted by foreign general manager Americo Aboaf.

Included in the "global policy in action" program arranged for the delegates will be the outlining of projected plans for further expansion in the overseas markets and the visual presentation of sales and promotion information at the general sessions, tours of the studio to acquaint the delegates with actual production procedures and to enable them to see the company's global talent plan in action, screening of latest product, interviews with the U. S. and foreign press represented in Hollywood, and meetings with studio staffers and personalities currently working at the studio.

## Shurlock Says Code Seal Helps Win World Acceptance For U. S. Films

### "The Man Who Knew Too Much"

This Paramount release, in Vista-Vision and Technicolor, was made in Morocco and London by that master director, Alfred Hitchcock, and stars Jimmy Stewart and Doris Day. It is a money picture of real stature!

Taut! Exciting! You'll grip your seat! After a projection room screening, the audience was limp from the prolonged suspense, but applauded vigorously. The foreign locale and type casting add immeasurably to the dramatic impact. This could very well be Hitchcock's all-time best!

—J. E.

### UA Branch In Jacksonville

NEW YORK—A new exchange office will be opened by United Artists in Jacksonville with Byron Adams, Atlanta branch manager since 1951, taking charge, it was announced last week by James R. Velde, general sales manager. The new office, scheduled to begin operations during the summer, will bring to 33 the total of UA exchanges in the United States and Canada.

ST. LOUIS—American motion pictures are assured the major part of world screen time largely because of widespread moral acceptance stemming from the Production Code seal, together with aggressive promotion and technical know-how, according to Geoffrey Shurlock, Production Code Administration director of the Motion Picture Association of America, who was speaking at the second annual convention of the Federation of Motion Picture Councils in the Sheraton-Jefferson Hotel last fortnight.

In discussing the administration of the Code, Shurlock stated that the aim of the PCA is to "make certain that films are reasonably acceptable, morally, to reasonable people." Hollywood films, he stated, are more uniformly entertaining than foreign product, designed for mass family entertainment in contrast to pictures from abroad which, generally speaking, are intended for adult audiences. Conceding that Hollywood films "too often" indulge in too much violence, the administrator insisted that the fact remains that U. S. product occupies 70 per cent of global playing time because family audiences everywhere feel they can attend Hollywood movies "without being embarrassed."

Morality and decency are basic ingredients of mass entertainment and they also mean money in the bank, Shurlock asserted, referring to a recent editorial in a French trade magazine which pointed out that a film forbidden to minors risks a loss of 30 per cent in the French market alone. He went on to deplore the misuse of the term "adult" in classifying film fare, stating that "an adult picture ought to mean one which appeals directly to the growup mentality," instead of something furtive, sure to appeal to adolescents. At the same time, he was careful to distinguish between violence and brutality in Hollywood product, describing the first as "a valid element of drama," whereas brutality is the over-emphasis of details which, he predicted, Hollywood will do away with.

In the course of the convention, The Federation went on record urging producers to curtail film violence and brutality and passed a resolution opposing legal censorship and supporting the MPAA in its program of voluntary self-regulation.

### Cinema Lodge Seeks 1,000

NEW YORK—Increase of membership to 1,000 in the next year is the goal of the Cinema Lodge B'nai B'rith, retiring Lodge president Max Youngstein announced last week at the president's luncheon in the Sheraton Astor Hotel when the new officers, headed by president Robert Shapiro, were instated.

Youngstein was presented with a piece of luggage honoring his tenure as president by Harry Brandt, and he received also a citation from the Metropolitan Council of B'nai B'rith and a citation from Sammy Davis, Jr., for his work on behalf of the Jewish National Home for Asthmatic Children in Denver.

he had to find

he had to

**"THE BEST WESTERN EVER MADE!"** BOXOFFICE FOR THE MOST EXCITING

mer...  
and her...



**WARNER BROS.**  
PRESENT THE  
**C.V. WHITNEY PICTURE**  
STARRING

**JOHN WAYNE**  
in **"THE SEARCHERS"**

**VISTAVISION** AND COLOR BY **TECHNICOLOR**  
MOTION PICTURE HIGH-FIDELITY

CO-STARRING  
**JEFFREY HUNTER · VERA MILES**  
**WARD BOND · NATALIE WOOD**

SCREEN PLAY BY **FRANK S. NUGENT** · EXECUTIVE PRODUCER **MERIAN C. COOPER** · ASSOCIATE PRODUCER **PATRICK FORD**

DIRECTED BY 4-TIME ACADEMY AWARD WINNER **JOHN FORD**

PRESENTED BY **WARNER BROS.**



ORATION DAY ATTRACTION YOU EVER PLAYED!

# SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 44

George Nonamaker  
Editor

## "Aida" Campaign Hits "C" Note; Opera Pays Off In More Than Song

PHILADELPHIA—More and more theatres have been experimenting recently with the running of foreign films several days a week, and in many cases, depending upon location, have found the "art house" product a profitable venture. A great deal, however, depends upon the method of selling. It has been proven that the public will buy the higher grade foreign product if you let them know what it's all about.

Just such a job was recently performed for "Aida," IFE's grand opera film, by John W. Godfrey, Paramount, Ashland, Ky. The judges thought so much of his campaign that they named him winner of \$100 in this week's contest 44.

### WINNING ENTRY

#### SELLING "AIDA"

Submitted by John W. Godfrey  
Paramount, Ashland, Ky.

1460 seats • 55 cents top admission  
General patronage.

The booking of IFE's "opera film," "Aida," presented a challenge to us as pictures such as this have previously failed to do business in this locality.

The cooperation of the schools was a "must"; and I personally contacted all the high schools and junior high schools in the city and within a 50 mile area. A special student price was decided upon and 5,000 coupons were printed and distributed to all the schools. In addition, letters were written to the heads of the music departments of the various schools; and "Aida" press-book stories were given to each school and a card was placed on each school bulletin board. I personally talked to many members of the various faculties. All were interested. This was borne out by the fact that on the second day of the picture's run five school buses from Greenup, 25 miles away, brought students to see the film. Other buses came with students from Raceland and Grayson. The music classes of these schools received credit for attending the picture and some schools gave the students extra credit for attending the showing of "Aida."

Through the cooperation of radio station WCMI an opera quiz was presented a week in advance of showing and the "Aida" record album was presented to the winner.

Special heralds stressing the opera and

art angle of the film and the fact that it was the first time that S. Hurok, world famed concert and opera impresario, presented a motion picture, as well as a few quotes on what the New York critics said about the film were printed and mailed to all doctors, attorneys, and professional people in the locality. These inserts were also placed in the high school basketball programs.

A contest in the classified section of the Ashland Independent was promoted. Each day for a week a picture of Sophie Loren, star of the picture, appeared with the name of three pictures that she has appeared in scattered throughout the classified section. The first three persons daily who could locate the names of the three pictures, along with her picture, were awarded guest tickets to see "Aida."

The Eastern Kentucky Teachers Association Bulletins stressed the importance of the picture and urged all fellow teachers to attend and have their pupils attend.

Murphy's Department Store permitted us to use a window with two 40 x 60's mounted, surrounded by stills. In the basement of the store at the soda fountain there was an "Aida" sundae featured.

"Aida" announcements were also mailed to lists supplied by various women's clubs and those clubs announced and plugged the film at their meetings.

The Mayor, head, Board of Education, and other civic and educational leaders were invited to the opening; and this certainly gave the picture a boost.

All in all, a little hard work turned our engagement from an anticipated failure into a big success.

### RUNNER-UP NUMBER 1

#### "THE MAN WITH THE GOLDEN ARM"

Submitted by William J. Trambukis  
Loew's State, Providence, R. I.

3232 seats • 90 cents top admission  
General patronage.

Several unusual stunts were worked as bally for this picture.

We had a giant six foot postcard addressed to Frank Sinatra planted on various street corners during busy times each day one week in advance and asked pedestrians to affix their signatures to it, telling Sinatra that they were awaiting

his most recent picture, etc. This is an old stunt, but a very effective one since thousands of teen-agers travel throughout the city coming from various high schools and business colleges in the area.

Permission was obtained from the landlord of a vacant store in the downtown area to completely blacken out one section of a main window with a small peephole in front with the only copy reading: "Take a glimpse of an unusual picture." Close by an aide was posted distributing heralds to the curious.

In a tieup with Adam's Music Store, located in the heart of the downtown area, we got in on the Drummers' Marathon. Our drummer was located in their main window. He kept going from early morning through and into the night for approximately one and one-half days, with the music store advertising same in their ads and arrangements being worked on for food, barber shaving the drummer in the morning, etc. In conjunction with this stunt, WRIB plugged the event every two hours with a record of a drummer playing and using the copy: "(Drummer's name) is still at it at Adam's Music Store, as you just heard over our direct hookup, etc." Naturally, a background display to the drummer in the window, gave us proper credits.

Stress was laid on the Sammy Davis, Jr., record, and it was seen to that disc jockeys gave it plenty of attention.

On TV the Drew Pearson trailer was used prior to opening and after opening another interview sort of program was given free time.

Heralds were inserted in the daily newspapers through the cooperation of the Silverstein News Agency throughout the downtown area. This insertion idea is an excellent medium of getting right into the home and can be worked out from time to time through Silverstein, who also permitted his trucks to be bannered on both sides plugging the pocketbook edition; and they also serviced their various agencies with window cards and streamers.

Our lobby, front, and marquee all featured a giant golden arm. The one in the lobby was overhead on main stairway three weeks in advance; and was moved to the main lobby two weeks in advance and then used as an overhead piece on the outside of the theatre current. This was made out of paper mache; and was an eye-catcher.

The highlight of the newspaper publicity received was a full page of pictures and text on the front page of the amusement section of the Providence Sunday Journal by movie critic Bradford F. Swan, entitled "Preminger Again Challenges Code." Other good publicity breaks were in the Pawtucket Times and in the daily newspaper of Brown University, which had a story on both Preminger and Sinatra one week in advance.

### RUNNER-UP NUMBER 2

#### "FOREVER DARLING"

Submitted by Stuart A. Murray  
Omwick, Valley City, N. D.

925 seats • 60 cents top admission  
Farm patronage.

This was our Easter show in Valley City, a town of 7,000 in the North Dakota wheat belt, where we depend solely on

EVERYTHING

ABOUT IT

IS

BIG!

filmed on safari in Africa's  
fast and wild Kenya  
country... with a cast of  
thousands!



"Sex, savagery and scenery!  
Exhibitors will beat their  
tom-toms over the profitable  
patronage it is certain to  
attract! Picture is best to  
date from Irving Allen's  
and Albert R. Broccoli's  
Warwick Productions."  
Boxoffice

COLUMBIA PICTURES presents A WARWICK Production

VICTOR MATURE • JANET LEIGH



SAFARI

with JOHN JUSTIN • ROLAND CULVER

LIAM REDMOND • EARL CAMERON • ORLANDO MARTINS

Screenplay by ANTHONY VEILLER • Directed by TERENCE YOUNG • Produced by IRVING ALLEN and ALBERT R. BROCCOLI

CINEMASCOPE

Color by TECHNICOLOR

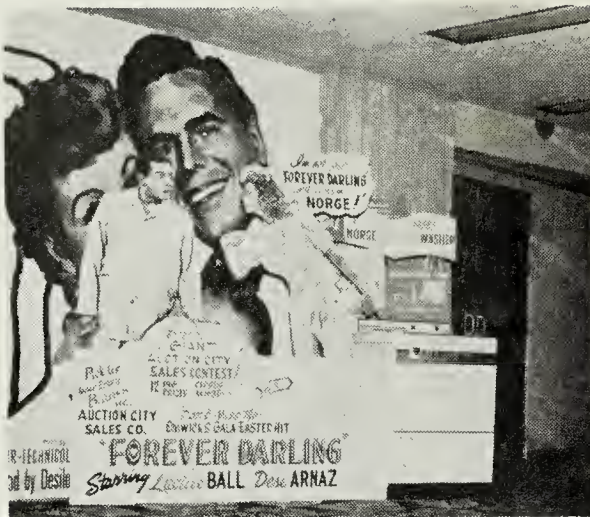
Watch for the BIG exploitation campaign from Columbia

REAL WHITE HUNTER P. A. TOUR! American-born Wally Jones, technical adviser on "Safari", and actual African Safari guide and White Hunter will make eight-week sweep of key cities in advance of picture's Theater, TV, Radio, and Lecture appearances, using actual Mau Mau and other African material!

the farmer for our patronage. It made an ideal film for tieups with local businessmen.

"Lucy and Desi" are on our local TV channel and are still highly popular, so our job was to let everyone know they were here.

Our biggest tieup was with the Auction City Sales Company, dealers in Norge appliances. We formed a contest around the Norge washer and dryer line, Auction City furnishing the first three prizes, a Sunbeam frying pan, Darling Doll, and a set of steak knives. The theatre rounded out the prizes with several one month passes. Auction City carried a half-page ad on the contest one week in advance of the playdate, and plugged it on their TV show during the week. The theatre had a trailer on the screen with appropriate contest and "Forever Darling" copy; and also an eye-catching lobby display utilizing a 24-sheet, cutout of a six-sheet and a Norge washer and dryer. Contest entry blanks carried a plug for the picture. We gave pieces of string to patrons coming in and our trailer suggested they tie it on their finger to remind them to see the coming film and to enter the contest, which was a letter writing affair, in which



contestants were to state in 24 words or less why they would like to own a Norge washer and dryer.

The Montgomery Ward store went for a tieup in connection with an Easter Egg hunt on Saturday, the day before we opened with the picture. A large three-column ad gave "Forever Darling" another free plug. The store gave 50 free passes to the theatre as prizes to the kiddies who found eggs hidden throughout the store. These Ward's paid for. They put in a window display using stills and a 40 x 60 on the picture. The window carried an Easter theme with appropriate mention of playdates and the theatre.

The theatre honored the MGM-Quaker Oats tickets; and received many. However, we did not really go after this tieup as the Quaker man in this area is not too enthused over it.

The campaign really paid off and business was over 30 per cent above average during the Sunday, Monday and Tuesday run.

### RUNNER-UP NUMBER 3 TEEN-AGE FASHION SHOW

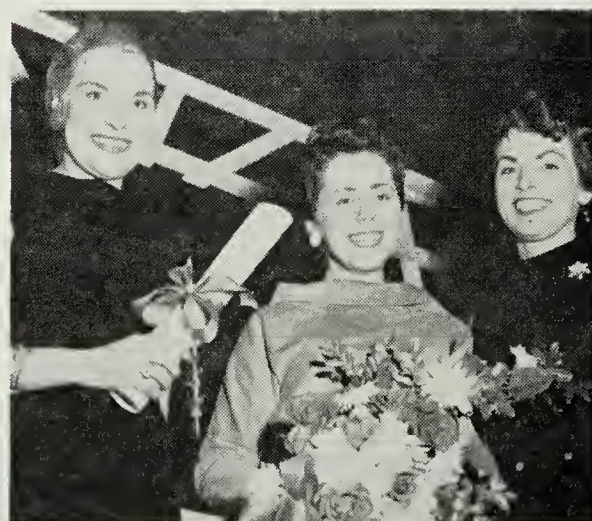
Submitted by Mrs. Beryl Goodwin  
Scarboro, Toronto, Ontario, Canada

684 seats • 65 cents top admission  
Suburban patronage.

My patronage is approximately 75 per cent teen-agers; and periodically I cater to their interests by having special shows and contests. The most successful so far both boxoffice and public relations wise was a model and fashion show for non-professional teen-age models.

Three to four weeks in advance, announcements were made from the stage, displays set up in the lobby and the local high school outlining the contest, the prizes to be awarded and crediting the local sponsors.

Application cards were screened a week in advance and 30 girls were chosen to



appear at the theatre the Sunday previous to the contest date. The applicants were further screened down to nine; the other girls given passes for their interest, along with a cordial invitation to attend the contest and to try again.

The nine girls were then expertly fitted by the wardrobe mistress of the wholesale dress company which provided all the clothes.

On the night of the contest, the girls came out on a carpeted runway from a white arbor; soft lighting offset the girls on the decorated stage.

The judges consisted of a panel comprising a woman fashion commentator, who ran the show; a disc jockey, and a sports announcer, who assessed the girls' poise, personality, and appearance as they modeled.

First prize was a 25 lesson modeling course at Patricia Stevens Finishing School, a well-known school that has produced some of Toronto's top models; a suit went to the runner-up, and beauty kits were presented all contestants.

The contest was given newspaper coverage by a reporter and photographer and this resulted in a front page story, giving details on the winner, the contest and the theatre.

The theatre, in addition to receiving the publicity and good will of the contestants, parents, their friends and general public, also did well at the boxoffice; but the most important thing was that everything was promoted at no extra cost to the theatre.

### RUNNER-UP NUMBER 4 PATRONS VOTE ON FEATURE SHOWING TIME

Submitted by Sam Horwitz  
Harbor, Brooklyn, N. Y.

1188 seats • 79 cents top admission  
General patronage.

When we began receiving requests to show our main feature film at different times from that at which it was being shown on Sunday nights, we decided to conduct a poll on the subject and settle the matter once and for all. In this manner we also felt we would arouse additional patron interest in our policies.

Accordingly ballots were printed, reading: "You must be the judge! At what time would you prefer that we begin our last main feature on Sunday evenings? 8:30 o'clock, or about 10:00 o'clock. Kindly check your preference and drop in ballot box, after filling in with your name and address."

This, of course, in addition to giving us our patrons' views on the issue in question, also furnished us with a brand new, up-to-date mailing list.

A trailer was run for two weeks asking patrons to vote in the lobby on their preference; and a lobby sign near a ballot box also asked patrons to vote.

A final tabulation was six to one in favor of the new plan, or Sunday main features at 8:30, with the associate feature following.

At the end of the voting period a new trailer was used for about two and one-half weeks telling patrons, that at their request we were putting the main feature on at 8:30 p.m. on Sunday nights thereafter.

(Continued on page 23)

**\$1,350<sup>00</sup>**  
IN  
**SHOWMANSHIP  
PRIZE MONEY  
THIS WEEK**

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

COLUMBIA PICTURES

**\$500<sup>00</sup> on—**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

**\$750<sup>00</sup> on—**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)



# THE TRADE PRESS ACCLAIMS

● ● ● ● ● ALLIED ARTISTS' ● ● ● ● ●



## CRIME IN THE STREETS



“A climactic choice for important boxoffice returns! An exploitation natural! Builds tempo and suspense!”  
—*Motion Picture Daily*



“Excellent! Compares on level terms with ‘Marty.’ A press and professional preview audience applauded its approval.”  
—*Motion Picture Herald*



“Smashing climax! Sensational film headed for wide audience response!”  
—*Film Daily*



“Can look forward to profitable bookings and satisfied customers. Should be potent in building word-of-mouth!”  
—*Boxoffice*



“Vivid, realistic, hard-hitting film has suspense, excitement and blood-curdling tenseness!”  
—*Showmen's Trade Review*



“A solid hunk of screen dynamite! Should do top business everywhere! Taut and vivid, chilling slice of realism.”  
—*Independent Film Journal*



**WORLD PREMIERE – VICTORIA THEATRE, N. Y., IN MAY!**

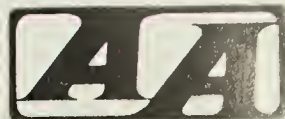
Starring

And Introducing

Co-starring

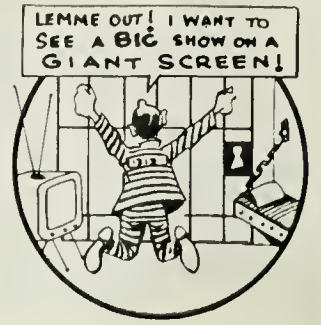
**JAMES WHITMORE · JOHN CASSAVETES · SAL MINEO** and **MARK RYDELL** with **DENISE ALEXANDER**

A VINCENT M. FENNELLY PRODUCTION • Directed by DONALD SIEGEL • Story and Screenplay by REGINALD ROSE • Music by FRANZ WAXMAN





**ANYtime is MOVIEtime!**



ANY DAY! EVERY DAY! Real SPECTACULARS on a GIANT THEATRE SCREEN!



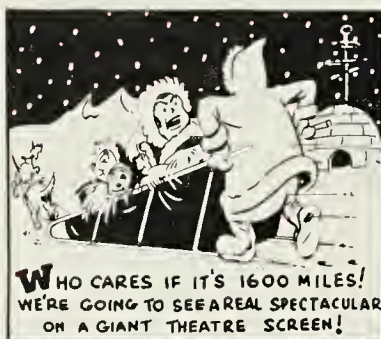
# Antlers On The Roof Mean TV In The Parlor

### Small Screen Spectaculars Don't Stand A Chance If Top Films Are Spotlited

WE dare say that there is hardly a single exhibitor in the United States who has not at one time or another remarked about the terrific "opposition" television is giving him.

It remained for Frontier Theatres, Inc., Dallas, however, to do something about it!

This company felt it was time to take off the kid gloves and put on the brass knuckles in dealing with the epidemic spread of television viewing. They also thought that TV's claim to the "color spectacular" was not only highway rob-



**MAYtime is MOVIEtime!**



**MAYtime is MOVIEtime!**



**MAYtime is MOVIEtime!**



**MAYtime is MOVIEtime!**



**MAYtime is MOVIEtime!**



**MAYtime is MOVIEtime!**

**MAYtime is MOVIEtime!**

WE KNOW BY THE "ANTLERS" ON YOUR ROOF THAT YOU LIKE SHOWS but HAVE YOU GOTTEN OUT TO SEE A REAL SPECTACULAR lately?

in Beautiful COLOR? Without Break-in BLAH-BLAH? on the THEATRE'S GIANT SCREEN?

HERE'S A SHOW WE SINCERELY RECOMMEND

bery of the movie industry, but ridiculous as well.

L. E. Forester, advertising and publicity head for this circuit of 114 theatres, states, "As any sensible person must concede, a one hour assortment of one and two reel comedy and musical short subjects in Technicolor presented on a theatre's wide screen, exceeds in entertainment value and spectacular presentation just about anything that television so far has been able to offer. And shorts are but a prelude to our really 'spectacular' feature films.

"We are employing a barbed but good natured sort of ridicule in a cartoon series we have set in motion in conjunction with our newspaper advertising throughout the month of May.

"We are also using door-knob hangers, as shown on the left. These, with blank space left for imprinting with theatre name and current attractions, are die punched, and the hole permits attaching to door-knobs in most cases. Bound to be

noticed, these should prove most effective if given thorough door to door distribution."

Reproductions of these cartoons are shown on this page. To help theatres everywhere combat the potent "competition," Frontier Theatres are making the entire series of mats available to any theatres who may care to join them in the crusade.

This offer is made, with their permission, through the pages of MOTION PICTURE EXHIBITOR. If you are interested, contact them direct. Do NOT write to the publication.

There is but a nominal charge of \$4.00 for the entire kit of mats, which barely covers the cost of production and having the mat company mail out the packages, postage paid.

Remember, the address is Frontier Theatres, Inc., Tower Petroleum Building, Dallas 1, Texas, L. E. Forester, advertising and publicity.

**Konecuff** (Continued from page 7)

for UA also, although as to when, he wasn't quite sure. Probably as soon as a cast can be set.

**THE METROPOLITAN SCENE:** Guests of honor at N. Y. Variety Club meeting last week at Toots Shor's were comic Myron Cohen and curvacious Cleo Moore. What a combo. . . . Joan Fontaine arrived in town for three weeks of press agenting on behalf of her RKO pic, "Beyond A Reasonable Doubt." . . . To facilitate the entry of MGM into the theatrical production field, with naturally films to follow the hits on the boards, Sidney Phillips has been named to supervise a play-producing department. Send him valued manuscripts at 1540 Broadway, NYC 36. . . . Mrs. Dean Gray Edwards dispatching post haste a letter to organization heads and clubwomen recommending "Madame Butterfly." . . . Columbia has a row of different types of chairs which they are testing in their present projection room prior to making a final decision as regards the seating set-ups in their several projection rooms when they move to their new quarters on Fifth Avenue in the near future. . . . Yul Brynner of "King And I" fame in town mayhaps for some promotion on behalf of the 20th-Fox film. . . . When IFE sent out a publicity release seeking rickshaw boys for the premiere of "Madame Butterfly," reporter Ed Wallace of the World-Telegram and Sun turned up with a photographer who naturally recorded the event. It paid off in space the next day.

**WHITE WAY WANDERINGS:** MGM's "Gaby" opens at the Trans-Lux 52nd Street for the benefit of the French Hospital. . . . A piece on Ed Sullivan in the current issue of The American Magazine. . . . William Bradford Huie, author of "The Revolt Of Mamie Stover," which 20th-Fox has made into a feature, is in town for a 10-day visit. How they can get this book onto the screen is something we can't wait to see. . . . Lowell Thomas off to London to begin production on the fourth Cinerama adventure entry, accompanied by Otto Lang, who will direct. They trek into virtually unknown country from New Delhi, India, covering "the Roof of the World." Ed Evans is unit manager. . . . There IS a song called "Man In The Gray Flannel Suit." . . . Vic Mature allegedly sends a card from Isle of Pine, Cuba, where they are filming "The Sharkfighters." So how come it has a Los Angeles postmark on it????? . . . 20th-Fox trade press contact Harold Rand in Bermuda. . . . Mamie Stover reminds us on perfumed pink stationery that we have to see her picture. We're with you, Mame.

**N. J. Allied For Tax Repeal**

**NEW YORK**—The Allied Theatre Owners of New Jersey still favors the repeal of federal admissions levy but is deferring support of the campaign pending action by the national organization on the tax repeal program, it was announced last week by president Sydney Stern following a membership meeting. Stern also disclosed that ATONJ had endorsed unanimously a resolution to the effect that the exhibition group believes arbitration should be a "two-way street" and all-inclusive.

# This Was The Week When . . . . .

A benefit performance for the French Hospital was set by MGM to launch "Gaby" in the Trans-Lux 52nd Street, New York, on May 9. . . . U-I announced a sneak preview for "Away All Boats" this week in the RKO 86th Street, New York, to be followed by July pre-release openings in key cities. . . . The world premiere of 20th-Fox's "Mohawk" was held in the Mohawk, Amsterdam, N. Y., launching a saturation opening in the state. . . . American Broadcasting-Paramount Theatres vice-presidents Edward L. Hyman and Sidney M. Markley were named co-chairman, theatre collections committee, United Cerebral Palsy campaign.

Artists-Producers Associates president A. W. Schwalberg announced the conclusion of an agreement with Gold Medal Productions for advertising, sales, and distribution of feature product. . . . Twentieth-Fox set "Hilda Crane" to follow "The Man Who Never Was" into the Victoria, New York. . . . MGM announced all-industry screenings of "The Catered Affair" in all exchange centers this week. . . . Sixteen different TV and radio spot announcements, available free to exhibitors, were created by 20th-Fox to pre-sell "The Revolt Of Mamie Stover."

**Toll-TV**

(Continued from page 10)

now available to the public." Johnson did not appear in person, but had his statement read into the record by committee counsel Kenneth Cox.

Toll television on a limited basis, the Governor went on, would best serve the public and would eliminate the major television problems the committee has been investigating for several months. The public, he said, "would be better off having 85 per cent of their programs broadcast free with 15 per cent subscription than to have no television service at all," arguing that the FCC has legal authority to approve the toll system without new legislation. Immediate action by the FCC to lift all "artificial restrictions" preventing the television industry from receiving the relief toll-TV could provide is essential, Johnson concluded.

W. Theodore Pierson, Zenith counsel, testified that if pay-to-see video received approval it would require almost two years to establish even one market by one of the three proponent companies. Lou Peller, Television Exhibitors, Inc., told the legislators that his company would shortly apply to the FCC for authority to build and operate television stations in several cities to transmit toll programs, broadcasting on the UHF band for at least five years as a service supplementary to free television. Charles Caveny, University of Illinois official, said subscription television would enable institutions of higher learning to conduct graduate and extension courses on their video stations, and a statement from Ralph Bellamy, Actors' Equity Association head, was entered into the record, maintaining that toll-TV would give needed extra employment to actors, talent pools, craftsmen, and technicians of the legitimate theatre.

Stern further revealed that his Allied unit commended MGM for its work on behalf on exhibition in the Quaker Oats tieup, but with the suggestion that in the future the distributor confer with exhibitors instead of grocers in making tieups. He said also that ATONJ backs the all-industry parley suggested by Allied States Association board chairman and general counsel Abram F. Myers.

**"Boone" Boycott Rescinded**

**HOLLYWOOD**—The Hollywood AFL Film Council, which represents more than 24,000 employees in the industry, last week disclosed that Gannaway-Ver Halen, Inc., and Gannaway Productions, Inc., have reached new collective bargaining agreements with the Hollywood unions and have pledged that in the future those companies and their principals will not undertake "runaway" foreign production.

The companies contracted that in the event they find it necessary to produce a film outside the United States, they will consult first with the Film Council concerning the use of Hollywood production crews. As a result of the new contract, the Council voted unanimously to rescind its consumer's boycott against "Daniel Boone," made by Gannaway-Ver Halen in Mexico.

**Gemex For "Duchin" Tieup**

**NEW YORK**—Gemex Corporation, maker of watchbands, and Columbia have entered into a promotion and advertising tieup designed to carry sales messages for the watchbands and "The Eddy Duchin Story" over 375 radio stations.

The campaign will center around a series of one-minute spot announcements featuring Kim Novak.

**Showmanship Sweepstakes**

(Continued from page 20)

A postcard was sent to everyone who voted for the plan letting them know the results and that "they won." A special herald likewise announced the new plan and gave the titles of the first two shows. A 40 x 60 in the lobby also announced the results and the date the new plan was going to go into effect.

Our weekly program, which is mailed in thousands to Bay Ridge homes, and given out to patrons at the theatre, carried copy on the new plan for three consecutive weeks.

All lobby and outside street frames had transparency strips with cut-out copy reading: "Sunday Night Main Feature At 8:30 P. M." The front of our marquee bottom line was utilized with copy on the plan; and a three-sheet display was used opposite a busy bus stop in the area with copy on the new plan. A story on the plan was also placed in our local paper.

# NEWS OF THE TERRITORIES . . .

## Harriman Vetoes Bill Cutting License Fees

ALBANY—A two-year effort by the Motion Picture Association and other organizations to reduce the license fees collected by State Education Department's Motion Picture Division ended in defeat when Governor Averell Harriman vetoed the Noonan-Zaretzki bill. A brief memorandum said, "This bill changes the license fees presently charged by the Motion Picture Division . . . with the result that the State will lose \$285,000 per year in fees. This loss of revenue is not taken care of in the budget enacted by the Legislature. The bill is disapproved."

The measure, sponsored by Assemblymen Leo P. Noonan, Cattaraugus County Republican, and Senator William Zaretzki, Bronx Democrat-Liberal, called for an increase in the charge for the licensing of original film from three to four dollars a thousand feet and for a decrease in the rate for copies from two dollars a thousand feet to four dollars for each entire copy.

## Albany

Cliff Swick, 56, veteran exhibitor, died suddenly in Amsterdam Hospital. . . . Joe Dunaj was promoted from assistant, Riverside Drive-In, Rotterdam, N. Y., to manager Vail Mills Drive-In. . . . James Bracken, Stanley Warner contact manager, was in from New Haven. . . . Norman Cantois, Strand assistant manager, was to resign to join John Gardner and A. O. LaFlamme at their new Unadilla Drive-In. . . . Picketing continued at the Mohawk Drive-In, Colonie, N. Y., which reopened without a stagehand. . . . Governor Harriman signed a bill making it a misdemeanor to mail or carry a circular, pamphlet, or notice offering to sell or provide printed matter or motion pictures represented as "obscene, lewd, lascivious, or indecent."

## Atlanta

C. M. Waterall was planning to reopen the Chatom, Chatom, Ala. . . . Mrs. Raleigh Clark, owner, Toez, Brooklet, Ga., now is doing her own booking. . . . The Crescent Amusement Company, Nashville, Tenn., closed the Old Hickory, Old Hickory, Tenn. . . . Bobby Cobb closed the Northport, Northport, Ala. . . . The new Rebel Drive-In, Calera, Ala., owned by T. E. Watson, opened with Hubert Yon as manager. . . . John and William Cole purchased the Burchfield Drive-In, Oak Ridge, Tenn., from Ed Burchfield. . . . Martin Theatres, Columbus, Ga., announced personnel changes, including John Clark, former manager, Grand, Cartersville, Ga., to manager, Martin, Americus, Ga.; Edwin Cox, Strand, Marietta, Ga., takes over the Grand there; Burriel R. Coleman to manager, Starlite Drive-In, Cartersville; and Lloyd Reddish from the Legion, Cartersville, to the Carol, Albertsville, Ala. . . . An application was filed with Bibbs County Commissioners for a permit to construct a drive-in at Macon, Ga., on the sight of the old Starlite Drive-In, by Bernard and Thomas



Gala ceremonies with stars and other notables in attendance heralded the recent world premiere of Warners' "Good-bye My Lady," Albany, Albany, Ga. Seen, left to right, are starlets Peggy Hallack and Judy Clark, Walter Brennan, Brandon de Wilde, Jack Holland, Albany Jaycee; Jane Towery, winner, "Miss Albany" premiere contest; and Jaycee Jim Irvin.

Parker and M. W. Patton. . . . The Pembroke, Charleston, S. C., was destroyed by fire. . . . Fire damage estimated at \$75,000 was sustained by the Melroy, Taylorsville, Miss. The owner is Leroy McIntosh. . . . Paul Gross was named manager, Thompson and M and T Drive-Ins, Hawkinsville, Ga., replacing Emmett Grimsley, resigned. Mrs. Pat Cowan was named assistant manager, Thompson.

## Boston

"Alexander The Great," United Artists' top feature, has been booked into Loew's State and the Orpheum, starting May 17. . . . Roy M. Brewer, manager of branch operations, Allied Artists, was in town for a visit with Ben Abrams, Boston and New Haven branch manager. . . . Exhibitors in the Springfield, Mass., area are deploring cafes and barrooms playing current 16mm. films for free to patrons. Nicholas Zeo, operating the Parkway Drive-In, in a Springfield suburb, booked Columbia's "Three Stripes In The Sun" for a certain week and was astonished to find one barroom using one-sheets outside advertising the same film for free one week before Zeo's booking date. . . . Middleboro, Mass., Select-

## N. E. Allied's Lydon Named To Head U. C. P. Campaign

BOSTON—Frank Lydon, executive secretary, Allied Theatres of New England, has been named general chairman, Greater Boston United Cerebral Palsy 1956 campaign. Working closely with him is Hy Fine, district manager, New England Theatres, Inc., who has accepted the chairmanship for the industry in the New England states for the seventh consecutive year.

In his appeal to exhibitors in the territory, Fine asks that exhibitors run the Walt Disney trailer for a full week and take audience or lobby collections. Where lobby collections are in effect, he states that experience has shown that the best results are obtained where live collectors man the coin boxes.

## Variety Barkers Hear Of Far Eastern Tour

ALBANY—The Variety Club, which had a delegation at a civic luncheon in the Sheraton-Ten Eyck Hotel to hear reports by William Randolph Hearst, Jr., Kingsbury Smith, and Frank Conniff on their recent tour of the Far East, presented honorary memberships to the newsmen. Chief barker Harold Gabrilove made the presentations. Tent 9 co-sponsored the luncheon, with The Times-Union, for the benefit of Camp Thacher.

Governor Averell Harriman, an honorary member of Variety, commended the paper's services, and Mayor Erastus Corning, also an honorary member, served as toastmaster. Variety men in attendance included Gabrilove, who was seated on the dais, Jack Goldberg, Raymond Smith, Harry Lamont, Sidney Urbach, Eugene Teper, Simon and William Backer, Jack Spitzer, Arthur Green, and former City Court Judge George Myers.

The Club, it was announced, will co-sponsor the eastern sectional finals for the U. S. Olympics boxing squad, in Hawkins Stadium, Menands, N. Y., in August. Ben M. Becker, president of the Adirondack District AAU and another honorary Variety member, is arranging the tournament. More than 80 boxers from New York, Boston, Cleveland, Columbus, Toledo, and Pittsburgh will compete. Becker has staged several boxing shows, including this year's area Golden Gloves, for the benefit of Camp Thacher. Gabrilove will appoint committees as soon as definite dates for the Olympic trials have been set.

men granted permission for the construction of the 1,000-car Meadowbrook Drive-In by John J. Abberley. Negotiations for the purchase of the land on Route 44 were handled by Mrs. Goldie Fagerberg. . . . Al Levy, 20th-Fox district manager, returned from Hollywood sales meetings. Subsequently, he called a meeting here of Albany, Buffalo, Boston, and New Haven branch managers to discuss forthcoming product.

PROVIDENCE, R. I., NEWS—The Bijou, Woonsocket, R. I., has been sold to Arthur Darman, owner, Stadium, Woonsocket. The theatre formerly was operated by Melvin Safner, Providence. . . . Public opinion forced the Warwick, R. I., summer theatre to desist in efforts to secure a liquor license.

## Buffalo

The Buffalo Scholastic Legion of Decency awarded a citation to 20th-Fox's "Carousel," now in its fourth week in the Century. . . . Dipson Theatres, Batavia, N. Y., took over operation of the Hornell Drive-In, on lease, from the company headed by Harry Berkson. . . . The Avenue Drive-In Theatre Corporation has taken over the Boulevard Drive-In, Wheatfield, N. Y. . . . Sam Slotnick is opening a new drive-in at Liverpool, N. Y. . . . A two-alarm fire in the Roxy caused \$20,000 worth of damage to the balcony projection booth and the second floor. . . . Bill Shirley was in Canada working on an advance campaign for "Oklahoma!" . . . Monty Schwam, 20th-Fox home office exploitation, was here



Warners' Boston sales force recently discussed the short subjects sales drive for the month of May named for the company's eastern district manager Ralph Iannuzzi. Seen, left to right, are Harold Rosenberg, William Kremmell, Boston branch manager William Kumins, Bob Levine, Herbert Gains, and Phil Yager.

with White Cloud and Lili, two Indians touring on behalf of "Mohawk." . . . Billy Keaton, past chief barker, Variety Club, and his wife started their tenth year on the radio, broadcasting at nine each morning from WXRA.

Phil Todara, former theatre manager turned disc jockey, presented his Hide-away Horror Show in the Kenmore. . . . Directors of Foundation Theatre, Inc., announced the appointment of four new members to the advisory council, Mrs. Winifred Corey, Darwin R. Martin, Mrs. Brayman Pomeroy, and F. Hammond Kirk. . . . Jack Mundstuk, Variety Club raffle chairman, sent out a notice urging quicker disposal of the chance books. Assisting him are Mrs. Elmer F. Lux, Jack Chinell, RKO branch manager, and others. . . . The Rialto, East Rochester, N. Y., was leased to James L. Russell. The house, a former Schine operation, reverted back to its owner, Harold Dygert, upon expiration of the Schine lease. In taking over the operation, Russell said he plans to modernize the theatre, lower prices, and provide better programming.

## Charlotte

Rosaline Hutton, Columbia chief inspectress, was hospitalized. . . . High winds destroyed the screens of the Sunset Drive-In, Hobgood, N. C., and the Badin Road Drive-In, Ablemarle, N. C. . . . A. Fuller Sams, Jr., Statewide circuit general manager, became a grandfather for the first time. . . . Max Reinhardt, Reinhardt Enterprises, was hospitalized. . . . Theatre owners are coop-

Watch for them!

**NEXT!**

**Buffalo Territory**

Issue of May 9

**Minneapolis Territory**

Issue of May 16

Save them!

# Film Exchange and Dealer Listings for the DENVER FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

## • Film Distributors

### ALLIED ARTISTS, 2144 Champa St.—AComa 2-3841

Br. Mgr.: Jack Felix. Office Mgr. and Booker: Gordon Pearce. Sales: Robt. Ryan, Larry Doyle. Emerg. Phone: Pearce, PYramid 4-1498.

### APEX FILMS, 820 21st St.—Alpine 5-3857

Br. Mgr.: Chick Lloyd.

### AZTECA FILMS, 2075 Broadway—MAin 3-0830

Br. Mgr.: Fernando J. Obledo.

### BAILEY DISTRIBUTING CO., 2071 Broadway—AComa 2-0639

Br. Mgr.: Tom Bailey. Booker: J. Petrantonio. Emerg. Phone: Petrantonio, HA 4-7390.

### CLASA-MOHME, 828 21st St.—CHerry 4-2313

Br. Mgr.: Gilbert Martinez. Emerg. Phone: Martinez, WE 4-4812.

### COLUMBIA, 2140 Champa St.—KEystone 4-6341

Br. Mgr.: Robt. Hill. Office Manager: T. Robinson. Sales: Barney Shaaker, Sam Dare, Bruce Marshall. Booker: Betty Morr. Cashier: Dorothy Windham. Emerg. Phone: Robinson, Glendale 5-7447.

### DENVER FILM CENTER, 2081 Broadway—Alpine 5-0110

Br. Mgr.: Robt. Patrick

### DIMENSION PICTURES, 2075 Broadway—MAin 3-0373

Br. Mgr.: Hal Fuller. Booker: Ivy Pullen. Emerg. Phone: Pullen, SU 1-8308.

### METRO-GOLDWYN-MAYER, 2100 Broadway—TAbor 5-8166

Br. Mgr.: Henry Friedel. Sls. Mgr.: Mike Cramer. Sales: James Micheletti, Jerry Banta. Bookers: Claude Newell, Floyd Brethour. Cashier: Jeanette Kavanaugh. Field Exp.: Frank Jenkins. Emerg. Phone: Brethour, EMpire 6-3192.

### PARAMOUNT, 2100 Stout St.—KEystone 4-8246

Br. Mgr.: J. R. Ricketts. Office Mgr.: Frank Carbone. Sales: John Vas, Wm. Peregrine, John Thomas. Booker: Don Cook. Cashier: Tillie Chalk. Field Exp.: Pate Bayes. Emerg. Phone: Cook, PEarl 3-7791.  
(Dist. Mgr. in residence: Philip Isaacs)

### REPUBLIC, 2145 Broadway—TAbor 5-2263

Br. Mgr.: Eugene Gerbase. Office Mgr. and Booker: Don Spaulding. Cashier: Irene Canino. Emerg. Phone: Spaulding, FRanklin 7-0848.

### RKO, 807 21st St.—Alpine 5-0305

Br. Mgr.: L. E. Hobson. Office Mgr.: Quentin Horn. Sales: Harald Copeland, Al Brandon, Mike Stewart. Booker: Geo. Mayo. Cashier: Dorothy Swing. Field Exp.: Bidwell McCormick. Emerg. Phone: Mayo, Florida 5-1251. (Dist. Mgr. in residence: Al Kolitz)

### 20TH CENTURY-FOX, 2101 Champa St.—TAbor 5-5331

Br. Mgr.: R. E. Fulham. Office Mgr.: C. A. Larsan. Sales: George Tawson, Paul Snoddy, Sebastin Amato. Booker: Thos. Parr, Jr. Cashier: Jane Mulcahy. Emerg. Phone: Parr, MAin 3-3656.

### UNITED ARTISTS, 2065 Broadway—TAbor 5-2325

Br. Mgr.: M. R. Austin. Office Mgr.: George McCool. Sales: Wm. Sombar, Earle Peterson, Robt. Hazard. Booker: Bill Lay. Cashier: Edith Musgrave. Emerg. Phone: McCool, FRanklin 7-1258.

### UNITED FILM EXCHANGE, 2134 Broadway—AComa 2-9836

Br. Mgr.: Robert Herrell. Office Mgr. and Booker: Laura Haughey. Sales: Joe Clark. Emerg. Phone: Haughey, KEystone 4-4414.

### UNIVERSAL-INTERNATIONAL, 801 21st St.—MAin 3-3281

Br. Mgr.: Mayer Monsky. Office Mgr.: Oscar Galanter. Sales: Frank Green, Wm. Harrison, Les Laramie. Bookers: Frank Monaco, Joe Lamb. Cashier: Dora Kaplan. Emerg. Phone: Monaco, WEst 5-7802.

### WARNER BROS., 2062 Stout St.—KEystone 4-6178

Br. Mgr.: Carl Miller. Sales: Ed Resnick, Wm. Haefliger, Ed. Leby. Bookers: Joe Kaitz, Gene Vitale. Cashier: Herman Reule. Field Exp.: Robt. Quinn. Emerg. Phone: Kaitz, ALpine 5-2947.

## • Supply Dealers

NATIONAL THEATRE SUPPLY, 2111 Champa St.—TAbor 5-0201—Emerg. Phone: Race 0392

SERVICE THEATRE SUPPLY CO., 2054 Broadway—ALpine 5-1597—Emerg. Phone: Same

WESTERN SERVICE & SUPPLY (R.C.A.), 2120 Broadway—KEystone 4-8041

## • Screen Trailers

NATIONAL SCREEN SERVICE, 2136 Champa St.—CHerry 4-4413.

Br. Mgr.: Jim Parsons. Office Mgr.: N. Segelstrom

## • Signs, Advertising and Printing

ART NEON CO., 2565 Curtis St.—AComa 2-7915

NATIONAL SCREEN SERVICE, 2136 Champa St.—CHerry 4-4413

NATIONAL THEATRE CALENDAR, 2165 Broadway—TAbor 5-6288

## • Messenger Services

DENVER SHIPPING AND INSPECTION BUREAU, 2118 Stout St.—AComa 2-5616

RED FETZ FILM SERVICE, 2075 Broadway—AComa 2-0639

SOUTHWESTERN FILM SERVICE, 2118 Stout St.—CHerry 4-2247

## • Service Companies

ALTEC SERVICE CORP., 10480 W. 64th, Arvada

RCA SERVICE CO., 728 15th St.—KEystone 4-5494

REED SPEAKER SERVICE, Golden, Colo.—CRestview 9-1205

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

## Theatre Licensing Sought By Solon

BOSTON—House Bill 608, petitioned by Louis H. Glaser, Malden, Mass., which would regulate the licensing of openair and indoor theatres, has been amended in a new bill filed by Glaser, House Bill 2834.

The new bill reads in part, "The Commissioner of Public Safety shall issue licenses for indoor theatres, outdoor theatres, special halls and public halls upon a yearly fee of \$25 for each license issued. The Commissioner may require changes in the structure or other conditions of any building or drive-in, including exits and entrances, before issuing the license." The sole change in the amended bill from the original one is the request for a payment of \$25 yearly.

A public hearing on Bill 608 was held early in March, strongly opposed by the executive secretaries of the two large exhibitor organizations in the state, Carl Goldman, Independent Exhibitors, Inc., of New England, and Frank Lydon, Allied Theatres of New England. The amended bill has not as yet been assigned a date for a public hearing.

erating with the safety division of the State Highway Department by playing three traffic safety films.

Fred Levi, circuit operator, conferred with the Wendell, N. C. chamber of commerce about reopening the theatre there with the help of the merchants. The proposal is being considered. . . . The city council of High Point, N. C., voted to extend the lease of Key Theatres, Inc., for six years on the part of the City Hall designed as an auditorium, giving the use of the space to the Paramount for another 10 years.

## Chicago

Columbia's "The Harder They Fall," at the Woods, has stirred up interest in the sporting fraternity and created extensive publicity, through their comments, in the newspapers. . . . After 38 years as publicity chief, B and K, William K. Hollander declares that picture promotion and exploitation is more productive than when he started. He believes that best results come from the efforts of the individual exhibitor. . . . Jules C. Berinstein, 75, stage manager, Chicago, died. Interment was in Memorial Park Cemetery. . . . Herbert Steinberg, Paramount exploitation chief, came to arrange the personal appearance of George Gobel at the opening of "The Birds And The Bees" in the State Lake.

Howard Bowen joined the Harwald Company sales staff, Evanston, Ill. . . . Stanford Kohlberg has inaugurated numerous innovations at his Starlite Drive-In. They include ticket order coupons, with charge accounts. Other patron appeals, in addition to two pictures, are dancing, six-act stage shows, free candy, surprise gifts, free milk and diaper service for babies, a golf driving range, miniature golf, and an amusement park.

## Cincinnati

Business trips were made by Murray Baker, IFE; E. C. DeBerry, branch manager, and W. A. Meier, sales manager,



This 12-foot high mechanical elephant, bearing authentic Greek beauties and piloted by a "Macedonian warrior," recently plod up New York's Fifth Avenue to trumpet the Capitol premiere of United Artists' "Alexander, The Great" to 150,000 spectators of the Greek Independence Day Parade.

Paramount; and Edward Salzberg, Screen Classics, to Springfield, O.; Selma Blachschleger, Realart, to New York; P. K. Wessel, States Film Service, to Cleveland; and Allan Moritz, film broker, to Kentucky points. . . . Philip Fox, Columbia branch manager, was in Boston for the funeral of his sister. . . . Roy M. Brewer, New York, Allied Artists branch operations manager, was in. . . . Al Kolkmeier, U-I city salesman, is now office manager, replacing Sam Sherman, resigned. . . . Ray Frisz, Chakeres Circuit, conducted a meeting of district managers in Springfield, O., headquarters. . . . Fanny Vose, Paramount head inspectress, is celebrating 40 years with the branch. . . . The Guild, an art house, has dropped weekday matinees.

**COLUMBUS, O., NEWS** — Advertising rates of the Columbus Citizen will be upped two cents per line effective June 1. Present advertising rate for the amusement page is 26½ cents. . . . Louis Sher and Ed Shulman, operators, Bexley Art, announced the acquisition of an art house in Milwaukee. . . . Loew's Broad will acquire a new upright sign and marquee signs. Dismantling of the present signs is in progress. . . . Norman Nadel, Columbus Citizen theatre editor, attended the premiere of 20th-Fox's "On The Threshold Of Space" in the RKO Keith, Dayton, O. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, announced the signing of two McConnellsville, O., men as newest members of the association. They are Charles H. Barkhurst, Ace Hi Drive-In, and Charles P. Sloan, Sr., Twin City Opera House.

## Polio Foundation Lauds Carolina Exhibitor Unit

**CHARLOTTE**—A scroll of commendation was presented to the directors of Theatre Owners of North and South Carolina at their regular meeting by Robert Jones, state director, National Foundation for Infantile Paralysis. The scroll was an expression of appreciation by the Foundation to all the theatres which participated in Popcorn for Polio Day, Jan. 19, when all popcorn receipts were turned over to the local chapters as a donation to the Polio Drive.

Frank Harris, industry representative for this area, also was present for the presentation.

## Consolidated Exchange Is Success In Butte

**BUTTE, MON.**—Six months have passed since National Film Service opened its integrated handling center here, and the operation is "a successful demonstration that a consolidated center can be operated more efficiently for distributors than any other film handling method the industry now uses," James P. Clark, president, reported.

Films from nine major distributors are processed here, as well as several independents. Owned by M. S. Wycoff, who also owns National Film's Salt Lake City branch, the exchange processes films for United Artists, RKO, Paramount, Warners, Columbia, U-I, Republic, Allied Artists, and Buena Vista. Clark said the building here was the first designed exclusively for film handling by modern methods, and is accessible to all forms of transportation. A staff of 20 works in the building, with Max Young as general manager.

"We believe the economies and efficiency in the Butte exchange can be practiced on a trade-wide basis in all major film centers. The advantages of a consolidated operation such as National Film offers all over the country are unlimited and, making no bones about it, we intend to bring this fact to the attention of all film distributors," Clark stated.

## Cleveland

Loew's Ohio is one of six theatres selected by Paramount for the initial showing of Cecil B. DeMille's "The Ten Commandments" next November. . . . Bill Shartin, onetime United Artists branch manager, died in Seattle, where he operated the Favorite Pictures exchange. He was killed by an automobile when crossing a street. . . . Nat L. Lefton, until his retirement a leading figure in distribution, died last week in Sarasota Memorial Hospital, Sarasota, Fla. . . . May 14 is the date of the testimonial dinner for H. E. McManus, who is leaving Co-operative Theatres of Ohio to move to Toledo, O., to manage the Starlite, Parkside, and Telegraph for the owners.

T. L. Irwin severed a 30-year affiliation with Paramount to join Buena Vista as auditor. As a result, personnel changes were announced. Irwin Sears moves up to head booker; Helen Thoma, secretary to the branch manager, was named booker; and Lillian Ack, cashier, also assumes the duties of office manager. . . . Edwin R. Bergman, U-I salesman, and his wife celebrated their 25th wedding anniversary. . . . Morris Lefo, RKO district manager who leaves that post May 7 to join Paramount as special representative handling "The Ten Commandments" and "War And Peace," doesn't know who his successor will be. . . . George Carmack, Carma, Bluffton, O., plans to build a drive-in in that area to be ready for operation next spring. . . . Hilbert Horwitz, manager, the Haltnorth, a Washington Circuit unit, was a patient in Mt. Sinai Hospital. . . . Funeral services were held for Samuel A. Cowan, real estate investor among whose properties is the 1300-seat Alhambra, died in Miami Beach, Fla.

## "Lost Audience" Wooed By Shifting Ad Policy

COLUMBUS, O.—The "lost audience" might well be recaptured by expenditure of advertising budgets on other pages of the nation's newspapers, in addition to



LAZARUS

theatre pages, said Robert Wile, secretary, Independent Theatre Owners of Ohio, in a bulletin to Ohio exhibitors.

Wile said arguments to this effect by Paul Lazarus, Columbia advertising executive, "make good sense." The task of advertising and publicity is to reach those people

who had not considered going to a movie, Wile contended, citing as an example the double-truck ads placed by United Artists for "Alexander The Great" on theatre pages. He said "many more patrons could have been reached by splitting up these large ads and placing smaller ads on other pages."

Wile said Columbia's "The Harder They Fall" should be sold on the sports pages, UA's "Patterns" on the financial pages, 20th-Fox's "The Man In The Gray Flannel Suit" on sports, financial, business, women's pages, and in many other ways. He said musicals like Paramount's "Anything Goes" and MGM's "Meet Me In Las Vegas" should be advertised on general news pages. He added, "Don't neglect television pages for features like 'The Birds And The Bees'."

The ITOO secretary asked distributors to permit local theatres to place the ads. "In this way, the credits could be left out and the ads could be made to look different from ordinary movie ads, which people apparently are not reading," he said.

## Dallas

Anne Francis was guest of honor at the Dallas Fashion Group's Bal de Chapeaux. Also, she promoted MGM's "Forbidden Planet." . . . George Pabst, New Orleans district manager, United Artists, was in. . . Evelyn Neely, secretary to Charles Weisenburg, Weisenburg Circuit head, returned home following an operation in the Baylor Hospital. . . Jimmy Sippy, formerly with RKO, is now the new salesman, United Artists, in the Rio Grande Valley territory. . . Film Row was well represented at the recent opening of the new Arapahoe Drive-In, Richardson, Tex., owned and operated by Mr. and Mrs. J. T. Roberts.

The Variety Club is promoting a large delegation of barkers and their wives to travel by train, plane, and motor car to the Variety International convention in New York next week. Roy Kanter is chairman of the convention committee and is urging all members to register at once to assure choice accommodations in the Waldorf-Astoria. . . W. R. Wilkinson, UA branch manager, announced that his staff is planning to close the sixth annual C. J. Feldman drive with a record volume of business. . . Bill Routt, U-I shipper, was hospitalized.

# The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

### KEY TO "THE LITTLE MEN" RATINGS: (MAY 2)

- Registering grosses in the highest brackets.
- Good, although not breaking down the walls.
- Just fair, nothing out of the ordinary, average.
- Disappointing, below what was expected.

GUYS AND DOLLS  
(Goldwyn-MGM)



NEVER SAY GOODBYE  
(U-I)



THE ROSE TATTOO  
(Paramount)



COME NEXT SPRING  
(Republic)



CAROUSEL  
(20th-Fox)



THE CONQUEROR  
(RKO)



THE MAN WITH THE GOLDEN  
ARM (UA)



THE MAN WHO NEVER WAS  
(20th-Fox)



I'LL CRY TOMORROW  
(MGM)



DAY THE WORLD ENDED  
(American Releasing)



PHANTOM FROM 10,000  
LEAGUES (American Releasing)

SLIGHTLY SCARLET  
(RKO)



MIRACLE IN THE RAIN  
(Warners)



ALL THAT HEAVEN ALLOWS  
(U-I)



SERENADE  
(Warners)



THE BENNY GOODMAN STORY  
(U-I)



MEET ME IN LAS VEGAS  
(MGM)



PICNIC  
(Columbia)



COMANCHE  
(UA)





Seen at the recent Minneapolis trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Bob Murphy, film critic, Minneapolis Star; Meg Kinbay, WCCO-TV; A. W. Anderson, Warners district manager; Margaret Ludwig, exhibitor; and Paul Lundquist, North West Theatre.

## Denver

H. F. Taylor is building a 300-car drive-in at Taos, N. M., and expects to have it open by mid-May. Arch Boardman is doing the booking and buying. . . . Dorothy Rutherford is now bookkeeper, Service Theatre Supply, succeeding Otis Dunlap, who resigned to go to Oklahoma, where he expects to return to the theatre business. . . . Vern Austin has resigned as manager, Oriental, to go to Rapid City, S. D., to be manager, Rex. . . . Ralph Bonar, representative, Alexander Film Company, was drawn and accepted for the jury to hear the Graham murder case, which is expected to be the longest ever to be tried in Denver. . . . Pauline Hall, Paramount secretary, was excused from the same jury. . . . Robert Hill, Columbia branch manager, went to Albuquerque, N. M., where he met with Wayne Ball, Los Angeles district manager. . . . F. A. Bateman, Republic branch manager, was in calling on the circuits and conferring with Gene Gerbase, branch manager. . . . Hal Fuller, Dimension Pictures exchange owner, flew in from his Salt Lake City headquarters to visit his exchange here. . . . James Blaikie, formerly at the Lakewood, has been named manager, Motorene Drive-In, Greeley, Colo. . . . Herman Wobber, 20th-Fox western division manager, and his assistant, Revin Kniffen, were in calling on accounts and conferring with Dick Fulham, branch manager.

## Wyoming Women To Ask Censorship Legislation

**DOUGLAS, WYO.**—A resolution in favor of establishing state film censorship is to be presented to the Wyoming Federation of Women's Clubs in the course of their convention in Riverton, Wyo., this week.

The resolution will be offered by the Douglas Civic Club, asking that the Federation go on record declaring "its deep concern over all types of unsuitable movies, especially those concerning teenage crime, sex, and horror pictures."

The Federation will be requested to recommend the formation of a state motion picture film censorship or screening board and to protest the showing unsuitable films in their communities.

## "Growing" Houston Forces Theatre Sale

**HOUSTON**—The Kirby ended its career as a motion picture theatre and closed its doors. The sale of the property was made to the McKinney Avenue Realty Company. "We are bowing out to make way for a growing Houston," stated Al Lever, city manager, Interstate Theatres Circuit, who explained that prior to the sale, Interstate had considered remodeling the Kirby and installing the new Todd-AO process, but the need for the property was so great that Interstate could not refuse to sell.

Jessie E. Hogue, a projectionist, was the sole original employee still on the staff during its 29-year history. Buddy Gould was the last of four managers of the Kirby, which was opened Aug. 12, 1927, by Publix Theatres. Several actresses made their stage debuts in the Kirby, including Nan Gray, Gale Storm, and Ann Miller.

## Des Moines

Bob Hutte, manager, Lyric, Osceola, Ia., is a democratic candidate for state representative in the June primaries. He announced that one of his planks will be reduction of the state sales tax. . . . Two young men carrying sawed-off shotguns held up the drive-in at Algona, Ia., and escaped with \$140 in cash. . . . Al Myrick, president, Iowa-Nebraska Allied group, spoke recently at Northwood, Ia., to a chamber of commerce banquet and urged elimination of jealousy and greed on the part of the small business men.

## Houston

Valerie French was in for a press conference and personal appearance on behalf on Columbia's "Jubal." John Thompson, Columbia public relations, accompanied her. . . . Variety Boys Club members observed National Boys Club Week and the 50th anniversary of Boys Club with a party at Montie Beach Park. More than 250 balloons were released with tickets and an addressed envelope which was to be mailed in for a special prize. Open house was held at the Variety Boys Club each day throughout the week. . . . Willie Ratcliff, owner, Epsom Drive-In, has offered land for a Houston hot rodgers drag strip, to be operated in conjunction with the Houston Independent



Seen at the recent Indianapolis trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Mr. and Mrs. George Marks, Grove, Beach Grove, Ind.; Kenneth Barnard, and Dan Kilman, Oxford and Wolcott, Wolcott, Ind.



Seen at the Milwaukee "Birds And Bees" preview of the Paramount-George Gobel film were, left to right, Joe Reynolds, manager, Towne, Milwaukee; Gerry Franzen, general manager, Cinema, Inc.; Russ Mortenson, Standard Circuit buyer; Irving Clumb, manager, Riverside, and Gene Ling, Standard Circuit executive.

Theatre Association. Truman J. Tarlton, representative of the National Hot Rod Association, was guest speaker at the recent meeting of the theatremen's group.

Foy Myrick, former booker, Jefferson Amusement Company, Beaumont, Tex., has been named assistant manager, King Center Drive-In. . . . George Gobel was in to make a personal appearance in the Metropolitan on behalf of Paramount's "The Birds And The Bees." . . . The Air View Drive-In, operated by Ronald Korn, has been closed. . . . Dickey Sheridan has gone from assistant manager, King Center Drive-In, to manager of a theatre at Henderson, Tex. . . . Sidney Fuqua, formerly of the Tower, has resigned his post to study for the ministry.

Harvey A. Jordan, Dallas, is supplying the design and supervising the construction for the new \$250,000 drive-in to be built at suburban Sharpstown by Loew's. . . . The Boy Scouts presented a plaque to Conrad Brady, former publicity director, Interstate, for the contribution of his time and work toward the Scout movement. Brady has been transferred to the Interstate Dallas home office.

## Jacksonville

Edith Prescott, Paramount, was honored by WOMPI members for her services to the club at the first anniversary party in Fred Abood's Steer Room. Carl Carter, Variety Club chief barker, was on hand to express good wishes from Tent 44. . . . Independent booker Jack Rigg has moved his office into the Lynch Building. . . . The 1,200-seat Palace is being demolished and the site will become a parking lot for patrons of other FST downtown theatres, announced LaMar Sarra, FST vice-president. . . . Tubby Watson, Oceanway Drive-In, donated one night's boxoffice returns to the Oceanway School. . . . The opening of MGM's "The Swan" in the Florida was marked by two elaborate fashion shows on stage, in cooperation with Cohen Brothers and Patricia Stevens Studio. . . . Upsurge of theatre business was noted over the state as public schools closed one weekday for teachers to attend their annual convention in Miami. . . . The support of many cultural and musical groups was being enlisted for the showing of "Aida" in Tim Crawford's San Marco.



## Drive-In Clearance Is Upheld By Court

JACKSONVILLE—The Main Street Drive-In lost its long, drawn-out \$450,000 suit against the Normandy Twin Drive-In when Federal Judge Bryan Simpson ruled in favor of the Normandy, which has first access to second-run movies in Duval County.

He ruled that "clearances" between film showings, such as the Normandy running seven days ahead of the Main Street, "are not illegal, per se, but to the contrary are a vital and necessary feature of the motion picture distribution system."

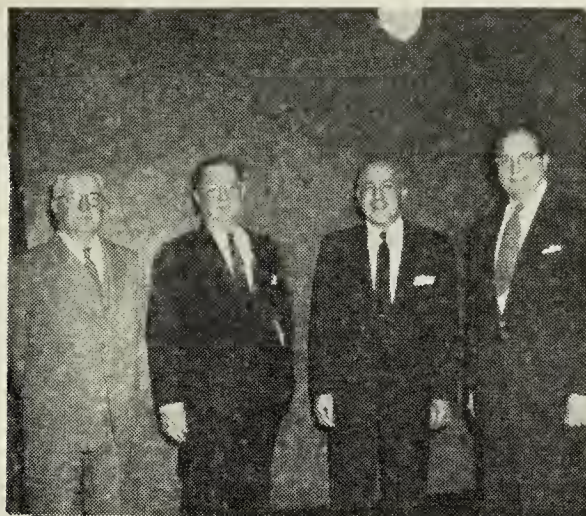
The Normandy is operated by Loew's Theatres, Inc., and Fred Kent, local attorney and chairman of Governor LeRoy Collins' State Board of Control, heads the Jacksonville Theatre Company, which operates the Main Street and three other theatres.

Judge Simpson also upset a contention of the Main Street that drive-ins draw most of their patronage from their neighborhoods. He ruled that "substantial patronage" comes from other sections. The two drive-ins are several miles apart.

**MIAMI, FLA., NEWS**—The Variety Club's First Annual Telethon, to benefit the Variety Children's Hospital, netted approximately \$100,000. . . . A freak storm levelled the Dania Drive-In screen and did some damage to the Dixie Drive-In, South Miami, by flooding the projection booth. . . . George Wilby was being assisted by Bill Cospers in publicizing the opening of the North Dade Drive-In. . . . While George Bourke, Miami Herald amusement critic, was on vacation, Mrs. Lillian Claughton was one of those subscribing for the critic's daily movie column. . . . Peter T. Seaborn, 48, died. He was a manager for Claughton Theatres and moved here in 1951 from New York. . . . The appearance of Joe Louis at Ft. Lauderdale, Fla., was used to good advantage by Keith Hendee, manager, Gateway, in publicizing Columbia's "The Harder They Fall." Louis was invited to a special screening and although he arrived too late to attend, this netted a picture in the paper as well as much publicity on the sports pages. . . . James T. Barnett, manager, Olympia, was elected president, downtown Miami Lions Club. . . . Pre-



Seen at the recent Warners' New Orleans trade screening of "Serenade" and "The Searchers" were, left to right, E. K. Crosby, Jr., Southern Amusement Company, Lake Charles, La.; Sid Havener, Exhibitors' Co-Operative Service, Inc., Lake Charles, La.; Cliff Wilson, Paramount-Gulf Theatres, Inc., New Orleans; Andy Bevelo, Exhibitors' Co-Operative Service, Inc.



Seen at the recent New Haven trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Bernard E. Hoffman, B and Q Theatres; Harry Feinstein, zone manager, S&W Theatres; Max Birnbaum, branch manager, Warners' New Haven; James Totman, assistant zone manager, SW Theatres.

paring to leave for the Variety Club convention in New York were Sig Eisenberg, chief barker, Tent 33, Maurey Ashmann, past chief barker, and Jack Bell. Accompanying these delegates will be some 25 members of the local tent. . . . Variety Club named Frank Crown editor of the Variety Barker, the official organ of the Tent. Eli Silverberg is official photographer and Judy Olson is advertising representative.

## Milwaukee

Harry Perlewitz, Theatre Service Company, advised that the offices have been moved to 2125 West Wells Street. . . . Lou Elman, RKO branch manager, resigned to move to Los Angeles. He is succeeded by former salesman Morrie Anderson. . . . Fox's Jackson was to close last week until further notice, because of poor attendance. . . . Casper Choinard, formerly with United Artists, now is with the Television Corporation of America as salesman in the Dakotas, Minnesota, and Wisconsin. . . . Joanne Meyer Haertle, secretary to Benny Benjamin, Screen Guild, is resigning. . . . Ralph Krause, manager, Stanley Warner Milwaukee, resigned. Leonard Belleau, formerly assistant manager, Alhambra, replaces him. . . . A fire in the projection room of the Fox-Bay was well handled by manager William Ruben, who cleared the theatre of 800 patrons in eight minutes, without incident. . . . Frank Weskie sold the Colby, Colby, Wis., to J. F. Cross. . . . The Mayor's Motion Picture Commission finally okayed

## 20th-Fox Family Club Elects New Officer Slate

NEW YORK—The board of governors, 20th-Fox Family Club, recently elected officers for the 1956-57 period, including Harry Reinhardt, president; Bernard Bozzone, vice-president; Hy Salant, treasurer; and Ann Virus, secretary. Leo Israel is publicity manager. Forthcoming activities to be discussed are the annual outing, gin rummy tournaments, annual fall dance and entertainment, bowling tournament, swimming club, and other events.

Previous club presidents were Jack Miller, Tod Shaw, Frank Carroll, Lem Jones, Bill Gehring, the late Lew Lehr, Leo Israel, Fred Bullock, Roger Ferri, and Andy Smith.

## Movietone Veteran Feted By Associates

NEW YORK—Led by producer Edmund Reek and general manager Jack Haney, nearly 100 of his fellow workers on Movietone News paid their respects to A. A. Brown at Al and Dick's Steak House last fortnight. A veteran of nearly 30 years on Movietone's contact staff, Brown retired at the end of last month.

One of the original contact men on Movietone News when it was the only sound newsreel in existence, Brown covered almost every big story to break during three exciting decades.

Ship news and aviation editor during all this time, he also functioned for the last 10 years as United Nations expert. As aviation editor, he covered the Hindenburg disaster with cameramen Al Gold, Larry Kennedy, and Deon DiTitta, and his handling of the sensational film obtained by these lensmen enabled Movietone News to score beats with the pictures in every country in the world.

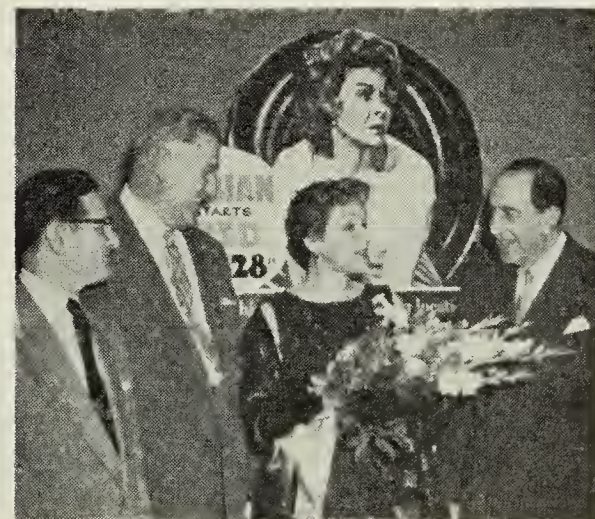
In a wire to Brown, 20th-Fox president Spyros P. Skouras said, "Congratulations to you with all my heart on the occasion of your retirement after a quarter of a century of wonderful service to Movietone News."

"You are well deserving of this honor because of the great service you have rendered over this long period of time and the wealth of friendship you have created by representing Movietone . . . exemplifying good public relations in the highest sense."

the United Artists release of Otto Preminger's "The Man With The Golden Arm," booked in Fox's Palace. . . . Ward Pennington was named Paramount branch manager, succeeding Irving Wertheimer, resigned.

## Minneapolis

Funeral services were held here for Bill Shartin, 56, district manager, Favorite Films, Seattle, who was killed when hit by a car in downtown Seattle. Shartin once was a U-I salesman here and later was district manager, Warners, Chicago and Cleveland. . . . Claire Higgins, RKO bookkeeper, was hospitalized with injuries received in an automobile accident. . . . Norm Levinson, MGM press repre-



Lillian Roth is seen on a visit to Paterson, N. J., recently where she discussed the opening of MGM's "I'll Cry Tomorrow." From left to right are George Birkman, manager, Fabian; Miss Roth; Anthony Williams, district manager; and Peter Werner, assistant manager.

with *no* investment on your part  
of money, time or effort . . .

## BERLO WILL ..... INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre . . . in a big metropolitan area or a small neighborhood community . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself! . . . You and your money will be completely free to operate and promote your theatre **FULL TIME!**

**BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . .  
all YOU do is CASH IN on net profits every month!**

- BERLO hires and trains your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
- BERLO, with over 40 years of successful vending experience knows what sells best and how to feature it for fast turnover!
- BERLO buys and stocks only first-quality merchandise . . . delivers it promptly . . . and keeps stocks tasty-fresh!
- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
- BERLO pays for dramatic, hard-hitting sales promotion.
- BERLO gives you \$1,000,000 worth of public and product liability insurance.

**LET US PROVE OUR STORY IN TEN MINUTES!**

### **A**merica's **B**est **C**oncessionaire

Delivers The Highest Per-Capita Sales In The  
Entire Amusement Field

**Write or Call Collect . . . NOW!**

**Pennypacker 5-5966**  
(Philadelphia)



# BERLO



## VENDING COMPANY

A Division of A.B.C. Vending Corp.

**333 SOUTH BROAD STREET, PHILADELPHIA 7, PENNA.**  
OFFICES EVERYWHERE



Seen at the recent Warners' New Orleans trade screening of "Serenade" and "The Searchers" were, left to right, Philip Corte, Garden, New Orleans; G. B. Becknell, Paramount-Gulf Theatres, Inc.; Arthur Barnett, theatre representative, New Orleans; T. J. Howell, Paramount-Gulf Theatres, Inc., New Orleans.

sentative, is being transferred to Jacksonville. He will be replaced by Bob Stone, former MGM exploiteer, Omaha and Des Moines. . . . Russ McCarthy, former Paramount salesman, is the new salesman, United Artists, in the Dakotas, replacing Ray Lehrman, who joined Independent Film Distributors. . . . C. J. Dressell, RKO branch manager, was hospitalized with a sinus infection. . . . Peter Schmitt bought the Home, Bridgewater, S. D., from J. M. Robinson. . . . R. S. Bishop, new owner, Castle, Casselton, N. D., is installing a wide screen and CinemaScope equipment. . . . The Plaza, Burlington, Wis., installed a new wide screen. . . . The Empire, Minot, N. D., was offering free admission in connection with a courteous driver campaign conducted by the police department. . . . Don Quincer, operator, Cozy, Wadena, Minn., became the father of a daughter.

### **New Haven**

Morris Rosenthal took advantage of the Grace Kelly wedding publicity to plant a contest in the Register on MGM's "The Swan." . . . Sid Kleper, College, was presented with an Indian headdress by the Hammonsett Tribe in honor of "Comanche," starting in his theatre May 4. . . . Albert M. Pickus, Stratford, Conn., exhibitor, was among the special guests invited to attend the opening ceremonies of the New York Coliseum. . . . Marcellus J. Connor, former exhibitor, died at his home in Mystic, Conn., recently.

**HARTFORD, CONN., NEWS** — Sperie Perakos, general manager, Perakos Theatre Associates, announced the promotion of David Miller, assistant manager, Bijou, Springfield, Mass., to manager, Arch Street Theatre, New Britain, Conn., replacing Livio Dottor, shifted to the Plainville Drive-In, Plainville, Conn. . . . Joseph W. Roche, veteran New Britain Herald columnist, will be toastmaster for the New Britain Press Club's annual Man of the Year Awards dinner, slated for May 10 in the Hedges Restaurant. This year's honor guest is Peter G. Perakos, Sr., president, Perakos Theatre Associates. . . . George H. Wilkinson, Jr., president, MPTO of Connecticut, and operator, Wilkinson, Wallingford, Conn., has been named to the advisory board of the  
(Continued on page 37)

# CANDYDLY SPEAKING

THE DRIVE-IN SCREEN is a potent selling weapon in the arsenal of every outdoor operator to whom concession profits are an important adjunct to his operation. Needless to say, this includes just about every outdoor operator.

THE POPCORN and Concession Association is currently conducting a series of regional conferences throughout the country. No group is more aware of the strides made in outdoor theatres from a concession standpoint. They have seen fit to include in every one of these well-attended forums a demonstration of trailers and slides available to outdoor operators wishing to remind their patrons that culinary as well as cinematic delights are available during intermission periods and all through the show.

MANY OF THESE merchandising aids are available from manufacturers of items handled at the concession stand. They do not push single items too strenuously, but rather do an institutional sales job born of the realization that most concession buying is done as a result of impulse. Stimulate the desire in a customer to eat a hot dog, hamburger, or other hot food, and chances are that you have also sold a beverage. Get them to the concession area and, depending upon the appeal of the setup, they'll walk away with more to eat and drink than they originally intended.

THE TRAILERS and slides begin the merchandising job and put the patron in a receptive mood, but the real merchandising is still to be done. This is dependent on many factors, eye appealing displays, colorful promotional material, well-groomed and courteous attendants, and, of course, good food.

INQUIRIES DIRECTED to salesmen representing top concession items can give the exhibitor a good idea of the promotional material available. Trailer and accessory firms also have proven appetite stimulators for outdoor use, particularly. The stuff is there and so is the market. Take advantage of it or you're the only loser.

GOOD FILMS, good food, and you can sell them both through the same screen. What could be sweeter than that?

—AL ERLICK.

Tom Connors and George Hoover, co-owners with Max A. Cohen of the Golden Glades Drive-In, Miami, Fla., inspect the concession area of the recently-opened ozoner.

**Candy is Delicious Food**  
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

**Popcorn Is A Nutritious Food**

Cooperating with the  
POPCORN AND CONCESSIONS ASSOCIATION  
Dedicated to serving the popcorn  
and concession industries.

# EXTRA PROFITS

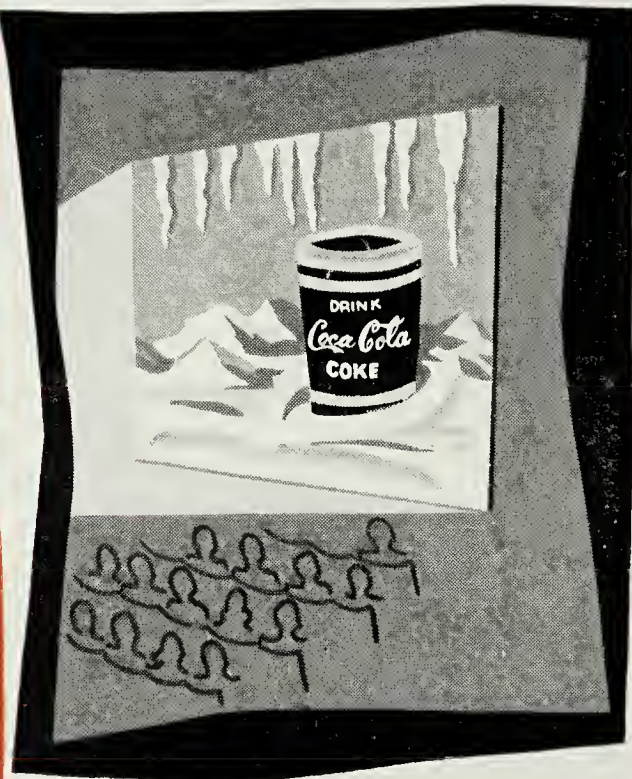


# Freee!

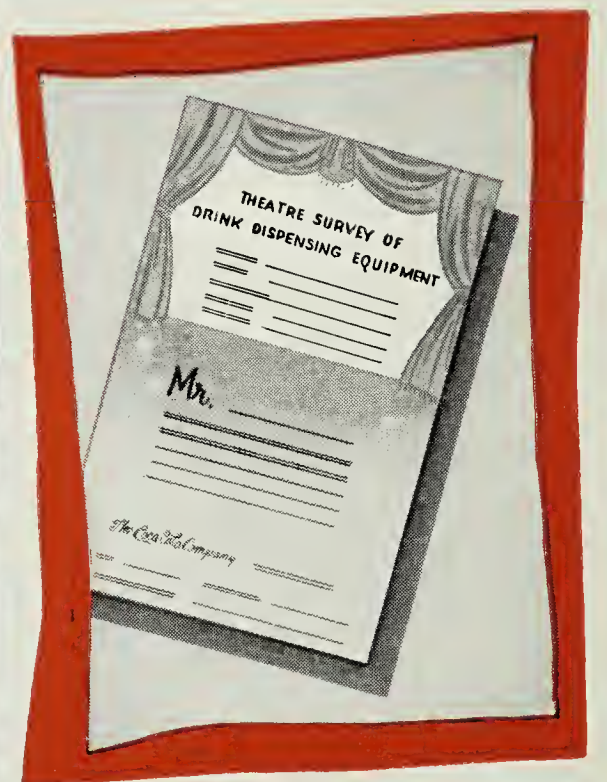
services that build your refreshment profit!



**Free mobile popcorn displays**—Constantly moving displays that catch your customers' eyes and appetites for your biggest profit makers—popcorn and Coke!



**Free intermission trailers**—Full-color, mouth watering invitations for *even more* people to visit your refreshment stand and buy everything you have to sell.



**Free complete survey of your drink dispensing equipment!** When survey is complete, you are given an *individualized* report on how you can improve your service and profit.

**Ask The Coca-Cola Company representative for these services.**

These are only part of the services made available to you by The Coca-Cola Company—the *only* beverage company with a national service organization that makes *regular* visits to theatres, helping you realize maximum profit from your refreshment business.



**PROVEN THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT**

\*\*Coca-Cola\*\* and \*\*Coke\*\* are registered trade-marks which distinguish the product of The Coca-Cola Company.

# The Trend Is To Prepared Food



WITH hot, prepared foods ever growing in popularity, particularly in outdoor theatres, exhibitors and concessionaires are more interested than ever before in the equipment necessary to their preparation. Seen on this page are two examples of cooking units currently available. They are representative of the fine equipment being provided by manufacturers for the expanding appetites of theatre patrons and increased extra profits for the motion picture industry.

## Hotpoint "SUPERgrid" Range

A giant, 33 inch by 24 inch one-piece "Rocket" griddle-top cooking surface, with a rated capacity of over 1,000 hamburgers an hour, is the big feature of Hotpoint Company's new electric "SUPERgrid" heavy-duty range. The griddle can't be "killed," even when operated 'round-the-clock under full-capacity, refrigerated loads, according to Leonard Smith, marketing manager, Hotpoint's commercial equipment department.

A variety of foods can be cooked at separate, correct temperatures simultaneously, thanks to four individually-controlled thermostats, each with its own signal light. The range top temperature in

each of four areas across the grid can be set with pinpoint accuracy anywhere from 200 degrees to 450 degrees.

The one-piece grid surface receives its heat from a "14-Fold" Calrod Unit pressure-clamped to the underside. This consists of two groups of six Calrod inner units, each encircled by an outer unit, assuring even heat distribution across the entire grid surface.

Another outstanding feature is the automatic electricity-saver, which turns off the current the instant the desired cooking temperature is reached and turns it on again only when it's needed.

The "SUPERgrid" range is available with Hotpoint "Sealed-Heat" oven or cabinet base. The all-purpose oven allows independent control of bottom and top heat from 200 to 500 degrees. The new range is produced in gray Permalucent finish, with rounded, nickel and chrome-plated steel frontpiece and back-splasher.

## Double Decker Snack Oven

Those who prefer hot sandwiches to the cold variety will be interested in a new "quick-serve" Double-Decker Infra-Red Oven that toasts and grills up to eight sandwiches at a time, in as little as two

minutes. This oven also heats "franks," "burgers," pizzas, and other specialties just as quickly. The new unit is a product for which Daniel H. Sheeler and Sons, Inc., is the exclusive world-wide distributor.

The oven eliminates the need for a kitchen set-up at the serving site. Food may be prepared in advance either at a central commissary or any other convenient location. It is then heat-sealed in a transparent cellophane wrapper and can be immediately inserted in either deck of the oven or stored at normal refrigeration temperature for later use. In the oven, the penetrating infra-red rays pass through the wrapper, heating the meat, cheese, or other sandwich filler, while toasting the bread evenly.

The exterior is mirror-chrome finished. It measures 23 inches wide by nine inches deep by 12½ inches high. The two decks can be operated separately, with individual timers controlling each deck. It operates on ordinary household current (110 volts, AC or DC).

A five-color flasher sign reading "Delicious Infra-Red Hot Toasted Sandwiches Served In Sanitary Heat Sealed Bags" rests on top of the oven.



Hotpoint "SUPERgrid" Range



Double Decker Snack Oven

# PCA Theme, "Sell More At A Profit," Set For Combined Coliseum Meeting



The program chairmen and the discussion leaders of the first annual midwestern regional popcorn and merchandising conference sponsored by the Popcorn and Concessions Association in the Hotel Sherman, Chicago, included, seated, Rufus Morris, Blevins Popcorn Company, Nashville, Tenn.; PCA vice-president Allan W. Adams, Adams Corporation, Beloit, Wis.; PCA president Bert Nothman, Theatre Popcorn Vending Corporation, Brooklyn, N. Y.; and Lester Grand, Confection Cabinet Corporation, Chicago. Standing are Harry C. Lozeor, broker, Marion, O.; Roy F. Nylan, F. R. Nylan and Associates, Chicago; John Katsalis, Mellos Peanut Company, Chicago; William E. Smith, executive director, Popcorn Institute, Chicago; PCA board chairman J. J. Fitzgibbons, Jr., Theatre Confections, Ltd., Toronto; and Thomas J. Sullivan, PCA executive vice-president, Chicago.

CHICAGO—Plans set for rallying an entire industry behind the theme of "sell more at a profit," the officers and board of Popcorn and Concessions Association announced the dates of Sept. 20-24 for its 1956 convention and exhibition. Those attending the PCA mid-year board meeting, held recently at the Hotel Sherman, approved a combined convention-exhibition with Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association, and Theatre Equipment Dealers Association at the Coliseum and Hotel Statler, New York.

"We conservatively anticipate a combined attendance of at least 8,000 buyers from the popcorn, theatre, concession, and vending industries during the four-day show," predicted PCA president Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y.

"We planned this show in cooperation with TOA-TESSMA-TEDA to make it the largest of its kind ever held, 300 exhibits, meetings, conferences, social events, all designed to help the members of our respective industries "sell more at a profit," explained PCA board chairman, J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ontario.

Lee Koken, RKO Theatres, New York, was named general convention chairman, and Lester Grand, Confection Cabinet Corporation, Chicago, exhibit chairman. Heading up the entertainment committee is Melville B. Rapp, APCO, Inc., New York, assisted by Kenneth H. Wells, Theatre Confections Limited, Toronto, Ont. PCA will again offer six separate segment meeting programs during the convention under the direction of their senior segment directors, popcorn processor: Robert Pelton, Pelton Popcorn Company, Bloomdale, O.; manufacturer-

wholesale: Allan W. Adams, Adams Corporation, Beloit, Wis.; theatre concessions: Nat Buchman, Theatre Merchandising Corporation, Cambridge, Mass.; jobber-distributor: Dave C. Evans, Gold Medal Products Company, Cincinnati; broker: A. J. Villiesse, Villiesse Sales Company, Wilmette, Ill.; and retail popcorn shop: H. H. Miller, Caramel Crisp Shop, Madison, Wis.

## Exhibit Sell-Out Seen

Popcorn-Candy and Concession Hall, sponsored by PCA, will occupy 180 booths on the third floor of the Coliseum during the combined convention, announced Grand.

"The last two years have seen a sensational growth for PCA and the annual show," explained Grand, "but this year will easily be the tops with more than 15,000 square feet of exhibit floor space in the country's newest exhibit auditorium."

Brochures describing the exhibit facilities for "Popcorn-Candy and Concession Hall" mailed to allied supply firms brought an immediate response for half of the exhibit area, and additional requests are pouring into PCA headquarters daily. A sell-out is anticipated before July 1.

"This year's show will have everything for use in the popcorn, theatre, concession, and vending industries," declared Grand, "and all conveniently located on one floor designed with goodsize booths, wide aisles, and no obstructing pillars. Buyers will find a panorama of the latest equipment, machinery, and supplies exhibited by the leading firms of the country."

This combined concession, equipment, exhibition forum is considered a high spot in the industry's annual affairs.

## Hotpoint Marketing, Sales Heads Named

CHICAGO—Leonard Smith, recently sales manager of the commercial equipment department of Hotpoint Company, has been appointed marketing manager, according to W. C. Ayres, general manager.

Smith had held the position of sales manager since April, 1954, following six years with the department. While sales manager, he was instrumental in developing a selective franchising program, and actively supervised the enlargement of the department's field organization.

The simultaneous appointment of G. E. Dangler as sales manager, commercial equipment department, also was announced by Ayres. Dangler had held the position of San Francisco district manager since 1949 and served as the department's Atlanta district manager prior to that. Associated with Hotpoint since 1929, except for a five-year period during World War II, Dangler had served in various capacities within the electric utility and commercial food-service industries before joining the company.

## Helmco Line Redesigned

CHICAGO—Helmco, Inc., manufacturer of food and fountain service accessories, announced the complete redesign of their Fountainette line. The new line consists of seven basic models allowing 25 combinations for varied peak hour service and menu change needs.

All models of the new line fit all standard freezer cabinets, even double-lid models, without need for a divider bar. They are made of satin-finish stainless steel and feature fast lever action pumps, Melamine plastic shock resistant bowls, and easy to clean, round corner construction.

## EXTRA PROFITS

Volume 11, Number 2 May 2, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles, Calif.

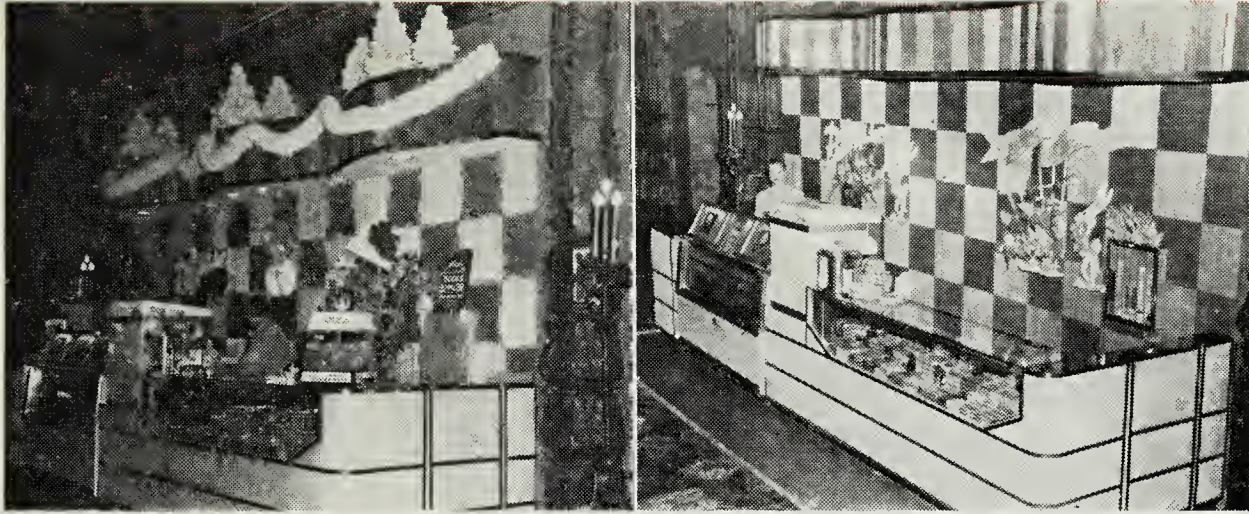
Advisory boards—  
Executives and heads of the concessions and vending departments of theatre circuits:

Leslie R. Schwartz, Andrews, Inc., New York; Bayard M. Grant, Durwood Theatres, Kansas City; C. Dale Fox, Fox Wisconsin Amusement Corporation, Milwaukee; Frank C. Bickerstaff, Georgio Theatre Company, Atlanta; William O'Donnell, Interstate Theatres, Dallas; Raymond Willie, Interstate Theatres Dallas; Harold F. Chesler, Theatre Cooperative Candy Company, Salt Lake City; Miss Marie Frye, Tri-State Theatre Corporation, Des Moines; Louise Bramblett, Wilkin Theatre Supply, Inc., Atlanta; Van Myers, Wometco Theatres, Miami, Fla.; J. J. Fitzgibbons, Jr., Theatre Confections Limited, Toronto, Ont., Canada; Morton G. Thalheimer, Jr., Neighborhood Theatre, Inc., Richmond, Va.

Manufacturers, concessionaires, and other leaders in the candy, popcorn, and allied fields:

A. F. Rothbun, Fred W. Amend Company, Chicago; Harold Sharp, The Coca-Cola Company, New York; Marvin Spitz, American Royal Candies, Inc., Los Angeles; Vincent O'Brien, Armstrong Popcorn Company, Lake View, Ia.; Charles G. Manley, Manley, Inc., Kansas City; W. B. Riley, Brock Candy Company, Chattanooga, Tenn.; Joseph Blumenthal, Blumenthal Brothers, Philadelphia; L. M. Shaw, Smith Brothers, Inc., Poughkeepsie, N. Y.; C. M. Said, McPhail Chocolate Company, Oswego, N. Y.

# Showmanship Is Proven Sales Aid, So Why Not Use It At Candy Stand?



John Balmer, Walter Reade Theatres city manager, Asbury Park, N. J., and Marion Jeffrey, his assistant in the Mayfair, used simple decorations on the back bar of the concession stand to mark holidays and to merchandise for them. On the right, the stand's Christmas decorations and on the left, the Easter decorations. The circuit regularly offers prizes to managers for the best Holiday decorations.

LAS VEGAS, NEV.—Three suggestions to help the exhibitor realize longer profits on candy were made at the recent Popcorn and Concessions Association western regional conference by V. M. Anderson, Anderson Sales Company, Denver, who emphasized merchandising for profit, diversification for profit, and buying for profit as the basic requisites for improving concessions revenue from the sweet items.

By merchandising, Anderson explained, he means the same aggressive showmanship theatremen employ to sell films, and too few exhibitors, he asserted, are taking advantage of their experience to sell candy, in some instances relegating the buying and merchandising to inexperienced and disinterested hired help. As a remedy, he recommended eye-catching displays in which candy bars or boxes are arranged in an original way to prompt the impulse to buy of the theatre patron. The display, he went on, should be so obvious that everyone who enters the lobby is aware of it, and that object cannot be achieved without frequent re-arrangement of the stock.

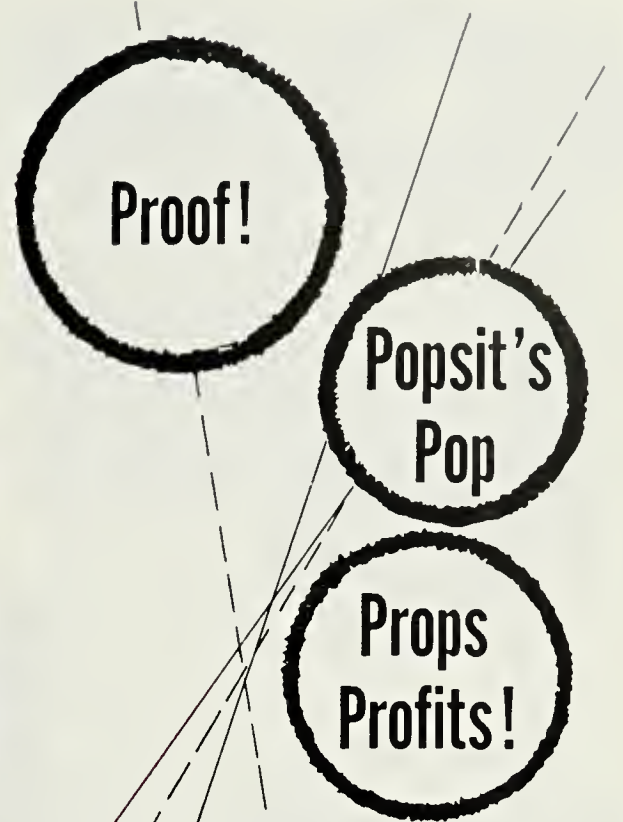
Diversification, according to Anderson,

should begin with new ideas and with new price ranges. Larger sizes, he emphasized, can be sold as easily as smaller ones when clerks are trained to merchandise them by suggestion. In diversifying the price range, he deplored simply raising prices from 10 cents to 12 cents, and urged that the consumer be given value instead, pointing out that it is better to take a 33 1/3 per cent margin on a 39-cent item than it is to make 40 per cent on a 10-cent item. Listen to the salesman, Anderson urged exhibitors, who is intelligent enough to ask for an order and suggest and demonstrate how to sell his product.

On his final point, buying for profit, Anderson warned that when buying, profit can result only if what is bought is sold. By stocking larger lots, he said, 7 1/2 per cent to 10 per cent can be saved by the concessionaire, who can stack the merchandise up and advertise it as a "fresh stock, just received." If he cannot buy all his candy in larger count, part of it at least can be bought that way, Anderson said, and with display and promotion they will bring in profit through the discount.



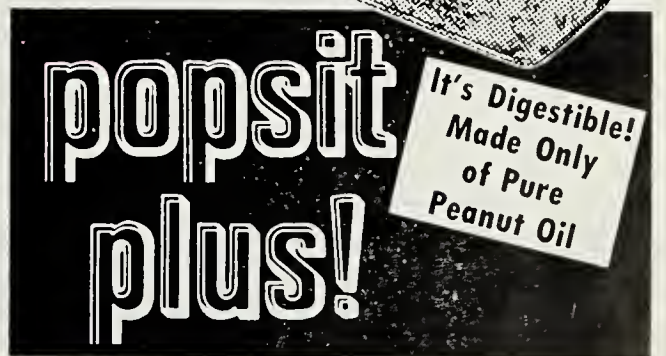
Charles Okun, special representative, and Harold Sharp, vice-president in charge of fountain sales, look over the new Coca-Cola display material to be available for use in theatres.



It's a fact—proved in theatre after theatre—More people stop and buy popcorn when it has the butterlike flavor and color that comes only from POPSIT PLUS. Get our case histories . . . or order a sample case today!



the only liquid popping oil with butterlike flavor!



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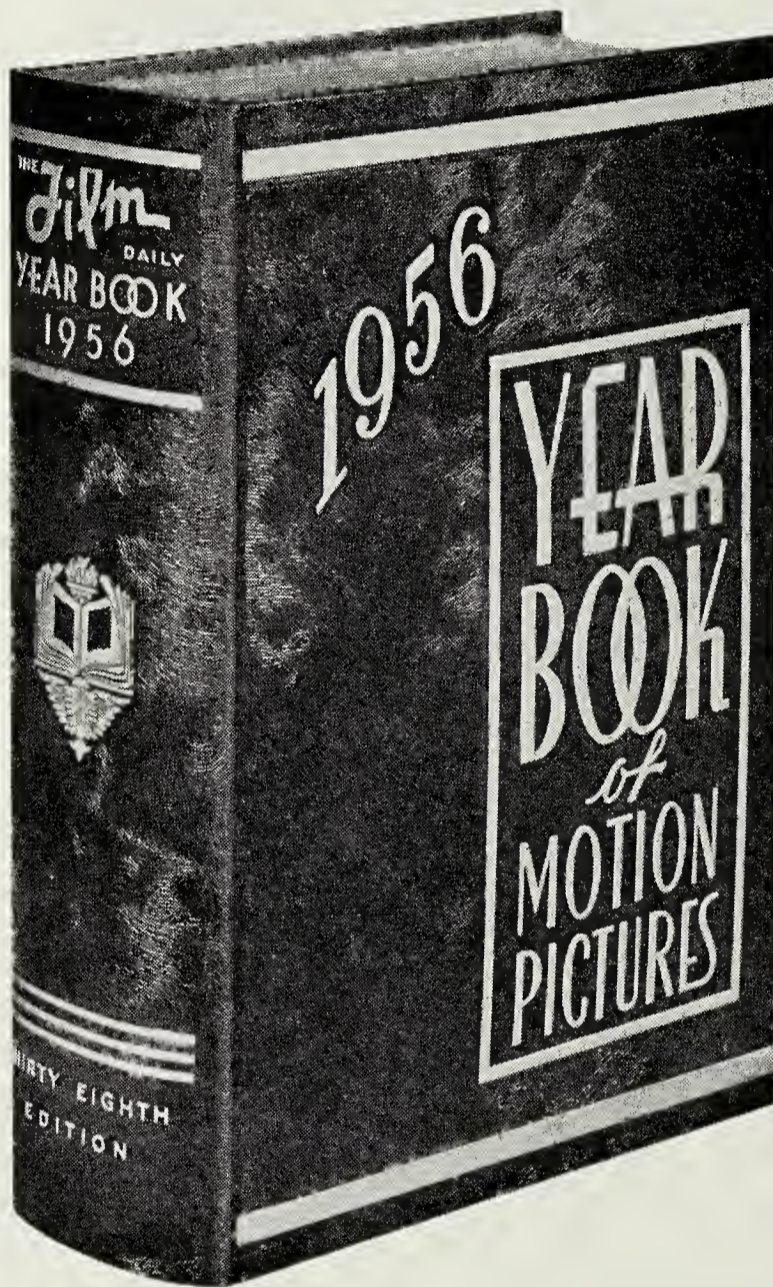
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Paramount branch manager Ulrik Smith was recently host at a Philadelphia trade showing of "The Birds And The Bees," Logan, and is seen with theatremen Bill Humphrey, left, and Sandy Gottlieb, head, Tri-States Theatre Buying and Booking Service.

## Hartford, Conn.

(Continued from page 30)

Wallingford branch, Union and New Haven Tust Company. He had previously served as a director, First National Bank, Wallingford, which has been consolidated with the New Haven bank. . . . P. J. Buchieri, manager, Lyric, resigned to join Stanley Warner. His replacement at the Hartford Theatre Circuit house is Michael Carr, formerly with E. M. Loew's. . . . John Sirica and Fred Quatrano started reconstruction of their flood-damaged Watertown Drive-In, Watertown, Conn. . . . Dennis J. Rich, manager, Stanley Warner Cameo, Bristol, Conn., returned to his desk after recuperating from a heart attack.

## New Orleans

E. V. Landaiche closed the Bayview, Biloxi, Miss., for extensive remodeling. . . . Lee Boutwell and Max Connett closed the Ritz, West Enetprise, Miss. . . . The exterior of the neighborhood Famous has been remodeled. . . . Joy N. Houck and his associates have launched a \$100,000 improvement program at the Panorama which will include the installation of Todd-AO equipment. . . . McElroy Theatres, Shreveport, La., added the Sunset Drive-In there to the circuit. Earl Perry, manager, Pittman Theatres, handles all the circuit's buying and booking. . . . Valerie French was here on behalf of Columbia's "Jubal." . . . Ed Ortte, Legion and Gulf, Gulfport, Miss., purchased an interest in the Don there. . . . John Luster, general manager, W. W. Page Amusement Company, advised Transway that the Rio, Zwolle, La., closed for remodeling. It was to reopen last week.

## New York

Samuel Goldwyn donated four films to the Museum of Modern Art Film Library, "Stella Dallas," "The Night Of Love," "Wuthering Heights," and "The Little Foxes." . . . Philip Gerard, U-I eastern publicity representative, departed for Paris. . . . Lillian Gerard, vice-president, Paris, left for Paris to confer with Pathe officials. . . . Maurice Silverstein was named by MGM to act as liaison with independent producers.

Benjamin Olevsky was named chief projectionist, Radio City Music Hall, by Russel V. Downing, president. Olevsky succeeds the late Charles Muller. . . . Berk and Krumgold sold the Palestine and the

## Candidate Announces In Favor Of Bingo

READING, PA.—Bingo fans are being invited to elect their own member of the state legislature. One of the Reading Democratic candidates for legislature nominations in the April primary placed ads headed, "Warning to Bingo Players," in the newspapers, urging fans to "take steps in the primary election to protect their rights to play bingo without fear of possible embarrassment by arrest." The candidate pledged himself, if elected, to work for legalizing bingo games.

Charles for Samuel Friedman to an unidentified investor. Both houses will be remodeled. . . . Jacon Film Distributors acquired the Mexican-made "Rosanna" for distribution. . . . Earl Wingart, 20th-Fox merchandising manager, returned from a Florida trip. . . . Irving Weingart, 67, associated with the Marcus Loew Booking Agency for more than 40 years, died. . . . Henry Ginsberg arrived to confer with Warners executives on promotion for "Giant." . . . Alex Harrison, 20th-Fox general sales manager, returned from Toronto. . . . Cleo Moore arrived at the end of a national tour on behalf of Columbia's "Over-Exposed." . . . Leo F. Samuels, Buena Vista president, returned from a four-week trip to the south.

## Philadelphia

Exchange Finance Company announced that it would move from Vine Street to 1901 Market Street, second floor, this week. The new telephone number will be LOcust 8-2244. . . . Ralph Garman, Paramount salesman, still was confined to Germantown Hospital last week. He is not allowed visitors, but would appreciate receiving cards and hearing from his friends. . . . The Northampton Theatre Company, Inc., took over the Savoy, Catasauqua, Pa. . . . Perry Lessy has leased the Strand from Ray Schwartz. . . . "Sins Of The Borgias" and "A Kiss Before Dying" were screened at the Variety Club, Tent 13, through the courtesy of United Artists.

## Pittsburgh

Richland Township, Cambria County, Pa., collected \$2,967.80 in amusement taxes during 1955. . . . Biggest screening of the year was Warners' "Serenade" and "The Searchers" in the Schenley. Upwards of 400, mostly members of the industry, were present. . . . Mr. and Mrs. Alex Manos went to New York, where an oil painting by Mrs. Manos is on exhibition in the National Academy. . . . Werner Lund and his father, John Lund, former circuit exhibitors, have remodeled the old Lund, Carmichaels, Pa., into bowling alleys. . . . Thomas Hickes, Jr., Saxton, Pa., theatre manager and councilman, has been named a member of the industrial development committee of the Chamber of Commerce there. . . . Bethel borough council, Allegheny County, Pa., levied a five per cent amusement tax which is expected to bring in \$10,000 this year. . . . Bernie Hickey's new assistant in the Fulton, replacing Ronald Cook, is Fred Graham, who moved over from the Penn, where he had been chief of service. At the Penn. Graham's successor is his former assistant, Clarence Hune.



John Roach, left, manager, SW Stanley, Philadelphia, is seen with the recent winners of a "Rock 'n' Roll" high school dance team contest held in conjunction with Columbia's "Rock Around The Clock." At right is the film's star Bill Haley.

The 35 acres of land in the Greensburg, Pa., area which the Manos circuit acquired for the construction of a drive-in was purchased from Val J. Foltz. . . . IATSE, Local 703, DuBois, Pa., will host the 32nd annual IATSE Tristate Association convention in Eagle's Hall, Reynoldsville, Pa., June 3. . . . Warners branch managers Bill Twig, Cleveland; Jim Abrose, Cincinnati; and Jack Kalmenson, Pittsburgh, met here for several days with Bill Mansell, Philadelphia district head, and Jules Lapidus, division manager. . . . The Regent, McKees Rocks, Pa., is being remodeled into a commercial property. . . . Frank Thomas, booker, now is representing the Hilltop Drive-In, near Charleroi, Pa. . . . Dora Moskowitz Sharapan, who was employed at the RKO exchange 13 years ago, has returned there in the contract department. . . . Thompson's Restaurant, a favorite haunt of show people, was to close May 1.

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## St. Louis

A bill to extend Daylight Saving Time here through October was presented to the Board of Aldermen. . . . The Lyric Theatre Building, Greenfield, Ill., was sold at public auction for \$4100 to a business group, which will use the property for civic recreational purposes. . . . The regular meeting of the Colosseum of Motion Picture Salesmen on May 12 in the Melbourne Hotel will include luncheon, with a business meeting to follow. . . . Vincent Price appeared on the Fox stage for the premiere of Warners' "Serenade," which benefited the Villa Duchesne Chapel Fund. . . . Taylorville, Ill., was side-stepped as the sight of a new federal prison, to the disappointment of Jimmy Frisina, Frisina Amusement Company booker, who headed a committee supporting the project. . . . Milton F. Napier, vice-president, Better Films Council, filed for the Republican nomination for state senator from the First District. . . . "Seven Wonders Of The World" was unveiled in the Ambassador as a Knights of Columbus benefit. . . . Warners salesman Homer Hisey was hospitalized.

## San Antonio

Will Rogers, Jr., appeared as honorary Grand Marshal of the Fiesta Flambeau, climaxing the week-long Fiesta San Jacinto. . . . William Blankenship has been named manager, Josephine, one of the three Tom Summers Theatres. . . . Herbelt Mills, projectionist, Texas, has hopes that

his new invention will be placed on the market soon. It is a small mechanism which is placed on the projection machines and forewarns of any impending trouble. . . . Beulah Greene, cashier, Interstate Aztec, is doing extra duty at the Texas and State. . . . Gustavo Lavenant, operator, Haydee, Dilley, Tex., has added a new business venture with the opening of a beer garden. Lavenant also conducts a daily radio program. . . . Hector Benitz, head, Benitz Theatres Circuit, Weslaco, Tex., announced that a new 700-car ozoner would be built by the circuit near Edinburg, Tex. . . . H. V. Kinchen is the manager and owner, Avon, Poteet, Tex. . . . The Kilgore Drive-In, Kilgore, Tex., and the New Herald sponsored a contest asking local residents to complete the sentence, "I like a drive-in theatre because . . ." in 50 words or less.

Seibert Worley, theatre owner, Shamrock, Tex., was elected mayor of the city in a three-man race. Worley operates the Texas, Liberty, and Pioneer Drive-In. . . . The Alto, La Peria, Tex., has been reopened by Jesse Fox of San Benito, Tex. . . . The Strand, Port Arthur, Tex., operated for more than 30 years by the Jefferson Amusement Company, has been closed. Sam Landrum, vice-president of Jefferson Amusement Company, announced the building was in need of many repairs. . . . Dalhart Theatres, Inc., purchased the El Rancho Drive-In and the Mission, Dalhart, Tex., from J. C. Parker.

## Exhibitors Protest Coliseum Competition

SAN ANTONIO—T. A. Collins is spokesman for a group of Odessa, Tex., theatre owners and operators who have registered protests with the Ector County Coliseum directors against the use of the Coliseum by private individuals booking in attractions in direct competition with the theatres. Three theatres have been closed in Odessa in the last year, according to Collins, "and we may see others close if something is not done."

It was understood that when the Coliseum was built it was to be used for community activities. However, it has gone into direct competition with the local theatremen who backed the bond issue which built the structure. Theatremen say the building should not be made available to such attractions by local promoters, who instead should erect their own buildings to present the events.

The board has promised the theatremen that the problem would be studied and a copy of the board's recommendations would be submitted.

## Seattle

Ed Arndt has resigned his post in Sterling's advertising department because of health. . . . The Palomar, continuing in its policy of presenting jazz artists, presented Cal Tjadar and his Afro-Cuban band on stage. . . . A summer wedding is planned by two Sterling people, Edie Mae Lawyer and Jerry Vitus, booker. . . . In other Sterling news, Jerry Mayburn, who comes from theatres in Colorado, has joined the staff and will begin working in the advertising department. . . . Film Row visitors included Peter Barnes, who recently purchased the Columbia Basin Theatres, accompanied by Dale Hazen, who is now booking for the Ephrata Circuit, and Herman Wobber, 20th-Fox division manager.

## Washington

The Variety Club saluted the Washington Senators in the club rooms. Norman Kal was chairman of the event. . . . Variety Club member Joseph Cherner died. . . . Robert Edris, 82, retired manager, Stanley Warner Ambassador, died in Yeadon, Pa. . . . Maureen O'Sullivan presented awards at the Business and Professional Women's Club, for the Hecht Company, and for McCall's Magazine. . . . Lou Ripnitski, Warners, and his wife celebrated their 25th wedding anniversary at a party in the Shoreham Hotel.

**SOUTHERN MARYLAND NEWS**—An 11-year-old boy who set fire to the 235 Drive-In, California, Md., escaped punishment when his case finally came up before the St. Mary's Circuit Court, Leonardtown, Md., before Associate Judge J. Dudley Digges. The boy, whose act caused \$7,000 damage, was put on probation. The ozoner rebuilt and remodeled its concession and projection booths as a result of the fire. . . . Jack Frucktmann spoke before the recent exhibitors meeting held in Baltimore. The public, he said, is becoming more discriminating in its choice of films and any new production must be unique entertainment or it will not draw at the boxoffice.

# ALLIED ARTISTS

## Crashing Las Vegas (5609)

COMEDY  
62M.

ESTIMATE: Usual Bowery Boys series nonsense for usual audience.

CAST: Leo Gorcey, Huntz Hall, Mary Castle, Don Haggerty, David Condon, Jimmy Murphy, Mort Mills, Jack Rice, Nicky Blair, Doris Kemper, Terry Frost. Produced by Ben Schwalb; directed by Jean Yarbrough.

STORY: A shock gives Huntz Hall the ability to visualize numbers before they come up and it gets him and the boys a chance to go to Las Vegas to win some money for Doris Kemper, the landlady of their boarding house. There he wins a fortune at roulette, which convinces crooks Don Haggerty, Nicky Blair, and Mort Mills that he has a system. Using Mary Castle as bait, they try to get his system and failing, frame him for a phoney murder. To buy their silence, Hall turns over the winnings to them, but buddies Leo Gorcey, David Condon, and Jimmy Murphy mop up the crooks, turning them over to the police. An electric fan blows the winnings out of the window and they are broke again as landlady Kemper shows up to join them since the paper reported they were immensely wealthy after Hall's winning streak.

X-RAY: Allegedly using Las Vegas and its gambling casinos as a background, the Bowery Boys go through their usual antics which end in the usual way and should attract the usual audiences who usually attend series offerings. The story, characterizations, direction, and production are in the usual fair category. The story and screen play are by Jack Townley.

AD LINES: "The Bowery Boys Leave Their Mark On Las Vegas"; "They Hit The Jack Pot In Las Vegas"; "Fun For All As The Bowery Boys Shoot The Works At The Roulette Tables."

## Crime In The Streets (5614)

MELODRAMA  
91M.

ESTIMATE: Suspenseful story of delinquency and squalor needs selling.

CAST: James Whitmore, John Cassavetes, Sal Mineo, Mark Rydell, Denise Alexander, Virginia Gregg, Will Kuluva, Peter Votrian, Malcolm Atterbury, Dan Terranova, Peter Miller, Steve Rowland, Ray Stricklyn, James Ogg, Robert Alexander, Duke Mitchell, Richard Curtis, Doyle Baker. Produced by Vincent M. Fennelly; directed by Donald Siegel.

STORY: John Cassavetes is leader of a teen-age gang of slum area delinquents. He lives with his mother, Virginia Gregg, who can not control him any longer, and his younger brother, Peter Votrian. After a battle with another gang, a neighbor, Malcolm Atterbury, notifies police, and James Ogg, one of the gang, is arrested for possession of a zip-gun. A social worker, James Whitmore, tries to get Cassavetes and others of the gang to change their attitude toward society and to reform, but he meets with little success. When Atterbury slaps Cassavetes in the face, after he protests to him about being a squealer, Cassavetes decrees he shall die. He plots the murder, tells the gang how it will be done, but all back out, except Mark Rydell, a psycho case, and Sal Mineo, youngest member who is dominated by Cassavetes. The plan is even rehearsed with a drunk, a much scared innocent victim, released at the last minute. The plan is carried out, but Votrian tells Whitmore, who is on the alert, although not knowing who the victim is to be or where the crime is

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Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

SECTION TWO  
VOL. 56 • No. 1

MAY 2, 1956

to take place. Everything goes off as Cassavetes has planned until at the last minute Votrian hurls himself at Cassavetes, diverting his attention, permitting Atterbury to escape and call police. Cassavetes, infuriated, now tries to kill Votrian, but he suddenly realizes what a terrible crime he was about to commit, breaks down, and embraces his brother. Whitmore arrives ahead of the police and realizes a changed Cassavetes is going to give himself up.

X-RAY: This is unpleasant film fare, but it may do okay if given some hefty selling. The cast of practically unknowns perform excellently, the direction is taut, and the suspense is strong from start to finish. The story and screen play are by Reginald Rose, from a television script on the same subject, in which several of the actors in the film also previously appeared. The shock angles of the delinquency situation are stressed, but no solution is pointed up other than, perhaps, the fact that love might work wonders for these hoods and non-conformists.

AD LINES: "These Slum-Reared Juvenile Delinquents Stopped Just Short Of Murder!"; "A Study Of Juvenile Delinquents—And What Makes Them Tick"; "Horror, Terror, Teen-Age Gangs That Will Scare You Once You See Them In Senseless Action."

## COLUMBIA

### Autumn Leaves

ROMANTIC DRAMA  
108M.

ESTIMATE: Highly interesting Crawford entry, especially for femmes.

CAST: Joan Crawford, Cliff Robertson, Vera Miles, Lorne Greene, Ruth Donnelly, Sheppherd Strudwick, Selmar Jackson, Maxine Cooper, Marjorie Bennett. A William Goetz Production; directed by Robert Aldrich.

STORY: Joan Crawford, who makes a living typing manuscripts at her home, is lonely, and one night she meets attractive Cliff Robertson, younger than she. Their mutual loneliness soon drives them together, and eventually he proposes. She puts him off, feeling their age might prove too great a barrier, and they separate for a while but are soon drawn to each other again. She does marry him. All is well until she discovers he has a habit of lying. Vera Miles shows up claiming to be his ex-wife and from her Crawford learns his father, Lorne Greene, is alive and in town. She goes to see him to discuss Robertson and finds him unsympathetic and fearful of the future. She also sees that there is more than a normal

relationship between Miles and Greene. She confronts Robertson with her knowledge, and he admits lying, telling her about returning home unexpectedly one day and finding father and wife in a compromising situation, which brought about a mental block and a refusal to face reality. She persuades him to see Greene again, but he finds ex-wife and Greene together and this brings on a mental collapse. For weeks she tries to nurse him back to health, but his condition worsens until treatment in an institution is the only solution. She faces the fact that her marriage will be ended when he recovers and no longer needs her. She barely meets expenses but in six months he is cured. Crawford arrives to sign him out and to tell him he is free to go his way, but he tells her he really loves her and the future looks bright.

X-RAY: A really interesting entry about a man and a woman in love and a need to eliminate loneliness, this latest Crawford starrer should find favor with not only femmes in the audience but generally, what with a variety of subjects covered. Some of the items are not very pleasant, such as the shock treatments in a mental institution, the ravings of Robertson while mentally afflicted. Other parts are heart-touching and deeply emotional. While the offering may have much of the soap opera about it, adult audiences will find it above and beyond this category in many respects. Crawford handles herself and her role in fine fashion, receiv-

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ing good support from Robertson, and the direction and production are superior. The story and screen play are by Jack Jevne, Lewis Meltzer, and Robert Blees. The song, "Autumn Leaves," sets the mood and is heard by Nat "King" Cole at the start accompanying the titles.

TIP ON BIDDING: Higher bracket.

AD LINES: "She Didn't Know Love Could Cost So Much"; "She Never Knew What Was Coming Next . . . A Kiss Or A Kick"; "She Reached Out For The Loving Warmth Of A Man's Hands And Found Herself In The Grip Of Fear."

## Blackjack Ketchum, Desperado (831)

WESTERN  
76M.

ESTIMATE: Western for the lower half.

CAST: Howard Duff, Victor Jory, Maggie Mahoney, Angela Stevens, David Orrick, William Tannen, Ken Christy, Martin Garralga, Robert Roark, Don C. Harvey, Pat O'Malley, Jack Littlefield. Produced by Sam Katzman; directed by Earl Bellamy.

STORY: Howard Duff, as the hero of the title, arrives in Oxhorn to marry his fiancée, Maggie Mahoney, and to obliterate his deadly past by living on the right side of the law. Before they can marry, Victor Jory and his gang of professional killers move in on the town with a large herd of cattle to take over scarce grazing land. Duff reluctantly takes up his guns again as leader of the protesting ranchers, but is hoodwinked into leaving town to avenge the murder of a rancher. In his absence, Mahoney's father is killed when Jory causes a cattle stampede on their ranch to get even with Duff for killing his brother in self defense. Mahoney escapes, however. Jory and cohorts have cornered the local ammunition market and plan to take over the ranchers' grazing lands by force, having already seized control of the town. Duff discovers where the ammunition is stored, and by night he and small group surprise Jory's men in their camp, stampede the cattle, and destroy the ammunition. Back in town a gun battle ensues between Duff and Jory and the remnants of his band, with Duff victorious. Duff and Mahoney are married.

X-RAY: There's enough riding, plenty of shooting, and lots of involvement to keep western fans satisfied for the most part should this be slotted in as part of the program. The cast, story, direction, and production are average. Luci Ward and Jack Hatteford wrote the screen play, based on a novel by Louis L'Amour.

TIP ON BIDDING: Program rates.

AD LINES: "A Man Had To Be Fast On The Draw To Remain Alive"; "He Had A Way With A Gun And A Girl"; "He Wanted To Turn Honest . . . But There Were Always A Few Who Thought They Were Faster With A Gun."

## Safari

MELODRAMA  
91M.

(CinemaScope)  
(Color by Technicolor)  
(Made in Africa)

ESTIMATE: Highly entertaining entry.

CAST: Victor Mature, Janet Leigh, John Justin, Roland Culver, Liam Redmond, Earl Cameron, Orlando Martins. Produced by Adrian D. Worker; executive producers are Irving Allen and Albert R. Broccoli; directed by Terence Young.

STORY: When African white hunter Victor Mature finds his family has been massacred by the Mau Mau in his absence, he vows to find and kill leader Earl Cameron, a trusted servant in his home, but the authorities thwart his suicidal plan by suspending his license. Influential titled Englishman Roland Culver arrives to hunt the black-maned lion and insists on Mature as his guide. Mature

agrees and his license is reinstated. In the party as well are Culver's fiancée, Janet Leigh, and friend John Justin. By the time the safari is a little older, Culver is mentally unbalanced about his forthcoming kill, Leigh is falling for Mature, and the latter is concerned only with tracking down Cameron, who sets a trap. Mature dodges it, but Cameron escapes. Culver only wounds the sought lion and Mature tries to track it down, which brings friction between them into the open. Mature learns 200 Mau Mau are heading their way to join with Cameron and orders the camp moved, but Culver refuses to leave without another try at the lion. The animal wounds Culver and Mature kills it. The Mau Mau surround the trucks and attack. Help is brought in the nick of time by a native boy who sought out the police. Cameron and most of the others are killed. Leigh and Mature are free to face the future together.

X-RAY: Colorful scenes showing animals in action along with a variety of the beasts in their native habitat add spice to the story that holds interest on high pretty much throughout. There's action and intrigue and the addition of the Mau Mau terror, which also makes for entertaining melodrama. Most audiences should be pleased with the result which is aided by good performances and better direction and production. A little extra selling may mean a little extra in the return department. Color and CinemaScope also prove of value in the overall pattern. The screen play is by Anthony Veiller, based on a story by Robert Buckner.

TIP ON BIDDING: Higher bracket.

AD LINES: "Thrills And Chills Of Dark Africa And The Terrorist Mau Mau Mean Death To All Whites"; "An Action Adventure Film That Will Be Long Remembered"; "The Drums Beat Out A Message Of Death."

## PARAMOUNT

### The Man Who Knew Too Much (5520)

MELODRAMA  
120M.

(VistaVision) (Technicolor)  
(Made in England and Africa)

ESTIMATE: High rating Hitchcock thriller.

CAST: James Stewart, Doris Day, Brenda de Banzie, Bernard Miles, Ralph Truman, Daniel Gelin, Mogens Wieth, Alan Moberg, Hilary Brooke, Christopher Olsen, Reggie Nalder, Richard Wattis, Noel Willman, Alix Talton, Carolyn Jones, Yves Brainville, Abdelhaq Chraïbi, Betty Baskcomb, Leo Gordon, Patrick Aherne, Louis Mercier, Anthony Warde, Lewis Martin. Directed by Alfred Hitchcock; associate producer, Herbert Coleman.

STORY: Dr. James Stewart, wife Doris Day, and their seven-year-old son, Chris Olsen, are traveling to French Morocco after a Paris medical convention. In a crowded bus from Casablanca to Marrakesh, they meet young Frenchman Daniel Gelin. Day is suspicious of Gelin, but Stewart likes him. In a Marrakesh restaurant they meet an English couple, Bernard Miles and Brenda deBanzie. Stewart and his family, along with their English friends, witness a murder of one Arab by another. Before dying, the Arab, really Gelin in disguise, warns Stewart of an assassination to take place in London. He and Day go to the police, while deBanzie takes their son back to the hotel. Before he can tell them anything, he is informed that his son has been kidnapped and will be killed if he divulges any information. Realizing that the English couple has probably taken the boy to England, they hurry to London

and meet Scotland Yard's Ralph Truman. Truman knows of the assassination part, but has no idea of who is to be killed or when. Stewart refuses to give him any information and decides to investigate himself. He and Day find Miles and deBanzie living in a chapel. They learn that the intended victim of the assassination is Prime Minister of a not too friendly European country. Overpowering Stewart, the plotters take his son to the unfriendly Embassy. Day goes to the concert where the assassination is to take place and recognizes the assassin. Stewart goes after him, and the killer dies in a fall. The Prime Minister, only slightly wounded, is grateful, and agrees to invite Stewart and Day to a party in the Embassy where the boy is being held. DeBanzie has a change of heart and assists in Olsen's rescue, with Miles being killed in the fracas.

X-RAY: Constantly changing background settings and a story that is continually on the move with suspense and melodrama foremost are to be found in this latest Hitchcock entry that rates as better entertainment of its type. A unique type of hunt and chase spanning several countries keeps the pace going at a rate calculated to hold attention on high. The cast, headed by Stewart and Day, is very good, as is the expert direction and production of Hitchcock. This should please all types of audiences. The screen play is by John Michael Hayes and Angus MacPhail, based on a story by Charles Bennett and D. B. Wyndham-Lewis. Musical numbers heard include "Storm Cloud Cantata," "Whatever Will Be," and "We'll Love Again." Some of the settings and streets in North Africa and in England may prove of added interest to many viewers with the Technicolor and VistaVision cameras catching much beauty and excitement.

TIP ON BIDDING: Higher rates.

AD LINES: "Alfred Hitchcock's Newest Mystery Melodrama"; "A Thrill A Minute In Alfred Hitchcock's New International Melodrama"; "Hitchcock At His Best; A Cast Of Stars; A Great Mystery Thriller; Technicolor; VistaVision—All Combine For Your Entertainment."

## REPUBLIC

### Magic Fire (5503)

DRAMATIC  
MUSICAL  
84M.

(Trucolor)

ESTIMATE: For class and art spots.

CAST: Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel, Carlos Thompson, Peter Cushing, Frederick Valk, Gerhard Riedmann, Eric Schumann, Robert Freytag, Heinz Klingenberg, Charles Regnier, Fritz Rasp, Kurt Grosskurth, Hans Quest, Jan Hendriks, soloists, orchestra, and choir from Bavarian State Opera. Produced and directed by William Dieterle.

STORY: In 1834, Alan (Richard Wagner) Badel marries actress Yvonne de Carlo, who tries to be a good wife to him, although not approving of his revolutionary ideas both in music and politics. Badel visits Charles (Meyerbeer) Regnier, reigning musical personality in Paris, who spurns him and his music, but Carlos (Franz Liszt) Thompson recognizes Badel's genius, rescues him from debtor's prison, and uses his influence to have Badel's operas presented. Also, through the friendship of Thompson and his daughter Rita Gam, Badel is given asylum in Switzerland on the estate of wealthy Peter Cushing and his wife, Valentina Cortese. Badel has an affair with Cortese. De Carlo, learning of her husband's infidelity, exposes it to Cushing. Badel flees to Venice

but is recalled by Gerhard (King Ludwig II) Riedmann, a patron of the arts, who grants him unlimited power and all the money he needs to produce his operas. Gam, who has wed Badel's young friend, Eric Schumann, in spite of her love for Badel, follows Badel to Bavaria. Badel's enemies use this to create a scandal and the King is forced to exile him. Gam is divorced and follows Badel to Italy. His long quarrel with Thompson ends when Thompson on a visit to Gam hears part of his "Parsifal." Within hours, Badel dies of a heart attack.

**X-RAY:** This plush, elaborate period piece is gaudy in a Trucolor picture post-card sort of way, heavy with its ponderous Wagnerian excerpts, unsuspenseful in its telling of the loves and life of the composer, whose life, at best, was hardly of the stuff that great dramas are spun. That much money went into its production is apparent with the film being produced at the actual historical locations. Excerpts are heard from "Siegfried," "Gotterdammerung," "Die Walkure," "Rienzi," "Flying Dutchman," "Lohengrin"; also Mozart's "Marriage Of Figaro" and Meyerbeer's "Les Huguenots." Musical supervisor was Erich Wolfgang Korngold; opera scenes were staged by Professor Rudolf Hartmann, Munich; and ballet choreography is by Tatjana Gsovsky. All is creditably done, the Trucolor of the period piece being outstanding. The cast is adequate. The women are pretty, if not strongly effective in a histrionic manner. To the credit of the many concerned, this biographical work based on a novel by Bertita Harding does plod its way through to its conclusion without tarrying longer than possible. Outside of the class spots, it might be best to stress the title, which hides the film's true nature, and the femme stars. Editing is quite uneven in spots.

**AD LINES:** "The Loves And Life Of One Of The World's Greatest Composers"; "A Masterpiece Of Film Art . . . The Art Of Richard Wagner"; "The Magic Fire That Sparked The Genius Of Composer Richard Wagner Was The Women In His Life."

**The Maverick Queen (5509)**

OUTDOOR  
MELODRAMA  
92M.

(Naturama) (Trucolor)

**ESTIMATE:** New process helps okay western.

**CAST:** Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, Wallace Ford, Howard Petrie, Jim Davis, Emile Meyer, Walter Sande, George Keymas, John Doucette, Taylor Holmes, Pierre Watkin. Associate producer and director, Joe Kane.

**STORY:** Barbara Stanwyck is "The Maverick Queen," owner of the hotel in a small Wyoming cattle town, and also is working with an outlaw gang of rustlers, known as the "Wild Bunch," headed by Howard Petrie. One of the leaders, Scott Brady, is in love with her, but when Pinkerton detective Barry Sullivan arrives posing as nephew of an outlaw, she falls for him after he bests Brady in a fight after a card game. Stanwyck gives Sullivan a job as faro dealer after he has refused an offer of Mary Murphy, young ranch owner, to head a vigilante group being formed to rout "The Wild Bunch." Brady suspects Sullivan and gets Petrie to put him to the test by leading a train robbery. Sullivan, however, pulls off the main role in this and Brady is discredited. Stanwyck tries to get Sullivan out from association with the gang. Brady becomes furious, tries to kill Stanwyck, and forces Murphy and Wallace Ford, Murphy's elderly right hand man, to go to the mountain hideout and reveal Sullivan's

true identity to Petrie. Stanwyck rushes to warn Sullivan and is killed helping him escape. The vigilantes arrive and the "Wild Bunch" are rounded up. Sullivan and Murphy pay tribute Stanwyck and look toward the future together.

**X-RAY:** The first picture in Republic's new screen process, Naturama, is a large scale Zane Grey-authored western aptly directed by Joe Kane, an old hand at this sort of thing. The process, similar to CinemaScope, shows up well, especially in the outdoor sequences where a third-dimensional illusion comes across, particularly in the train robbery scenes, which are the highlight of the picture. There is action all the way and the acting is competent. The Trucolor, however, is uneven. It is excellent in spots and not very good in others. However, on the whole, this is a satisfactory outdoor meller. It was produced in Colorado, locale of the story, and the scenic shots show that it was worth the effort. One song, "The Maverick Queen," is rendered by Joni James. With a new process, a known author, some known names to sell, this should account for itself satisfactorily.

**AD LINES:** "The Screen's Newest Process—Naturama—Brings New 'See' Thrills To This Actionful Drama Of The Old West"; "Zane Grey Story, A Cast Of Favorites, Plus A Canvas As Big As Wyoming Introduce Naturama To You!"; "Introducing A Brand New Wide Screen Feature, Naturama."

**UNITED ARTISTS**

**Quincannon, Frontier Scout**

OUTDOOR  
MELODRAMA  
83M.

(Bel-Air)

(Color by DeLuxe)

**ESTIMATE:** Average programmer has some angles.

**CAST:** Tony Martin, Peggie Castle, John Bromfield, John Smith, Ron Randell, John Doucette, Morris Ankrum, Peter Mamos, Ed Hashim. Executive producer Aubrey Schenck; produced by Howard W. Koch; directed by Lesley Selander.

**STORY:** When Indians steal a load of 800 repeating rifles from a secretly-laden wagon train, Army colonel Morris Ankrum hires reluctant ex-Army captain Tony Martin to investigate. He is joined by West Point graduate John Bromfield, sergeant John Doucette, and Peggie Castle, who seeks her brother reported killed in action at his last post at Fort Smith. Martin suspects treachery at the fort and finds lieutenant John Smith and captain Ron Randell seem to be implicated. Posing as a trader, he gets the Indians drunk. They find the arms hidden in a tent and blow them up. They permit the Indians to follow until they can capture the chief, who implicates Randell. He is arrested, and Martin is reinstated with a promotion and Castle included in his future.

**X-RAY:** An ordinary story, fair direction and production, and some action and intrigue are to be found in this outdoor melodrama which seems best suited as program material. There is, however, a different selling point in Tony Martin headlining the cast, which is unusual in that Martin, a famed singer, doesn't sing here. He makes an ordinary hero. The balance of the cast is average. A song to set the mood, "Frontier Scout," is heard at the start. The screen play is by John C. Higgins and Don Martin.

**AD LINES:** "He Had To Find 800 Missing Rifles To Prevent A Massacre"; "Thrills And Action On The Frontier"; "Blazing Guns On The Far Frontier."

**U-International**

**A Day Of Fury (5619)** WESTERN  
78M.

(Print by Technicolor)

**ESTIMATE:** Fair western.

**CAST:** Dale Robertson, Mara Corday, Jock Mahoney, Carl Benton Reid, Jan Merlin, John Dehner, Dayton Lumms, Sydney Mason, Dee Carroll, Sheila Bromley, Harry Tyler, Helen Kleeb. Produced by Robert Arthur; directed by Harmon Jones.

**STORY:** One the day he is to wed Mara Corday, Jock Mahoney, marshal of West End, is ambushed by an outlaw, and rescued by gunfighter Dale Robertson. When Robertson arrives in West End, he disrupts the life of the town because he cannot adjust himself to living under law and order, and brings back to the saloon the ousted dance hall girls. Corday, who knew Robertson before she undertook to lead a decent life, pleads with him to leave town, but he refuses. Meanwhile, the enraged citizens plan to force him to leave, but Mahoney intervenes because he feels he owes the gunman a favor, with the result that Mahoney, Corday, and Robertson are suspected of being allied to the disadvantage of the town. Public indignation forces Mahoney to shoot Judge Carl Benton Reid in the hand to prevent the elderly man from shooting it out with the fast drawing Robertson, and the Judge jails Mahoney because he refuses to believe the latter has acted in his best interests. He is released, however, when a juvenile desperado murders the town preacher as the latter attempts to halt a lynching instigated by Robertson. Mahoney arrives in the saloon in time to prevent Corday from shooting Robertson and, his debt paid off, the marshal orders the gunman out of town. Robertson refuses and when he reaches for his gun, Mahoney kills him. Mahoney and Corday then depart for the delayed wedding ceremony.

**X-RAY:** Featuring an off-beat yarn that has its moments of suspense, action, and drama, this entry shapes up as a western that should be well received on the program. The pace moves at a goodly rate and the cast and direction and production are okay. The screen play is by James Edmiston and Oscar Brodney, based on a story by Edmiston.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Action In The Last Remaining Days Of The Gunslingers"; "He Moved Fast And Took What He Wanted"; "Kill Or Be Killed Was The Only Law He Recognized."

**Toy Tiger (5624)** COMEDY  
88M.

(Print by Technicolor)

**ESTIMATE:** Amusing comedy for family trade.

**CAST:** Jeff Chandler, Laraine Day, Tim Hovey, Cecil Kellaway, Richard Haydn, David Janssen. Produced by Howard Christie; directed by Jerry Hopper.

**STORY:** Jeff Chandler is art director at an advertising agency headed by Laraine Day, who is all business and successful too. He seriously considers quitting and turning to painting for a career. Unbeknownst to anyone, Day has a son, Tim Hovey, born after her husband died, who attends a private school in remote upstate. Hearing of the exploits of the fathers of others, Hovey has invented a father of his own who is a famous explorer, and he has prevailed on Day to send him trophies over a long period of time. To satisfy a client, Chandler is sent to contact artist Judson Pratt, who lives in the vicinity of the school, to do a series of illustrations. Hovey, to convince some disbelievers, is forced to report that his

father is coming to visit him. At the bus stop with the others watching, he latches onto Chandler, who plays along with him. Pratt refuses the assignment and urges Chandler to rent a nearby cabin and also paint for fun. Chandler cooperates with Hovey and the two get to know each other. Hovey influences Chandler to make a decision about his future. He resigns from the agency and takes the cabin. He and Hovey spend weekends together for he has learned to love the boy. Day comes to visit Hovey on a weekend and almost panics when she finds him missing. They are united at Chandler's cabin where Day explains her apparent neglect. She has been trying to get enough money together so that she can retire and spend all of her time with Hovey. They fall in love and Chandler returns with her to straighten out matters at the agency so that they can get married and come back permanently to Hovey, the cabin, and Chandler's art work.

X-RAY: This film should do business everywhere since it will appeal to the entire family with its simple plot, touching dramatic situations, and amusing comedy. A sneak preview audience in a "tough" house seemed to have an enjoyable time with the antics on screen. The cast is good and the direction and production are okay. It should make up well as part of the program. The screen play is by Ted Sherdman, suggested by a story by Frederick Kohner and Marcella Burke.

TIP ON BIDDING: Higher program rates. AD LINES: "He Had A Toy Tiger By The Tail And Couldn't Let Go"; "Fun For The Entire Family In This Yarn About A Boy Who Wanted A Father In The Worst Way"; "He Wanted A Father And Got One In The Most Unusual Way."

Hopper, Louise Beavers. Directed by William Wellman; a Batjac production.

STORY: Illiterate Walter Brennan and his knowledgeable nephew Brandon de Wilde live in a Mississippi swamp. They are awakened one night by an almost human noise in the swamp, that of a rare African Basenji hound dog, which flees when they approach it. By daylight, Brennan, de Wilde, and kindly village storekeeper Phil Harris try to capture the Basenji with the help of three other dogs, but it attacks and wards off the other animals and disappears. However, de Wilde manages to find the Basenji, tame and train it, and names it Lady. The story of the animal's remarkable hunting instincts and its semi-human "voice" gets wide circulation and Brennan and de Wilde bathe in the limelight as hunters and the curious from all over the country call on them. However, Harris comes across a magazine clipping advertising for a lost Basenji. Brennan knows what it means but leaves the decision to de Wilde and to his training about what is right and wrong. The boy is prompted by his conscience to do the honest thing and his inseparable companion is returned to its rightful owner. De Wilde's touching farewell to the animal marks the end of his childhood and the beginning of manhood.

X-RAY: A fine entry for the family trade, this should be appreciated by audiences of all ages with perhaps stronger emphasis on the younger set. The story of a boy and his dog is heartwarming and filled with moments of drama and emotion, with the growing up of the lad well presented. It's quietly entertaining as to story, performances, direction, and production and can be a credit to any show excepting where out-and-out action or sophistication is demanded. The simple story holds up well throughout, supported by performances by people with the know-how. The screen play is by Sid Fleischman based on the novel by James Street. A song, "When Your Boy Becomes A Man," is heard.

TIP ON BIDDING: Higher program rates. AD LINES: "A Boy Has To Have A Dog Before He Can Grow Up To Be A Man"; "A Heartwarming Story About A Boy

And His Dog And Of The People Who Cared For Both"; "Fine Entertainment For The Whole Family."

MISCELLANEOUS

Seven Wonders Of The World TRAVELOGUE 114M.

(Stanley Warner—Cinerama) (Cinerama) (Color by Technicolor) ESTIMATE: Highly interesting travelogue. CREDITS: Directed by Tay Garnett, Paul Mantz, Andrew Marton, Ted Tetzlaff, and Walter Thompson; based on an idea by Lowell Thomas, who also narrates; editor by Harvey Manger and Jack Murray.

STORY: The seven wonders of the ancient world are shown, after which the Cinerama cameras seek other wonders that are to be found in the world today. To be seen are the wonders of New York; South America with its great waterfalls, and the colorful city of Rio and its carnival; Japan, its sights, music, and dancing; Cambodia; India, its peoples and customs and scenery and a thrilling ride on a rickety railroad; the Holy Land and its landmarks. Act II contains the wonders of the African continent, its animals and peoples as well as unusual scenic settings; Yemen and the Arabian Peninsula; Italy and a visit to a Papal blessing ceremony; and then back to some of the wonders of the U. S. and the glories to be found at home.

X-RAY: Cinerama still has a magic of its own with its vast surrounding picture on its huge divided screen, and this travelogue that covers the world and which permits the viewing audience to select its own seven top wonders, should attract heavily and continuously. Some of the items are treated almost too briefly, while others receive overlong consideration, but it all averages out to pretty good as well as unusual entertainment. People who have seen the others in the Cinerama parade will undoubtedly want also to include this latest in their collection. It's a wonderful way to see the world for a nominal sum, with a minimum of movement, and a maximum of (Continued on page 4155)

WARNERS

Good-bye, My Lady (517) DRAMA 95M.

ESTIMATE: Heartwarming tale for the family trade. CAST: Walter Brennan, Phil Harris, Brandon de Wilde, Sidney Poitier, William

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4105, 4106, 4107 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for Columbia Two Reel Comedies, Assorted Favorite Reprints, and Comedy Favorite Re-releases.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for Cinemascope Musical Travelarks, Series, The Three Stooges, Candid Microphones, and Color Favorites.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for Cinemascope Magoo's, Mr. Magoo, Cinemascope Cartoon Specials, Screen Snapshots, and Thrills of Music.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Charlie Spivak and Orch., Frankie Carle and Orch., and UPA Assorted Cartoons.

MGM

TWO REEL SPECIAL One Reel

CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Tom and Cherie, Good Will to Men, and The Flying Sorceress.

GOLD MEDAL REPRINT CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for The Invisible Mouse, King-Size Canary, and What Price Fleadom.

CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Designs on Jerry, The First Bad Man, and Smarty Cat.

PASSING PARADES

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for That Mothers Might Live, The Story of Dr. Jenner, and The Baron and The Rose.

ROBERT BENCHLEYS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for How to Sleep, A Night at the Movies, and See Your Doctor.

Paramount

CARTOON CHAMPION REISSUES

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for The Might Makes Right, The Old Shell Game, and The Little Cut Up.

CASPER CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Boos and Arrows, Boo Ribbon Winner, and Hide and Shriek.

CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entry for Red White and Boo.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Boo Kind to Animals, Ground Hog Play, and Dutch Treat.

GRANTLAND RICE SPORTLIGHTS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Twin Riding Champs, Hot and Cold Glides, and Where Everybody Rides.

HERMAN AND CATNIP CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Rall-Rodents, Robln Rodenthood, and A Bicep Built For Two.

NOVELTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Fido Beta Kappa, No ifs, Ands Or Butts, and Dizzy Dishes.

PACEMAKERS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Drilling For Girls in Texas, How to Win At The Races, and You're A Trooper.

POPEYE CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Private Eye Popeye, Gopher Spinach, and Cookin' With Gags.

SPEAKING OF ANIMALS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Tain't So, Monkey Shines, and Be Kind to Animals.

TOPPERS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Three Kisses, Reunion in Paris, and Animals a la Carte.

VISTAVISION SPECIAL

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for VistaVision Visits Norway, VistaVision Visits Mexico, and VistaVision Visits The Sun.

1955-56

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Mister And Mistletoe, Cops Is Tops, and A Job For A Gob.

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1955-56

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entry for Heart Troubles.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Put Some Money In The Pot, EDGAR KENNEDY REISSUES, and LEON ERROL REISSUES.

RAY WHITLEY REISSUES

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Musical Bandit and Bar Buckaroos.

RKO-PATHÉ SPECIALS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for The Future is Now, Golden Glamour, and Sentinels In The Air.

SPORT SPECIALS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Football Highlights and Basketball Highlights.

1955-56

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Football Headliners, MY PAL REISSUES, and Dog Of The Wild.

GIL LAMB REISSUES

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Groan And Grunt and Bashful Romeo.

One Reel SCREENLINERS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Gold (U. S. only), Black Cats And Broomsticks, and Make Mine Memories.

SPORTSCOPES

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Game Warden, Gym Callege, and Bonefish And Barracuda.

WALT DISNEY CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Social Lion, Flying Squirrel, and No Hunting (D).

WALT DISNEY CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for The Pelican And The Snipe, Lake Titicaca, and Contrasts In Rhythm.

WALT DISNEY CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Blame It On The Samba, Chip An' Dale, and Pedra.

WALT DISNEY CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for El Gaucho Goofy, Aquerela Do Brasil, and The Flying Gauchito.

WALT DISNEY CARTOONS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Bearly Asleep, Beezy Bear, and Up A Tree.

WILDALBUM

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entry for The Whitetail Buck.

Republic

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries for Dick Tracy's G-Men, Manhunt Of Mystery, and Island.

1955-56

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entry for Adventures Of Frank And Jesse James.





**Alphabetical Guide**

(Continued from page 4156)

**W**

WALK A CROOKED MILE—91½m.—Columbia.....4065  
 WARRIORS, THE—85m.—Allied Artists .....4037

WAY OUT, THE—80m.—RKO .....4135  
 WHEN GANGLAND STRIKES—70m.—Republic.....4118  
 WHITE CHRISTMAS—120m.—Paramount ..... 4046  
 WICKED WIFE, THE—75m.—Allied Artists.....4121  
 WILDFIRE—(See Bar Sinister, The)  
 WIRETAPPER—80m.—Embassy .....4103

WORLD IN MY CORNER—82m.—U-I .....4099  
 WORLD WITHOUT END—80m.—Allied Artists.....4133  
  
**Y**  
 YEARNING, THE—128m.—MGM .....4110  
 YOU'RE NEVER TOO YOUNG—102m.—Paramount.....4025

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

**Reviews**

(Continued from page 4152)

comfort. Where it can play, it should play well.

AD LINES: "A Thrilling Adventure In Travel"; "See The World, Its Wonders, And Its Peoples"; "An Experience That Must Be Seen To Be Believed."

**Lovers And Lollipops**

ROMANTIC  
 DRAMA  
 80M.

(Trans-Lux)

ESTIMATE: For art and specialty spots or the program.

CAST: Lori March, Gerald O'Loughlin, Cathy Dunn, William Ward. Written, produced, and directed by Morris Engel and Ruth Orkin.

STORY: Lori March, an attractive young widow, has a seven-year old daughter, Cathy Dunn. March could use a husband and Dunn a father. When friend and bachelor Gerald O'Loughlin, an engineer from South America, arrives for a visit, he and March go out on dates. He even takes Dunn shopping to Macy's. March and O'Loughlin get in some smooching when Dunn isn't watching, which isn't very often, and they find themselves seemingly falling in love. Dunn's actions, however, raise tension, and she is the cause for a quarrel that drives them apart for a short time until they see that they need each other. Then they are reunited, with even Dunn glad to see O'Loughlin once again.

X-RAY: An ordinary story about ordinary people is what this entry has to offer, and sometimes its quality is such as to give them a home-movie atmosphere. There seems to be too much time spent on the simple situations and the characters, and there is a yen to see something more complex with perhaps a deeper story. There will be lots of pros and cons on this one, with some thinking it's great and others classifying the film as just average entertainment. You pay your money and make your choice. With a little selling it could show better results, or it could get by as part of the program. The cast, direction, and production are average.

AD LINES: "Mother And Daughter Both Want A Man Around The House"; "A Daughter Is Jealous Of The Love Paid Her Mother By A Handsome Stranger"; "A Comedy Drama That Could Be About The People Next Door."

**FOREIGN**

**The Return Of Don Camillo**

COMEDY DRAMA  
 115M.

(IFE)

(Italian-made) (English titles)

ESTIMATE: Sequel is amusing.

CAST: Fernandel, Gino Cervi, Charles Vissieres, Edouard Delmont, Alexandre Rignault, Paolo Stoppa, Claudy Chapeland, Leda Gloria. Directed by Julian Duvivier; associated producer, Giuseppe Amato.

STORY: Priest Fernandel is transferred to a church atop a mountain which is poor and run down. His reputation has aroused fear of him on the part of the

parishioners. Back in his told town, he learns things have gone from bad to worse with no marriages, no births registered, no baptisms, and one old man who has even refused to die until Fernandel returns to hear his confession. Even the Communist Mayor, Gino Cervi, has lost his spirit. Fernandel persuades the Bishop to transfer him back and soon he and Cervi are back in the groove battling each other for the attentions of the townsfolk and to show that each is right in their beliefs. Fernandel always seems to come out slightly ahead of his opponent. Falling rains endanger the town by causing rising streams and rivers, and eventually the town is flooded and the people evacuated. Fernandel remains in the church tower and is buried in debris when part of the structure collapses. Cervi hurries to his aid and saves him, a truce declared between them during this period of emergency. When the sun emerges and the water recedes, the villagers start back and the pair are ready to resume their feud.

X-RAY: In houses where the first Don Camillo film was favorably received, an audience may be waiting for this sequel. Some may be satisfied with this entry while others will opine that this release does not compare with the original, that it is too long, that some of the situations are forced. The cast is just as efficient as ever with Fernandel good in the title role and the others supporting him in adequate fashion. The direction and production are adequate. The screen play and dialogue are by Julien Duvivier and Rene Barjavel, based on stories by Giovanni Guareschi.

AD LINES: "If You Enjoyed The First Hit About Don Camillo, You'll Love This Latest About The Fiery Priest"; "He Had A Way With People"; "Their Feud Meant Fun For All."

**The Shorts Parade**

**FOUR REEL**

**Color Historical**

DOWN LIBERTY ROAD. Warners—Special. WarnerColor. 41m. Some American scenery and, in flashbacks, historical events pertaining to it, are seen through the eyes of a Boy Scout traveling by bus from Seattle to Washington, D. C. Color shots of San Francisco, Chicago, Gettysburg, Philadelphia, and other places are interesting, but flashbacks, including the California Gold Rush, the Battle of the Alamo, and the Pony Express are cliché-ridden and tend to mar the continuity of this entry. Its somewhat overly-dramatic approach to patriotism suits it best for unsophisticated audiences. Tex Ritter appears briefly to sing a ballad about the Alamo. FAIR.

**TWO REEL**

**Comedy**

FLAGPOLE JITTERS. Columbia—Three Stooge Comedies. 16m. The Three Stooges seek to raise money for an operation for

a friend stuck in a wheel chair. At their job of putting up posters for a theatre, they are used by a hypnotist, who is head of a gang of robbers, to attract the attention of the police and public while they rob a safe. In the midst of his trick, the hypnotist is knocked out and the Stooges inadvertently cause the capture of the whole gang. The reward money will be used for the operation. FAIR. (8406).

**Novelty**

PICTURE PARADE. Warners—Classics of the Screen. 20m. The entry is a combination of what is probably old footage. The first episode, "Halls Of Marble," takes us to caves in Oregon dating back to prehistoric times where remarkable marble formations have been carved over the centuries by slowly dripping water. Another subject deals with the career of southern educator Martha Berry and the results of her labor to provide school facilities for the underprivileged. We also visit a San Francisco collector of miniature objets d'art and an Arizona desert home built like a castle, as well as a zoo. FAIR. (3104).

**ONE REEL**

**CinemaScope Color Cartoons**

URANIUM BLUES. 20th-Fox—CinemaScope Terrytoons. 7m. An old prospector and his faithful mule have shared the dangers of gold seeking together for years until the hunt for uranium becomes the vogue. The old prospector switches to a jeep and leaves the mule behind. However, the vehicle is not as dependable as the animal and fails in a crisis, whereupon the mule goes to his rescue, saving the day. They are reunited to share the future together. GOOD. (5632).

**CinemaScope Color Specials**

ADVENTURE IN CAPRI. 20th-Fox—CinemaScope Specials. 9m. The CinemaScope camera visits the Isle of Capri and its sights are captured in DeLuxe color, including the Blue Grotto. Island dancers show off their prowess and customs, too. FAIR. (7603).

A THOROUGHBRED IS BORN. 20th-Fox—CinemaScope Specials. 9m. Seen here is what happens to a thoroughbred colt from the time he is born on a Kentucky ranch to the time he wins his first race, including the training, etc. Other famous racers, both active and retired, also are to be seen. GOOD. (7602).

**Color Cartoon**

THE CLOCKMAKER'S DOG. 20th-Fox—Terrytoons. 7m. The clockmaker's dog runs off to join the school that turns out the famous St. Bernard rescue dogs in the Swiss Alps, but he is rejected. Meanwhile, the clockmaker goes looking for the animal and is lost. His dog finds him in an unorthodox way. He is rewarded for his work and goes home to bask in glory while the clockmaker makes a clock commemorating the event. GOOD. (5601).



current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Paris Follies Of 1956 (DC) Farrist Tucker, Margaret Whiting	Picnic (CS-TC) William Holden, Rosalind Russell, Kim Novak	I'll Cry Tomorrow Susan Hayward, Richard Conte	Texas Lady (SS-TC) Kent Taylor	Secret Venture (English-made) Julie London	The Rains Of Ranchipur (CS-DC) Lana Turner, Fred MacMurray	Comanche (CS-EC) Dana Andrews, Nester Paiva	All That Heaven Allows (TC) Jane Wyman, Rock Hudson	The Court Martial Of Billy Mitchell (CS-WC) Gary Cooper, Ralph Bellamy	Song Of The South (Buena Vista) (Disney) (RE-TC) Ruth Warrick, Bobby Driscoll	
Dig That Uranium Bowsy Boys	The Houston Story Gene Barry, Barbara Hale	Forever Darling (CS-EC) Lucille Ball, Desi Arnaz	Music Land (RE-TC) (Disney)	The Fighting Chance Rod Cameron, Julie London	The Lieutenant Wore Skirts (CS-DC) Tom Ewell, Sheree North	Ghost Town (Sunrise) Kent Taylor, Marian Carr	There's Always Tomorrow Barbara Stanwyck, Fred MacMurray	Target Zero Richard Conte, Patti Castle	The Littlest Outlaw (Buena Vista) (Disney) (Made in Mexico) (TC) Pedro Armendariz, Joseph Calleja	
The Deadliest Sin (English-made) Sydney Chaplin, Audrey Dalton	Battle Stations John Lund, William Bendix	The Last Hunt (CS-EC) Stewart Granger, Robert Taylor	Naked Sea (TC) (Documentary)	Hidden Guns Bruce Bennett, Angie Dickinson	The Bottom Of The Bottle (CS-DC) Van Johnson, Joseph Cotten	The Sea Shall Not Have Them (Angel) (English-made) Michael Redgrave, Dirk Bogarde, Nigel Patrick	Hell On Frisco Bay (CS-WC) Alan Ladd, Edw. G. Robinson	Helen Of Troy (CS-WC) Rosanna Podesta, Jack Sernas	Dance Little Lady (Trans-Lux) (EC) (English-made) Mai Zetterling, Terrance Morgan	
Invasion Of The Body Snatchers (SS) Kevin McCarthy, Dana Wynter	Fury At Gunsight Pass David Brian, Lisa Davis	Meet Me In Las Vegas (CS-EC) Dan Dailley, Cyd Charisse	Artists And Models (VV-TC) Dean Martin, Jerry Lewis	When Gangland Strikes John Hudson, Raymond Greenleaf	The Man Who Never Was (CS-DC) Clifton Webb, Gloria Grahame	Alexander The Great (Rossen) (CS-TC) Richard Burton, Frederic March, Claire Bloom	The Lone Ranger (WC) Clayton Moore, Bonita Granville	Our Miss Brooks Eve Arden, Gale Gordon	The Phantom From 10,000 Leagues Kent Taylor, Cathy Downs (American Releasing)	
No Place To Hide (DC) David Brian, Marsha Hunt	Hot Blood (CS-TC) Jane Russell, Cornel Wilde	The Yearling (RE-TC) Gregory Peck, Northwest Passage (RE) Spencer Tracy	The Rose Tattoo (VV) Burt Lancaster, Anna Mannani	Magic Fire (Tricolor) Yvonne De Carlo, Carlos Thompson	On The Threshold Of Space (CS-DC) Guy Madison, Virginia Leith	The Broken Star (Bel-Air) Howard Duff, Lita Baron	Miracle In The Rain Van Johnson, Jane Wyman	Serenade (WC) Mario Lanza, Joan Fontaine	The Day The World Ended (SS) Richard Denning, Lori Nelson (American Releasing)	
Thunderstorm (Spanish-made) Linda Christian, Carlos Thompson	The Harder They Fall Humphrey Bogart, Jan Sterling	The Stratton Story (RE-TC) James Stewart	The Court Jester (VV-TC) Danny Kaye, Glynis Johns	Doctor At Sea (TC) (English-made) Dirk Bogarde, Brigitte Bardot	Carousel (CS55-DC) Gordon MacRae, Shirley Jones	Timetable (Stevens) Mark Stevens, Felicia Farr	Red Sundown (TC) Rory Calhoun, Martha Hyer	The Price Of Fear Merle Oberon, Lex Barker	The Three Outlaws (SS) Neville Brand, Alan Hale (Associated)	
The Wicked Wife (English-made) Nigel Patrick, Moira Lister	Rock Around The Clock Bill Haley and Comets The Platters	The Three Musketeers (RE-TC) Lana Turner, Gene Kelly	Anything Goes (VV-TC) Bing Crosby, Jeanamire, Donald O'Connor	Come Next Spring (Tricolor) Ann Sheridan, Steve Cochran	The Revolt Of Mamie Stover (CS-DC) Jane Russell, Richard Egan	Foreign Intrigue (DRM) Robert Mitchum, Genevieve Page	Backlash (TC) Richard Widmark, Donna Reed	The Searchers (VV-TC) John Wayne, Vera Miles	Please Murder Me Angela Lansbury, Raymond Burr (DCA)	
World Without End (CS-TC) Hugh Marlowe, Nancy Gates	Joe Macbeth (English-made) Paul Douglas, Ruth Roman	Gaby (CS-EC) Leslie Caron, John Kerr	The Birds And The Bees (VV-TC) George Gobel, Mitzi Gaynor	Track The Man Down Kent Taylor, Petula Clarke	The Man In The Gray Flannel Suit (CS-DC) Gregory Peck, Jennifer Jones	The Creeping Unknown (Hinds) Brian Donlevy, Margia Dean	The Kettles In The Ozarks Marjorie Main, Arthur Hunnicut	The River Changes (Made in Germany) Rosanna Rory, Harald Moresch	Wild Dakotas Bill Williams, Coleen Gray (Associated)	
The Come On (SS) Anne Baxter, Sterling Hayden	Uranium Boom Dennis Morgan, Patricia Medina	Tribute To A Bad Man (CS-EC) James Cagney, Irene Papas	The Scarlet Hour (VV) Carol Ohmart, Tom Tryon	Stranger At My Door MacDonald Carey, Patricia Medina	The Revolt Of Mamie Stover (CS-DC) Jane Russell, Richard Egan	Quincannon, Frontier Scout (Bel-Air) Tony Martin, Peggie Castle	The Creature Walks Among Us Jeff Morrow, Rex Reason, Leitch Snowden	The Steel Jungle Perry Lopez, Beverly Garland	Blonde Bait Beverly Michaels, Jim Davis (Associated)	
Crashing Las Vegas Bowsy Boys	Over-Exposed Cleo Moore	Forbidden Planet (CS-EC) Walter Pidgeon, Anne Francis	The Man Who Knew Too Much (VV-TC) (Made in Morocco) James Stewart, Doris Day	Terror At Midnight Scott Brady, Joan Vohs	23 Paces To Baker Street (CS-DC) Van Johnson, Vera Miles	Crime Against Joe (Bel-Air) John Bromfield, Julie London	The Price Of Fear Merle Oberon, Lex Barker	Good-bye, My Lady Walter Brennan, Phil Harris	Blonde Bait Beverly Michaels, Jim Davis (Associated)	
Screaming Eagles Tom Tryon, Jan Merlin	Blackjack Ketchum, Desperado Howard Duff, Maggie Mahoney	The Swan (CS-EC) Grace Kelly, Alec Guinness	The Leather Saint (VV) Paul Douglas, John Derek	Circus Girl (Tricolor) (European made)	Hilda Crane (CS-TC) Jean Simmons, Guy Madison	Crime Against Joe (Bel-Air) John Bromfield, Julie London	A Day Of Fury (TC) Dale Robertson, Mara Corday	The Searchers (VV-TC) John Wayne, Vera Miles	Please Murder Me Angela Lansbury, Raymond Burr (DCA)	
The Atomic Man Gene Nelson, Faith Domergue	Jubal (CS-TC) Glenn Ford, Valerie French	The Rack Paul Newman, Walter Pidgeon, Wendell Corey	That Certain Feeling (VV-TC) Bob Hope, Eva Marie Saint	The Man In The Gray Flannel Suit (CS-DC) Gregory Peck, Jennifer Jones	The Proud Ones (CS-DC) Robert Ryan, Virginia Mayo	Crime Against Joe (Bel-Air) John Bromfield, Julie London	Star In The Dust (TC) John Agar, Mamie Van Doren	The Searchers (VV-TC) John Wayne, Vera Miles	The Three Outlaws (SS) Neville Brand, Alan Hale (Associated)	
Indestructible Man Lon Chaney, Jr., Marian Carr	Cockleshell Heroes (CS-TC) Jose Ferrer, Trevor Howard	Ghwani Junction (CS-EC) Ava Gardner, Stewart Granger	The Proud And The Profane (VV) William Holden, Deborah Kerr	The Man In The Gray Flannel Suit (CS-DC) Gregory Peck, Jennifer Jones	Mohawk (Color) Scott Brady, Rita Gam	Crime Against Joe (Bel-Air) John Bromfield, Julie London	Star In The Dust (TC) John Agar, Mamie Van Doren	The Searchers (VV-TC) John Wayne, Vera Miles	Blonde Bait Beverly Michaels, Jim Davis (Associated)	
King Of The Coral Seas Chips Rafferty, Ilma Adey	Mother-Sir Jean Bennett, Gary Merrill, Shirley Yamaguchi	The Catered Affair Bette Davis, Ernest Borgnine	While The City Sleeps (Tricolor) Dena Andrews, Rhonda Fleming, Ida Lupino	The Man In The Gray Flannel Suit (CS-DC) Gregory Peck, Jennifer Jones	The Sixth Of June (CS-DC) Robert Taylor, Dana Wynter	Crime Against Joe (Bel-Air) John Bromfield, Julie London	Star In The Dust (TC) John Agar, Mamie Van Doren	The Searchers (VV-TC) John Wayne, Vera Miles	Blonde Bait Beverly Michaels, Jim Davis (Associated)	
Crime In The Streets James Whitmore, John Casavetes	Annie Get Your Gun (RE-TC) Betty Hutton	The Catered Affair Bette Davis, Ernest Borgnine	While The City Sleeps (Tricolor) Dena Andrews, Rhonda Fleming, Ida Lupino	The Man In The Gray Flannel Suit (CS-DC) Gregory Peck, Jennifer Jones	Ten Feet Tall (CS-DC) James Mason	Crime Against Joe (Bel-Air) John Bromfield, Julie London	Star In The Dust (TC) John Agar, Mamie Van Doren	The Searchers (VV-TC) John Wayne, Vera Miles	Blonde Bait Beverly Michaels, Jim Davis (Associated)	

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of U.S.A., indicates import

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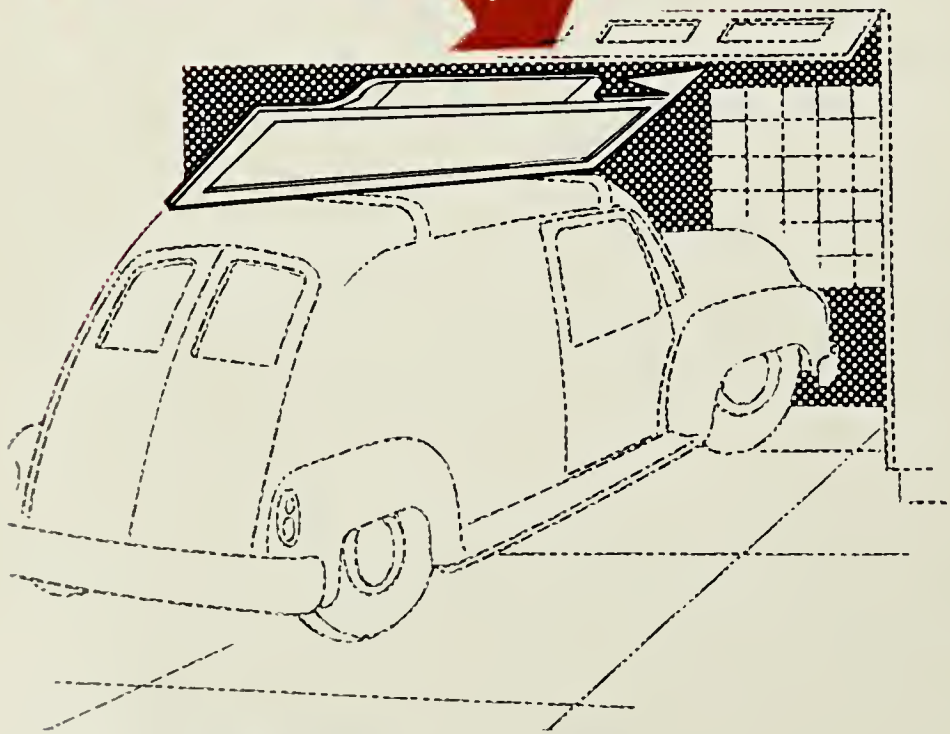
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The new mobile banner frame for car top advertising

*Now...*

**IT FOLDS FLAT!**



**Adaptable** to low overhangs!

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Every street and highway is packed with potential patrons. And you can reach them *all* with bright, colorful banners that sell your stars and shows.

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PRIZE BABY OF THE INDUSTRY



**MOTION PICTURE**

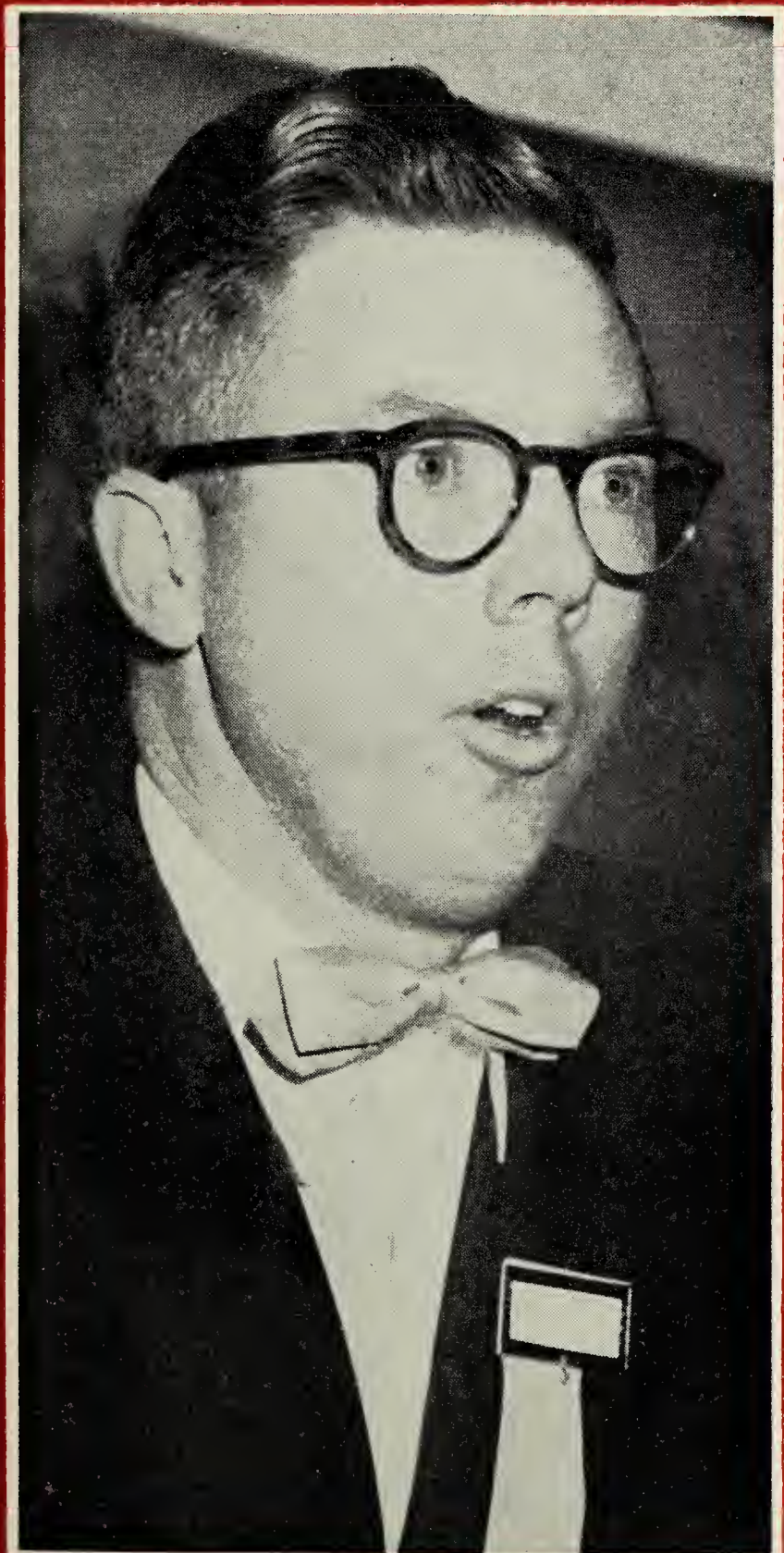
# EXHIBITOR

**MAY 9, 1956**

VOLUME 56

NUMBER 2

IN TWO SECTIONS • THIS IS SECTION ONE



## **N. Y. Welcomes Variety Barkers**

(page 6)

## **"The Biggest Steal Ever"**

(editorial)

**AND FEATURING: STUDIO SURVEY**



Slated for election as Variety Club International's new chief barker at the New York convention getting underway today is John H. Rowley, first assistant.

# HOT as a



While the industry is still talking about these Previews—

## "BHOWANI" BOMBSHELL!

"BHOWANI JUNCTION" is a showman's dream. The Preview revealed AVA GARDNER in her most seductive role as the half-caste girl of many loves. STEWART GRANGER co-stars in a cast of thousands. 2 years in production. Filmed in CinemaScope and Color in Pakistan. It's a real BIG one.

## BOXOFFICE "AFFAIR"!

"THE CATERED AFFAIR" is the talk of every Film Row following its sensational nationwide audience Previews in all exchange cities. A great cast: BETTE DAVIS, ERNEST BORGNINE, DEBBIE REYNOLDS, BARRY FITZGERALD. Fine performances including another great job by the star of "Marty." It's a BIG "AFFAIR"!

### Another Big Preview!

"Sing out the news about M-G-M's 'HIGH SOCIETY'!"



Bing Grace Frank

## "HIGH" AS THE SKY!

M-G-M's "HIGH SOCIETY" had its first screening last week. Another blockbuster joins Leo the Lion's arsenal of hits! Imagine BING CROSBY, GRACE KELLY, FRANK SINATRA and Louis Armstrong and his Band and the first original COLE PORTER score for films in 10 years. The BIG ONES are coming one after another from M-G-M's HIT HEADQUARTERS and here's one of the BIGGEST! You'll be HIGH on M-G-M's "HIGH SOCIETY."



### "THE WEDDING IN MONACO"

**ACT FAST!**  
Top Showmen Have Booked It!

The *Only* Exclusive, Complete Official Cinemascope and Color Featurette of this historic occasion. By arrangement with Prince Rainier III.

Call M-G-M Immediately For This Hot Booking.

# M-G-M, HOTTEST COMPANY!



## THE BIGGEST STEAL EVER

OF COURSE, you can't blame businessmen for trying to get the best deal they can for what they have to sell. But what they have to sell should result from their own fabrication, purchase, or exchange, and not from something they have lobbied, "fixed," or maybe even stolen from anyone, including the American public.

This will be the thoughtful reaction of most honorable citizens after reading in recent weeks the so-called testimony of the advocates of toll-TV before the Senate Commerce Committee.

Asking for the right to use the airways, which traditionally belong to all of the public, as a means to sell back to the public, competition free, a \$30 to \$50 patented decoding gadget, that would in turn enable them to sell first-run movies to the public, competition free, at a two dollar top, a parade of experts, often with political significance but always representing some one gadget or another, piously declared their whole-souled interest in the public's ultimate good. With quavering voices and hands outspread, they asked the good senators for the right to put the latter into the public's pocket for the individual gain of their particular companies, and for the ability to amass a \$30,000,000 or \$50,000,000

national gross on a movie in just one well-advertised evening.

What potential suckers this would make out of their well-considered public. There would be no "flops," and no "bad" movies or stage plays. Every big name producer, teamed with an important sounding title, and cast with big name stars, could turn out a "turkey" preceded by a saturation advertising campaign, and pick up a fast \$50,000,000 in one sitting. So much in fact that they wouldn't need to come back and face the public for a second try. The public's right to select, the influence of word-of-mouth criticisms, the place of the critical reviewer, all would be eliminated. And, to paraphrase an old ballad: "My Gosh! How the money rolls in!"

Some years ago in Boston, some hoodlums in pea jackets reached for Brink's daily collections, and the result went down in history as "the biggest steal" of all time. If the Washington experts can pull off this theft of the public's airways, they can go back night after night for bundles of cash that can make the Brink's haul look like peanuts. But the Boston gang, being hoodlums, needed Hallowe'en masks to hide their expressions. Experts don't!

## ARE WE SMART MERCHANDISERS?

WE ARE INDEBTED to a loyal and enthusiastic reader of this page for a relatively recent (March 11, 1956) quote from Bosley Crowther's column in the New York Times, that seems to parallel some of our thinking on the need for better merchandising of this industry's old, but great, masterpieces and semi-masterpieces. (Backlogs, we called them!) Mr. Crowther had this to say:

*"The motion picture industry, for all of its setup of splendid theatres, its long-time command of public interest, and its techniques of salesmanship, has never devised a system for keeping its old and distinguished films within easy and periodic reach of a public that would like to see them over and over again. Outside of occasional reissues of such classics as "GONE WITH THE WIND," "THE LIFE OF EMILE ZOLA," "FANTASIA," "CAMILLE," or "CITIZEN KANE," invariably booked haphazardly in theatres that usually show current films, the industry has made no real endeavor to establish permanent outlets for old films and do enough to acquaint the public with their presence and their enticements to fetch a profitable return.*

*"This is an evident indictment that can be placed as much on the theatremen as on the split up producing-distributing companies that are now getting rid of their old films.*

*"The fact that the TV promoters are willing to pay considerable sums for the movie industry's heirlooms is an indication that they, at least, believe there is a public that will sit and look at them, even on small screens in probably mutilated form. And the fact that there are millions of people who today look at ancient turkeys on TV is evidence that people will expend on them that most valuable personal currency, time."*

While Mr. Crowther had much more than this to say, most of it sound, space limits additional quotes.

We can only add that, when the history of this business is written, we may be credited with many things, but will we ever be considered to have been smart merchandisers?

**Jay Emanuel**

# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

RKO, Atlas stockholders vote on merger (page 7).

## Deaths

Harry H. Strong, head, Strong Electric Corporation, Toledo, O., dies (page 5).

## Exhibition

President Elmer C. Rhoden reports that National Theatres income shows a decrease from year before, but real estate deals are profitable (page 5).

## Financial

Barney Balaban reports new high in Paramount operating revenue of \$9,700,000 (page 7).

## International

Toronto censor chief cites lack of family films (page 10).

## Legislative

MGM's Charles M. Reagan and U-I's Charles Feldman and Adolph Schimel are named to represent distribution at the May 21 Senate committee hearing (page 5).

Free or toll-TV, Can Congress find an answer? (page 6).

## Mel Konecoff

Variety Clubs International barkers take over the big city, and other metropolitan happenings are commented upon (page 4).

## Organizations

Will Rogers Memorial Hospital fund raising drive to be launched via telephone hookup on national scale (page 5).

COMPO studies getting women back to theatres (page 5).

Variety Club barkers invade New York for 20th convention (page 6).

## Production

RKO's Daniel T. O'Shea and William Dozier meet on production plans (page 6).

## Technical

Technical improvements and reduced costs seen aiding expansion of Todd-AO (page 7).

TV, film cooperation caused by technological advances noted by Dr. John G. Frayne (page 14).

# I N D E X

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(The Yellow Check-Up)	



Eugene Picker, center, vice-president, Loew's Theatres, Inc.; Joseph Levine, left, president, Embassy Pictures Corporation; and George Waldman, right, president, Realart Film Exchange, New York, recently signed contracts for the premiere showing of "Godzilla, King Of The Monsters," at Loew's State, New York.

# NEW YORK By Mel Konecoff

WELCOME, O' Barker and Mrs. Barker, to New York and to the 20th annual convention of Variety International. We expect all 1,300 (anticipated) to tend to business, but we also expect you to have some fun.



KONECOFF

According to convention chairman Marty Levine, this shindig is costing \$75,000 which ain't hay, so make the most of it. There will be special showings of "Oklahoma!" and Cinerama's "Seven Wonders Of The World". There are tickets to shows, movies, radio, and TV programs; there are prizes galore to be handed out at luncheons and dinners to be attended by top personalities; there are lavish entertainments sponsored by Coca-Cola and Pepsi-Cola; there will be a salute on the Ed Sullivan TV show the Sunday following the convention, which, incidentally, is expected to be the most successful in history.

In short there's a little of everything and a lot for everyone. So have a grand time, O' Barker and Mrs. Barker.

**MEMORY OF THE WEEK:** Lifting Cleo Moore atop a piano so she could pose for publicity stills plugging the N. Y. Variety Club meeting and the Variety International convention. We just happened to be standing nearby accidentally on purpose. Somebody else took her off.

**ASIDE** to Si Seadler and Monroe Greenthal: We hope the champagne that RKO's Al Stern and ye trade press sent over at the Harwyn Club met with your taste and approval.

**THE METROPOLITAN SCENE:** Leo Pillot, dynamic special events manager at (Continued on page 14)

# BROADWAY GROSSES

(As of this Monday)

## Globe Is Pace Setter

NEW YORK—Weekend figures indicated that the Roxy, Radio City Music Hall, Criterion, and Globe were leading the Broadway first-run parade, with grosses generally down from average business a year ago.

The breakdown was as follows:

"The Birds And The Bees" (Paramount). Paramount (\$45,300)\*—The second week looked like it would reach \$25,000.

"The Man In The Gray Flannel Suit" (20th-Fox). Roxy (\$40,000)—reported \$34,972 for Friday through Sunday, with the fourth week sure to hit \$56,000.

"The Swan" (MGM). Radio City Music Hall (\$144,300)—Thursday through Sunday tallied \$90,000, with the second week bound to top \$140,000.

"The Conqueror" (RKO). Criterion (\$25,800)—Sixth week was anticipated at \$20,000.

"Alexander The Great" (UA). Capitol (\$49,800)—The sixth and last week looked toward \$18,000.

"Forbidden Planet" (MGM). Globe (\$14,800)—Opening week was headed toward \$24,000.

"Jubal" (Columbia). Mayfair (\$15,600)—Second week dropped to \$12,000.

"Meet Me In Las Vegas" (MGM). Astor (\$29,000)—Eighth and last week dropped to \$12,000.

"Hilda Crane" (20th-Fox). Victoria (\$20,400)—The opening week accounted for \$14,000.

"Godzilla, King Of The Monsters" (Embassy). Loew's State (\$28,700)—Dropped to \$16,000 on second week.

\*Figures in parentheses represent the average 1955 weekly gross based on MOTION PICTURE EXHIBITOR reports.

## Astor's Savini Mourned

ATLANTA—A requiem mass for Robert Madison Savini, 71, pioneer distributor, was said here last week in the Sacred Heart Roman Catholic Church and interment followed in the Crestlawn Cemetery. Savini, Astor Pictures head, died in his winter home on Islamorada Key, Florida, and is survived by two brothers and two sisters.

Beginning his distribution career in New Orleans by joining the Dixie Film Company, Savini later switched to the Warners exchange there before he organized Savini Films, Inc. He then turned to the operation of theatre enterprises in Florida where, in 1925, he produced several pictures before organizing Astor in 1933. In the early days of the industry, he financed a number of motion pictures.

In recent years, the Savini companies, of which Astor is the parent, reissued features for television and educational purposes, an enterprise which brought Savini substantial gains through his franchises to distribute early films through much of the south. He was a member of the Motion Picture Pioneers and the Variety Clubs International.



# Trio To Represent Distribs Before Senate

## Telephone Broadcast Starts Hospital Drive

NEW YORK—S. H. Fabian, national chairman, Will Rogers Hospital's special audience collection drive, and treasurer, Will Rogers Hospital Fund, announced last week that plans are now nearing completion for the second annual theatre-audience collection for the Will Rogers Memorial Hospital and Research Laboratories, and that national presentation of the program will be made to the industry via a country-wide telephone broadcast on May 27. The broadcast will originate here and will be received, amplified, at points designated by the campaign distributor chairmen in all exchange cities.

The kick-off broadcast meeting will be presided over by A. Montague, president, Will Rogers Hospital, and vice-president, Columbia Pictures. On the program with Montague will be Sam Rosen, associate chairman, fund raising campaign, and executive vice-president, Stanley Warner Theatres; Charles J. Feldman, national distributor chairman and vice-president and general sales manager, U-I; and Eugene Picker, chairman, Will Rogers finance and fund raising committee, and vice-president, Loew's Theatres, Inc.

The special appeal trailer this year will feature Henry Fonda. The trailer's running time is less than two minutes, and it will be supplied gratis to theatres pledging their participation. Distribution will again be handled as an industry service through the courtesy and cooperation of National Screen Service. Exhibitors throughout the country are being asked to show the Henry Fonda trailer, and to take up audience collections during the week of July 16.

## Cunningham Heads ASCAP

NEW YORK—Writer Paul Cunningham, 35-year member of the American Society of Composers, Authors, and Publishers, last fortnight was named president of the organization at its annual meeting, replacing president Stanley Adams, who held the office three years.

Reelected officers include Louis Bernstein and Ottoo A. Harbach, vice-presidents; John T. Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary; and Frank H. Connor, assistant treasurer. Mickey Ckopp was named to the publisher's panel.

## Harry H. Strong Dies

TOLEDO—Harry H. Strong, 69, president, Strong Electric Company, died last week. The veteran manufacturer started his firm in 1922, and built it up to become one of the world's largest producers of projection arc lamps.

Always active in industry affairs, Strong was one of the founders of the Theatre Equipment and Supply Manufacturers Association, and a long-time member of the Society of Motion Picture and Television Engineers.

## Means To Attract Women Recommended by COMPO

NEW YORK—Methods to attract women to theatres are recommended in a report prepared by COMPO's advertising and publicity committee which has been submitted to American Broadcasting-Paramount Theatres president Leonard Goldenson, who has suggested that an industry-wide program be designed to appeal to the female on the grounds that women play a vital role in forming the habits of a family.

Observers felt that an immediate launching of the proposed drive was unlikely because the attention of COMPO executives is riveted currently on the repeal of the remaining federal admissions tax and because the question of financing remains to be settled.

## NT Income Decreases For Half Year-Rhoden

LOS ANGELES—Consolidated net income, after all charges, of National Theatres, Inc., and subsidiaries for the first half of the current fiscal year was \$923,806, equal to 34 cents per share on the 2,715,186 shares of common stock outstanding at the end of the period, President Elmer C. Rhoden reported to stockholders last week. For the corresponding period last year, net income was \$1,280,549, or 46 cents a share.

Rhoden said that results of the first few weeks of the current period (the third quarter) were almost identical with the same weeks of last year. However, he added that "films booked for the remaining weeks of this current period are of better quality than those last year, and should produce improved theatre grosses and profits."

The company's program of liquidating unproductive and unprofitable real estate properties contributed substantially to second quarter results, net gain from such

## Reagan, Feldman, Schimel Will Testify On May 21; Sen. Humphrey Asks Report On Enforcement Of Decree

WASHINGTON—Representing distribution when the Senate Small Business subcommittee hears rebuttal testimony May 21 concerning industry trade practices will be Charles M. Reagan, MGM, and Charles J. Feldman and Adolph Schimel, U-I. Because the witnesses must be heard in one day, the committee of three was selected to testify in lieu of the individual sales managers of the major film companies.

Distribution sales executives were expected to meet in New York shortly to prepare the witnesses and to discuss the testimony to be given. Representatives of exhibition are expected to be present in the hearing room when the distribution testimony is taken.

Meanwhile, an enquiry concerning possible laxity in the enforcement of the Paramount consent decree has been made of the Justice Department by Senator Hubert H. Humphrey (D., Minn.), chairman, Senate Small Business subcommittee. It was learned last week that Humphrey has written the Department asking for comment on complaints from exhibitors that theatre acquisitions are being permitted the divorced circuits which have the result of restoring the unbalanced competitive situation which brought about the consent decree.

The Senator requested that the written discussion be presented on May 21 to the subcommittee hearing which will take testimony from distributors.

sales after taxes being \$271,000. For the 26 week period the net total from this source was \$202,000. The comparable amounts included in last year's earnings were \$30,000 for the second quarter alone and \$17,000 for the 26 weeks. To date, 29 theatre properties and 24 non-theatre properties have been disposed of for a total gain of \$821,000.

## HARRY H. STRONG (1887-1956)

Had "Oscars" been given for technical developments in theatre projection, Harry Strong, Toledo, O., would have earned a mantle full during his long and fruitful career as founder and head of Strong Electric Corporation.

Light, and more light—to illuminate better and better the theatre screens of the world—dominated Harry Strong's ever waking moment. Into this quest he poured a native alertness, a store of nervous energy, and a physical toughness, that belied his otherwise frail appearance. And, while he enjoyed success, he remained simple and unspoiled in his good humored relations with literally thousands, great and small, in every branch of our industry.

Reflectors, optics, power conversion equipment, and high-intensity light consistent with controllable heat eliminated the old incandescent and low-intensity light sources, and made possible the color projection and large screen projection of today. In all of this development, Harry Strong played his prominent part, contributing generously, and always generous in his applause for others.

This was Harry Strong, a much loved contemporary. It was my pleasure to be one of the friends who gathered in Toledo recently to celebrate his birthday.

He never took bows. He didn't like them. But he would want to be remembered!

Wherever equipment men and theatre men gather, to discuss projection equipment, or just to "shoot the breeze" about the days gone by—he will be!

—PAUL GREENHALGH

# Free Or Toll, That's The Question, But Can Congress Find The Answer?

WASHINGTON—Factions clashed last fortnight as the Senate Commerce Committee finished taking testimony on the subscription television issue as part of its television industry enquiry, the next phase of which is to get underway next month with a study of alleged discriminatory network practices. Winding up the toll-TV debate for the time being, W. Theodore Pierson, Zenith Radio Corporation counsel who spoke for all three pay gadget proponents, offered rebuttal to the opponents, while Zalmon Garfield, Jerrold Electronics, and others reiterated the alleged ill effects of the toll system.

Garfield contended that a cable system was the only way to conduct high-quality entertainment into American homes and that exhibitors are the group best equipped to do it. He supported the proponents' petition for an early trial of pay-to-see video on the grounds that the proposals of Zenith, Skiatron, and Telemeter "would fall of their own weight." In a performance test, he said, the scrambled broadcaster will "eliminate himself," opening the way for exhibitors to develop "soundly executed, constructed, and operated cable theatres throughout the nation."

Pierson, in turn, tried to blast the argument that toll-TV would "siphon off" talent and programs from the free airwaves to such a degree that free television would be blacked out and disappear, accusing the Columbia Broadcasting System of operating currently a "beautiful siphon" in its control of programming and air time. Theatre owners, he said, in effect argue that their TV competition should be required to give away programs while they are permitted to charge admissions.

A statement from the American Broadcasting Company, which was read into the record, maintained that Congress, and not the Federal Communications Commission, should determine the fate of toll-TV. It asserted that TV programming improvement is continuing and that "there is no occasion to levy a tribute on the American people to accomplish it." Pay television, according to ABC, would wring "the last possible dollar" from the public before it would satisfy minority tastes, at a time when free television had disappeared. Civic group representatives also offered opposition testimony.

## Two Join Paramount

NEW YORK—Arthur Grant, industrial public relations specialist, has joined Paramount to handle that phase of the publicity campaign on Cecil B. DeMille's VistaVision, Technicolor production of "The Ten Commandments." He will work out of Paramount's home office under Maxwell Hamilton, special assistant to DeMille.

Morris Lefko also joined Paramount to become associated with Charles Boasberg in the world wide distribution of "The Ten Commandments" and "War And Peace," it was announced. Lefko has been associated with RKO Radio Pictures for many years.

## Warners Backlog Sale Hinges On Tax Ruling

NEW YORK—Warners' recent sale of pre-1948 film library to PRM, Inc., is predicated on securing from the Internal Revenue Service a ruling that the purchase price would be taxable as a capital gain and not as regular income, according to an application filed by the film company last fortnight with the New York Stock Exchange in which it seeks to list 8,000 additional common shares on the market.

The \$21 million involved is payable at intervals, and a lower price would be determined if less than 750 features are available to PRM. A Warners subsidiary would continue the distribution of the films for a period of five years.

## Technicolor Profit Dips

NEW YORK—The consolidated net profit after taxes on income of Technicolor, Inc., for the quarter ended March 31, is estimated to be \$503,904, equivalent to 25 cents per share on the stock outstanding. This compares with 36 cents for the first quarter of 1955.

## RKO Toppers Meet On Production Plans

NEW YORK—Daniel T. O'Shea, president, RKO Radio Pictures, and William Dozier, RKO's vice-president in charge of production, met last week regarding the next group of films which RKO will put into production in the immediate future.

On the agenda were five major productions which RKO will put into production within the next 60 days. These include "Bundle Of Joy," starring Eddie Fisher and Debbie Reynolds, to be produced by Edmund Grainger and directed by Norman Taurog; "Run Of The Arrow," produced and directed by Samuel Fuller; "Underdog," to be produced by Stanley Rubin; "Strike A Blow," starring James MacArthur, to be produced by Stuart Millar and directed by John Frankenheimer; and "The Day They Gave Babies Away," to be produced by Sam Wiesenthal.

Also to be discussed were the new group of RKO films to be put into production in the immediate future.

The new RKO management, since beginning production the first of the year, has completed four major productions, "The First Traveling Saleslady," "Tension At Table Rock," "Back From Eternity," and "Beyond A Reasonable Doubt." A fifth production, "Public Pigeon Number One," starring Red Skelton, Vivian Blaine, and Janet Blair, produced by Harry Tugend and directed by Norman McLeod, is currently shooting.

# Barkers, 1,200 Strong, Invade New York For Biggest Convention



Martin Levine, convention chairman; Harold Klein, Chief Barker, Tent 35; Cleo Moore; comedian Myron Cohen; and Larry Morris, luncheon chairman, last week called attention to the 20th International Variety Clubs' International convention that starts at the Waldorf Astoria today (May 9). Over 1,200 delegates representing 39 Tents are expected for the four-day gathering.

## Carnera Sues Columbia

SANTA MONICA, CAL.—Former heavyweight ring champion Primo Carnera last week brought suit against Columbia seeking \$1,500,000 damages for alleged invasion of privacy by the film "The Harder They Fall." The action named also Budd Schulberg, author of the book on which the Columbia release is based, as a defendant.

NEW YORK—Twelve hundred delegates representing 39 Variety Club Tents throughout the world are expected to arrive in town for the 20th Annual convention of the Variety Clubs International starting today (May 9) at the Waldorf Astoria Hotel, which will make this the largest meeting in the history of the show-business organization which is devoted to children and charity.

Large delegations have already registered with convention headquarters from London, Texas, Las Vegas, Florida, and California with a group also indicated from Ireland for the first time in history.

The British Broadcasting Corporation has announced that they are sending producer Henry Caldwell with a load of special equipment to film the entire convention proceedings, which will be used over the facilities of BBC with prints to be made available to each tent throughout the world.

The convention will wind up Saturday evening, May 12, with its annual Humanitarian Award being presented to an outstanding national or international personality selected by editors throughout the country. Humanitarian Awards in past years have gone to Bernard Baruch, Sir Winston Churchill, General George C. Marshall, Father Flanagan, Sister Elizabeth Kenny, George Washington Carver, Herbert Hoover, Helen Keller, and Cordell Hull.

## RKO, Atlas Holders To Vote On Merger

NEW YORK—RKO Pictures Corporation stockholders will convene in Dover, Del., on May 25 in a special meeting to vote upon the proposal to merge the company with the Atlas Corporation, following a meeting the day before at which the proposal will be voted upon by Atlas stockholders. The merger plan was cleared by the Securities and Exchange Commission, which issued a ruling exempting the transaction from certain provisions of the Investment Company Act.

The amalgamation of the companies would provide RKO Pictures stockholders with four shares of the new common stock of Atlas, the surviving corporation, for each five and one quarter shares of their RKO holdings. Atlas holders would receive four shares of this new common issue for each one of their presently outstanding shares in Atlas. RKO holders would have the privilege, exercisable within 40 days of the effective date of the merger, to receive, instead of each share of the new common, six-tenths of a share of certain five per cent cumulative preferred stock, having a par value of \$20 a share, to be issued by the new company, at the rate of \$9.14, par value thereof, for each share of RKO stock.

The contemplated merger requires an affirmative vote of two-thirds of the outstanding RKO stock and would become effective with the filing and recording of the argument as provided by various laws. It may be abandoned at any time prior to the effective date by mutual consent of the directorates of the constituent companies.

The RKO capital stock consists entirely of common shares, totaling 2,961,921 outstanding Feb. 29 last registered in the names of some 4,300 owners, with almost 43 per cent owned beneficially by Howard Hughes. Atlas beneficially owns approximately 28 per cent of the stock. If the merger takes effect, these shares will be cancelled.

## Technical Improvements, Reduced Costs Seen Aiding Todd-AO Growth

NEW YORK—The reduction of Todd-AO equipment costs from the earlier higher prices necessary to recoup prototype production costs, to the present competitive prices, which in some cases is as much as 55 per cent, will be an impetus to the booking of "Oklahoma!" in many more key cities across the country, it was predicted last week by George P. Skouras, Magna Theatre Corporation president.

Technical improvements in the Todd-AO process include a new dual-purpose camera, Skouras said, which will permit simultaneous filming of curved and flat pictures, and an all-purpose theatre screen is available now to accommodate any kind of projection by simple adjustments. The American Optical Company special printing process has been perfected as well, he said, to allow projection from any high angle in a theatre without distortions.

# Paramount Operating Revenue Hits New High, Balaban Says In Report

## Allied Head Invites TOA To Attend EDC Meeting

NEW YORK—An invitation to Theatre Owners of America leaders to attend the Allied States Association Emergency Defense Committee meeting in Washington on May 22, when the Allied board will meet, was reported in the offing last fortnight by Allied president Rube Shor. Shor disclosed also that the agenda for the directors meeting was being prepared from material submitted by regional Allied units, with the admission tax repeal campaign and a report on the Senate Small Business subcommittee industry hearings likely topics.

Commenting on the Allied proposal for an all-industry conference, Shor declared that such a meeting should be held between exhibition and distribution "to attempt to save this business." It is now the responsibility of the distributors, he said, to show goodwill for their customers by discussing mutual problems.

## Actor Edward Arnold Dies

HOLLYWOOD—Renowned character actor Edward Arnold, 66, died in his Encino, Cal., home last fortnight as the result of cerebral hemorrhage. He made his film debut with Essanay in 1915 and appeared in his first sound picture in 1932. Walter Pidgeon, Screen Actors Guild president, paid tribute to Arnold as a former officer and director of SAG. Funeral services were held in the Oswald Mortuary Chapel, North Hollywood, with interment in the San Fernando Mission Cemetery, San Fernando, Cal.

NEW YORK—Paramount Pictures Corporation operating revenue last year was \$114,000,000, the highest since the new company began its operations in 1950, Barney Balaban, president,



BALABAN

revealed in a message to company stockholders published last week in the corporation's annual report. The report is an elaborate 33-page document, colorfully illustrated with scenes from forthcoming Paramount product.

Balaban also points out that the company's 1955 net profit of \$9,700,000, recently announced, was the highest since 1950, and more than maintained the percentage of revenue improvement over the net of the preceding year. The operating revenue for last year was an increase of almost five per cent over 1954, it was noted in the report.

"In 1955," Balaban states, "the boxoffice response to more appealing pictures produced for the industry as a whole was generally good, and Paramount with its smash boxoffice hits made its full contribution not only to its own improved results but to its exhibitor customers as well." He wrote that following two relatively slow quarters—the final for 1955 and the first in 1956—he anticipates "a marked improvement in film rentals in the second quarter and progressively during the balance of the present year as the momentum of releases accelerates and Paramount begins to feel the benefit of its important pictures with higher revenue potentials, culminating with the showings of 'War And Peace' and 'The Ten Commandments'."

Balaban reports that the Prudential Insurance Company on Sept. 1, 1955, loaned the company \$6,000,000 for 15 years "on generally favorable terms, including a 3¾ per cent interest rate." The loan, he explains, supplements Paramount operating funds "which had been subject to heavy demands of general corporate requirements, including an approximate \$10,000,000 increase in inventory. We have thus maintained the strong current financial position reflected in the accompanying year-end balance sheet."

Touching on other aspects of Paramount operations, Balaban states that the achievements of VistaVision have fully justified Paramount's original and continuing faith in the large screen process; that in brightness, definition, color values, and price prospects, the Paramount-developed Chromatic television tube leads in the field; that the company's confidence in Telemeter continues strong. International Telemeter Corporation, Balaban reports, "has undertaken a number of developments in the electronic field unrelated to pay television." Among the most important of these are electronic devices for computing machines, many used by the government.



# WALT DISNEY

## *THE* **GREAT**

... a NATIONAL ADVERTISING campaign that will reach millions... TV selling on two of the nation's top programs, "Disneyland" and the "Mickey Mouse Club," as well as other TV and radio shows... a NATIONAL 24-SHEET posting campaign coast-to-coast... NATIONAL PROMOTION in 400,000 stores, with 15 million pieces of merchandise...

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**CINEMASCOPE**

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**N THE**

# **GREAT**

**DISNEY TRADITION!**

**CROSS THE NATION**

**BOARD A**

# **GREAT**

**CAMPAIGN!**

**FFICE NOW!...**

# The International Scene . . . . .

## Canada

### Censor Chief Bemoans Lack Of Family Films

TORONTO—Disappointment in the lack of the family type of films is expressed in the annual report of O. J. Silverthorne, chairman, Ontario Board of Censors. He said the type of film "so prominent a few years ago" was replaced by films appealing "to the adult mind" which is responsible for "the increase in the number of films being treated and classified."

By classified, he means films which have been put in either the "restricted to those over 18 years of age" or "adult category." Just 25 per cent of all feature subjects were subjected to this sort of treatment, Silverthorne states.

"The absence of the unpretentious, homey type of film with constructive moral and social values, once important economically to the producer, brought hardship to the smaller operator in rural and urban situations alike," the report by Silverthorne states.

Indication of the growth of immigration to this country is reflected in the fact that 23 per cent of the 485 feature-length films submitted last year were in languages other than English.

Pre-production ideas gave the Board an opportunity to advise the producers of content "likely to be considered censorable."

Silverthorne said that the exchange of ideas is reflected in the type of foreign-language entertainment arriving from West Germany, Italy, France, and other countries, "many of which are similar to films released in the English tongue."

United States continues to lead in the number of films exported to this country, with 305; followed by Italy with 76; Great Britain, 57; West Germany, 23; France, eight; Czechoslovakia, two; and one each from Poland, India, Israel, and Sweden. Russia sent eight. The U. S. export remained steady, although exports from Great Britain showed a slight drop. These figures are indicative for the whole of Canada, other than Quebec. Quebec, a French-speaking province, imports a godly portion of her films from France.

While admitting the inroads of TV, Silverthorne said he feels there is room for both motion picture and TV entertainment and believes "many theatres will reopen with some new ones appearing in expanded areas." He called attention to the fact that while some theatres were attempting to introduce economies "in difficult periods," it was "alarming" to the Department because of the inadequate staffs.

There were 583 licenses issued during the last year, while an estimated 545 will be granted during the coming fiscal year. The reduction is due to the closing of several older suburban houses unable to compete with houses of modern design and comfort.



James Quinn, director, British Film Institute; Wolfe Cohen, president, Warner Brothers Pictures International Corporation; and Arthur S. Abeles, Jr., manager, Warners in Great Britain, recently attended the "Tribute To The Warner Brothers" exhibit at the Warner, London. The exhibit was arranged jointly by Warners and the Institute.

### Canadian Comment

Winner of the Heart Award of Variety Club, Tent 28, was James R. Nairn, director of publicity and advertising for Famous Players Canadian Corporation. Nairn has acted as director of public relations for the club ever since its formation 11 years ago. He was editor of the souvenir baseball program until this year. Presenting the award was Dan Krendel, who said: "We are always calling on Jim Nairn and it's a good feeling to know he's there and will always be there when we want him." Nairn was presented with the gold-and-marble symbol of his victory. He was taken completely by surprise by the presentation. To keep the secret away from Nairn was no easy feat. He is usually the man who looks after the details connected with the presentation and, to throw him off track, one of the members of the Heart Award Committee let him in on the secret: Bert Brown, Jim's able assistant, was to receive the award this year. It was Bert who looked after the numerous details, while striving to keep Jimmy from knowing anything. Bert revealed afterwards that Jimmy nearly missed his own presentation. Worried that some of the people, connected with the presentation hadn't



Lee Katz, right, recently appointed to the newly created post of Allied Artists' European executive production representative, is seen here at the studio with executive producer Walter Mirisch, prior to leaving for Paris.

## Times Hits Million In '55 Film Rental

NEW YORK—William C. Shelton, vice-president in charge of distribution, Times Film Corporation, announced last week that the company grossed more than one million dollars in film rentals for 1955.

According to Shelton, the three films credited with earning the largest grosses were "Naked Amazon," "Game Of Love," and "One Summer Of Happiness."

"It is gratifying to see the public acceptance of foreign films in other than art houses," Mr. Shelton says. "We find the public is becoming more aware each year of the high quality of films being produced in Europe and elsewhere. Where once we sold films mainly to art houses, our product is receiving a good share of business from the commercial motion picture houses. Encouraged by these results, Times Films has acquired eight foreign production for United States release this year, representing a total negative cost of \$3,200,000. These films will be backed up in each situation with extensive advertising, exploitation and publicity campaigns."

The eight films to be released this year are "The Naked Night," "Dark River," "Don Juan," "Nana," "Royal Affairs In Versailles," "The Respectful Prostitute," and "Desperate Decision."

turned up at the clubrooms, Nairn left the scene of the dinner and went into the Prince George lobby. Bert went downstairs to convince Jimmy there was nothing to worry about. Just as soon as Jimmy came upstairs, the newsreel cameras were pointed in his direction, which became a tipoff to him. (Congratulations to Jimmy Nairn from this column. Without Jim Nairn's help, a man covering the film beat would be lost. That covers everyone in the trade press and the consumer press.)

**CINE CHATTER:** Peter Meyers, general manager, 20th-Fox, is chairman of the United Jewish Appeal in the Toronto Film Division. . . . Named to succeed Emerson S. (Torchy) Coatsworth as film procurement officer, Canadian Broadcasting Corporation, was William K. Moyer. Coatsworth resigned recently to become assistant general manager, Motion Pictures for Television (Canada) Ltd., an Empire-Universal subsidiary headed by T. A. Metcalfe. . . . Turning in a perfect paper of 60 correct answers in a tie-breaker, Mrs. Billie Hutson, 25-year-old switchboard operator, won an Oldsmobile automobile, the top prize in the recent Academy Awards contest sponsored by 83 theatres in metropolitan Toronto and The Telegram. Four persons tied for second place, and split the prize of \$400.

Mervyn Goldstone has left Alliance Films after 30 years in the industry, to enter the real estate business. . . . Touring the celluloid wonderland of Hollywood was Frank Morris, film critic, Winnipeg Free Press. . . . Jack Karr, bright-lights viewer, Toronto Daily Star, was a Gotham visitor. . . . Screen tower of Famous Players' Skyway Drive-In near Windsor, Ont., was completely wrecked in a recent storm. . . . All those bringing a black cat were admitted free to the Brampton Drive-In on Friday, April 13th, night the ozoner opened for the season.

## Two Time Winner Makes Boxoffice Music

PHILADELPHIA—In another very close contest, H. G. Boesel's campaign on "The Benny Goodman Story" for his Palace, Milwaukee, Wis., was chosen winner of this week's \$100 in SHOWMANSHIP SWEEPSTAKES contest 45 by the judges.

The decision makes him a two-time winner, having won contest 23 on his "Gentlemen Marry Brunettes" entry.

### WINNING ENTRY

#### "THE BENNY GOODMAN STORY"

Submitted by H. G. Boesel  
Palace, Milwaukee, Wisc.

2400 seats • \$1.10 top admission

General patronage.

Our campaign on this film centered around a tie-up with Columbia Records Benny Goodman contest. This was in the nature of a "finish the jingle" effort with the grand prize a trip to New York for two and also a trip to New York for the disc jockey voted Milwaukee's favorite. This was a real BIG contest and was handled in read BIG style. Eighteen disc jockeys were deemed eligible to compete. Contest entry blanks were available at 19 record and music stores as well as at the theatre. These dealers, the theatre, and United Air Lines, in on the stunt through furnishing transportation to and from Milwaukee to winners, all combined with a full page newspaper ad to herald the stunt. Special photos of all the disc jockeys showing all of them playing clarinets were used in the ad as a border around a large illustration of Benny Goodman and his licorice stick.

To fully acquaint all disc jockeys with the contest we invited them all, and their ladies, to a special screening, followed by a buffet luncheon.

Along with the dealers we managed to distribute 20,000 entry blanks on the completely gratis tie-up with Columbia Records, and we gave the contest a nice lobby display.

Another stunt worked into this contest was the taking to New York by United stewardesses to Steve Allen's "Tonight" program the full page ad in the Milwaukee Journal. Their presenting this to Allen was televised the same night in New York and a closeup clearly reproduced the ad.

Not satisfied, we also tied in on the Webcor "Benny Goodman Story" contest with 15 dealers. Details of this were available on contest blanks at the theatre and at the dealers and Webcor products were the prizes. Several good sized co-op ads. at no cost to us, was another result; and, again, we came through with lobby space for a display of Hi-Fi Webcor phonograph and outline of the contest. The tie-in also resulted in window displays in all the dealers' stores.

Newspaper publicity was particularly heavy on this attraction, due to so many advertisers getting together and taking so much combined space.

Another gratis ad to the theatre was run by a clothing firm on Eagle clothes.

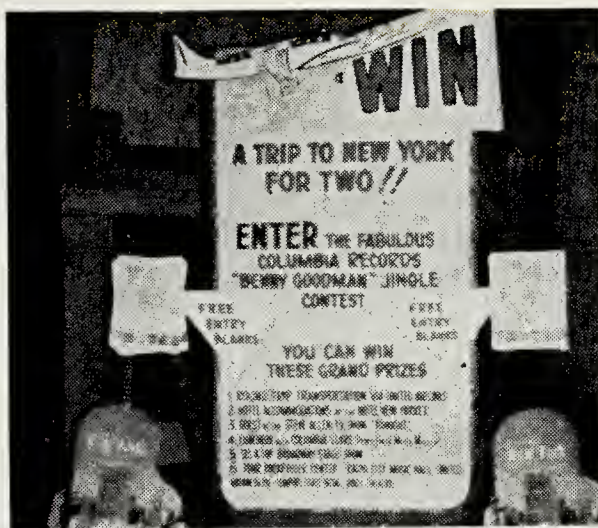
We had hangers in the lobby three weeks in advance; a 24-sheet posted over exits on front lobby overhead two weeks in advance; while a giant postcard set

# SHOWMANSHIP SWEEPSTAKES

## 1955-56 SERIES Finalists In Contest No. 45

George Nonamaker

Editor



up in the lobby three weeks in advance had patrons signing same and it being mailed to New York to Steve Allen's program.

Special two-color stickers were applied to juke boxes throughout the city; teaser ads were used in newspapers well in advance; and the ad budget was increased during the three weeks' run of the film.

A total of 20 spots were used on six different radio stations to plug the film a week in advance; a total of 130 store windows were garnered; a teaser trailer ran three weeks in advance; and regular trailer one week in advance; and Goodman music was played during intermissions several weeks in advance.

### RUNNER-UP NUMBER 1

#### "COME NEXT SPRING"

Submitted by Clarence Duvall  
Malco, Hot Springs, Ark.

1400 seats • 60 cents top admission  
General patronage.

This was a special campaign for a premiere of the film and the personal appearance of star Steve Cochran; and was all accomplished without any help from a film company publicist and with only 11 days notice. The result was that every seat was filled despite a heavy rain.

With a newspaper we promoted free, at no cost to the theatre, a full page of merchants' co-op ads on a contest to find the number of times the word "Spring" appeared on the page. The first 15 received passes as prizes. The page had 180 inches of free publicity at no cost to the theatre. The answers came in by mail and winners' names were printed in the Sunday paper. So many entries came in, we felt it would be good publicity and good will to write each contestant a letter after the show, which we did. This also gave us a terrific mailing list of folks who were interested in motion pictures.

The Hollywood Shop, which sponsored our "Come Next Spring" fashion show, ran 544 inches of advertising in a co-op ad at no cost to the theatre.

The Hot Springs Theatre Movie News, written and made up entirely by Duvall, had to be revamped after announcement was received of the close booking of "Spring." These 9 inch by 12 inch newspaper heralds in the number of 2,500, were distributed, as usual, to high school, hotels, tourist courts and at the theatre. Ads pay all but \$10 of the cost of this.

Window cards were not available yet, due to our hot date, so we had 140 printed locally and put around town.

Two hundred of the "Dear Audrey" letters "personal" from Steve Cochran, with copy about the new picture and his personal appearance, were taken personally to every beauty parlor in town to the operators. What remained were given to waitresses, and other women employees, except the 25 which were given to girls in high school and junior high school and got them talking about the affair.

The "Come Next Spring" style show was staged to give the personal appearance of Cochran a good background instead of the usual cold "Glad we are here" statement. This was staged with 20 beautiful girls, including "Miss Hot Springs," with Cochran acting as master of ceremonies part of the time, making an appearance with the girls at the start and end of the fashion show, with the girls asking him questions, etc. This made an excellent show and gave us the advantage of a full window display at the Hollywood Shop, downtown's leading ladies' ready-to-wear store.

"Welcome Steve Cochran" badges were worn by all store employees a week in advance; star still in frame was on each counter of the store for the same period with neat cards calling attention to the show; and plugs were received on their radio copy and also in 54 inches of free newspaper advertising.

This show proved to be so good that Bill Saal, assistant to the president of Republic Pictures, who was present, purchased one of the dresses and had it sent home. Flowers were on stage; organ music with the show; and the entire thing dressed up in classy style.

In addition we had tie-ups with music shop on Tony Bennett and the title song; gave away 300 "autographed" photos of Steve Cochran; and had Cochran make a personal appearance at the Lions' Club dinner.

In order to get the press and radio close to the star, a cocktail party was set up at the Arlington Hotel and this resulted in plenty of newspaper stories and

a radio tape which was re-broadcast twice at no cost to the theatre.

The front of the two closed theatres were utilized to advertise Cochran's personal appearance and the film. And, naturally our own theatre front was in keeping with the rest of our campaign.

## RUNNER-UP NUMBER 2

### "THE COURT MARTIAL OF BILLY MITCHELL"

Submitted by Art Sills  
Michigan, Flint, Mich.

1600 seats • 60 cents top admission  
General patronage.

We put on a full-scale promotion for this one and it proved highly successful from start to finish because we were able to tie-in with the Genesee County Civil Defense Department, headed by Deputy Director Helen Luther, in a drive to gain new members for the city's badly undermanned Ground Observer Corps posts. We offered free passes to all new recruits during the campaign.

With Mrs. Luther lending wholehearted support, radio stations WFDF

(NBC outlet), WBBC, WMRP and WTAC, television station WNEM-TV and the two newspapers, Flint Journal and Flint News-Advertiser, were contacted and during the campaign news releases prepared by the theatre were used during news broadcasts and for special spots. We had good press coverage and WNEW-TV carried spot announcements and used photos of the campaign for news broadcasts.

Our lobby was filled with eye-attracting displays. This consisted of the Ground Observer lighted display from Saginaw; a miniature Ground Observer post from Lapeer; a United States Air Force six-foot display with kodachrome photos and pamphlets; and, suspended on wire from the ceiling of the foyer, model airplanes promoted from a local hobby shop and model airplane club. Small plastic models of service planes were spotted around the foyer on stands.

Civil Defense workers were on hand passing out pamphlets and signing up recruits. Their headquarters was a modern metal desk and chair promoted from a local office supply store. A 40 x 60 and several 8 x 10 color stills from the film were adroitly spotted here.

The two-pronged campaign for the G.O.C. and for the picture really gained impetus when Mrs. Luther and myself appeared on a local disc jockey's show on WMRP from one to 2:30 p.m. The d.j., Baxter Famble, conducted the interview, and the theatre and film got excellent plugs. Gamble plugged the film daily throughout the campaign. His telephone call-in type of program was perfect for the enlistment of recruits. He also handed out free passes to his prize winners.

At the theatre the big kick-off of the campaign started when Don H. Carmachial, Genesee County Sheriff, became the first volunteer in the campaign. Photographs of him singing up in the theatre foyer were taken by the newspapers and the TV station.

Air Force officials cooperated nicely during the campaign assigning Sergeant Thom, from Saginaw, to assist in the promotional aspects of the drive.

Twenty-two Boy Scout Troops from Genesee County distributed 20,000 Ground-Observer pamphlets on which were stamped a mimeographed message telling about the free pass deal and also containing a plug for "The Court Martial Of Billy Mitchell."

The All Sports Hobby Shop, located downtown, had a window display with 8 x 10 color stills and a window card tying in the G.O.C. with the showing of the film at the Michigan.

On a Monday evening Colonel Groundwell, Willow Run, Mich., appeared on the stage of the theatre in an award presentation to Ground Observers. He made a brief speech stressing the need for volunteers.

The entire campaign only cost us the price of some mimeograph paper, the purchase of some additional window cards and lots of old-fashioned, hard work. Dividends were tremendous—plenty of free press, radio and TV coverage which will keep people thinking about the Michigan for a long time; swell word-of-mouth advertising, the kind you simply can't buy; good will in doing a public service; the obtaining of sufficient volunteers to maintain a 24-hour watch at the

Bishop Airport Ground Observers post; and a boost in business due to the mention of the picture in connection with all the patriotic cooperation we lent to the Corps.

## RUNNER-UP NUMBER 3

### "GATE OF HELL"

Submitted by Joe Brager  
Plaza, Calgary, Alberta, Canada  
475 seats • 60 cents top admission  
General patronage.

This is a neighborhood house with the average run of product; but with an occasional art policy.

On this Japanese film my campaign was planned with several "things-to-do" in mind; and it was rather amazing how it built up with a couple of "breaks" presenting themselves at exactly the right times; but that is what makes show business the fascinating thing it is.

A few weeks before playdate, Weekend Magazine, which is a national magazine, carried full color story and cover on Machiko Kyo, star of the picture; and this immediately went into a lobby display together with stills from the picture, and caused a great deal of comment.

The local technical school art department welcomed us with open arms and special bulletins were put up; and the head of the department talked to all classes plugging the film.

We also received an enthusiastic reception from the principal and teachers at the University Branch; and were permitted to leave one-sheets and other ad material on their bulletin boards.

In addition to having display material at the Allied Arts Centre, the director, who has a daily radio program, gave us several free plugs.

The local camera club was contacted and announcement was made to all members of our showing of the 1955 Academy Award "best foreign picture."

The president of the Calgary Film Society sent out a special letter to all members advising them of our playdate and telling them it was a "must see" picture.

An excellent review of the film was carried in our morning newspaper, The Albertan, with their film critic, Beryl Rowland, greatly interested.

When at the University I discovered a girl who had just returned from Japan and had brought back a number of items which I immediately arranged in a display in the theatre lobby a week ahead of, as well as during playdate. I also met some Japanese girls at the University and

(Continued on page 14)



**\$1,350<sup>00</sup>**  
IN  
**SHOWMANSHIP  
PRIZE MONEY**  
THIS WEEK

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on —**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

**UNITED ARTISTS**

**\$750<sup>00</sup> on —**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)



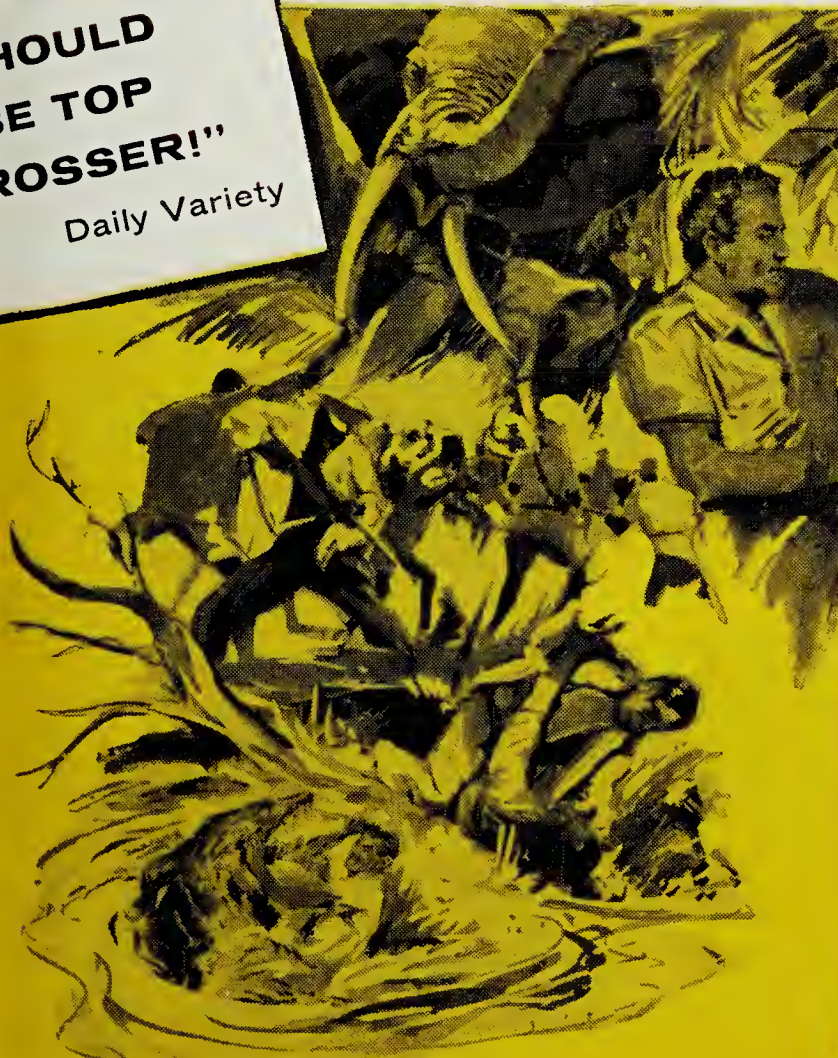
EVERYTHING ABOUT IT IS

# BIG!

*Spectacular CinemaScope and Technicolor vistas never before possible! Teeming with mammoth thrills out of Africa's darkest heart!*



**"SHOULD BE TOP GROSSER!"**  
Daily Variety



COLUMBIA PICTURES presents A WARWICK Production

**VICTOR MATURE • JANET LEIGH**

**SAFARI**

with **JOHN JUSTIN • ROLAND CULVER**

LIAM REDMOND • EARL CAMERON • ORLANDO MARTINS

Screenplay by ANTHONY VEILLER • Directed by TERENCE YOUNG • Produced by IRVING ALLEN and ALBERT R. BROCCOLI

**CINEMASCOPE**

Color by **TECHNICOLOR**

Watch for the **BIG** exploitation campaign from **Columbia!**

REAL WHITE HUNTER P.A. TOUR! American-born Wally Jones, technical adviser on "Safari", and actual African Safari guide and White Hunter will make eight-week sweep of key cities in advance of picture! Theatre, TV, Radio and Lecture appearances, using actual Mau-Mau and other African materials!

**Konecuff** (Continued from page 4)

20th-Fox, was married recently to Alma Harmaon with a Supreme Court Justice making it doubly legal. . . . Alan Bader, RKO publicity staffer who went up to Canada with Nicole Maurey, French actress starring in "The Bold And The Brave," reports she reached more people than any star in a Hollywood production. She covered both the English as well as the French outlets, appearing on TV, radio, at City Hall, in a packed sports arena, in theatres playing the film, etc. She took it all in stride and was extremely cooperative. . . . Lloyd Nolan stopped in town briefly enroute to London to again play his role of Captain Queeg on the London stage. He's got two Warners films under his belt, "Toward The Unknown" and "Santiago." . . . Bob Montgomery, the Paramount publicist and not the actor, has been switched to assist Max Hamilton on his "The Ten Commandments" campaign. . . . Richard Egan, who helped Jane Russell revolt in "The Revolt Of Mamie Stover," is here for all of the activities that are in order prior to the opening of the film at the Capitol, which incidentally will be the first 20th-Fox picture to play that house. . . . A series of mailings telling the United World Television story is being sent out to interested parties everywhere by vice-president Norman Gluck. Potential customers are being shown via stills and other literature the facilities and capabilities of the organization, as well as those of the Universal Studios on the coast. . . . Sir Carol Reed, director of "Trapeze," was here for a three-week visit to promote the film and to visit here, Chicago, and Los Angeles. . . . Leon and Mimi Roth off for a European visit in a few weeks. . . .

**Showmanship Sweepstakes**

(Continued from page 12)

was able to prevail on them to be in our lobby dressed in native costumes during the evenings. This lent a great deal of appeal to the display.

Another point of importance is that since we have a double bill policy here it was necessary to find a suitable picture to play with "Gate Of Hell," one that would satisfy the art patrons and yet not make the program too "arty" for our general patronage. "New Faces" was shown only at 8:31 p.m., between the two evening showings of "Gate Of Hell."

**RUNNER-UP NUMBER 4****"THE LONE RANGER"**

Submitted by Charles C. Mizell  
Bradley, Columbus, Ga.

1640 seats • 65 cents top admission  
General patronage.

As a result of a tie-up with Merita Bread, sponsors of "The Lone Ranger" on WDAK, two full page and three three-quarter page newspaper co-op ads, paid for by the bread company, were obtained. In addition both sides of all seven of their bakery trucks were bannered a week prior and during the engagement. Merita Bread also placed 275 standees in stores throughout the city.

We built a pine slab corral around a display of Merita products. This was decorated with borrowed saddles and spurs and Lone Ranger standees. An at-



Alfred Hitchcock recently showed his VistaVision Technicolor production for Paramount, "The Man Who Knew Too Much," to exhibitors at Loew's 72nd Street, New York City. Seen, left to right, are Eugene Picker, Loew's Theatres vice-president; Hugh Owen, vice-president, Paramount Film Distributing Corporation; Hitchcock; Alma Knight, and John Murphy, Loew's Theatres.

Ditto the Jeff Livingstons. . . . Lionel Shapiro, author of "D-Day The Sixth Of June" was here for confabs on the forthcoming 20th-Fox release. . . . From our Brooklyn correspondent comes word of the formation of the "Davy Crockett Baseball League" for youngsters with the blessing of Walt Disney. . . . Something new in plugging comes from Continental Distributing on "The Ladykillers," where their pressbook and promotion material are laid out so that when unfolded and laid flat it becomes a one sheet that can be posted anywhere, with raves from critics on the back. Exhibitors requesting the pressbook are sent two, one for press use and one for use as a one-sheet.

tendant was sent over by the bread company to sign up youngsters to membership in the Lone Ranger Safety Club. Bakery also furnished the membership coupons.

In addition, we held a drawing at our Kiddie Show on Saturday morning and gave away a Lone Ranger outfit.

For "atmosphere" we had theatre employees dressed in masks and Lone Ranger hats a week prior to opening and during the run of the film. We also prepared a concoction of orange, lemon and grape juice and sold it at the concession counter as "Lone Ranger Cactus Punch" with the counter appropriately decorated. This proved to be a popular concession item.

Two large standees were used in the lobby a week prior to opening and on our front during the engagement.

**TV, Film Cooperation Noted By Dr. Frayne**

NEW YORK—The cold war that existed between motion pictures and television has changed to active cooperation, it was stated last week by Dr. John G. Frayne, president, Society of Motion Picture and Television Engineers. Speaking to those attending a get-together luncheon at the Society's 79th convention at the New York Statler, Dr. Frayne noted that while such cooperation is quite recent on the commercial side, to the engineer television and motion pictures have long been closely allied, and are today considered inseparable.

Dr. Frayne declared he believed the Society was responsible to some degree for helping to bridge the technological gap "by offering to technical specialists in both areas a common technical forum of long standing and experience. . . . On the commercial side of the film industry, however, the development of television on a large scale was less gracefully received." The evolution of compatible business relationships "has followed by 10 to 15 years the meeting of the technical minds." But recent sales of close to 2,000 feature pictures for use on television stations and the production of films for television by almost every major studio in Hollywood indicate that attitudes have changed among producers, too, he noted.

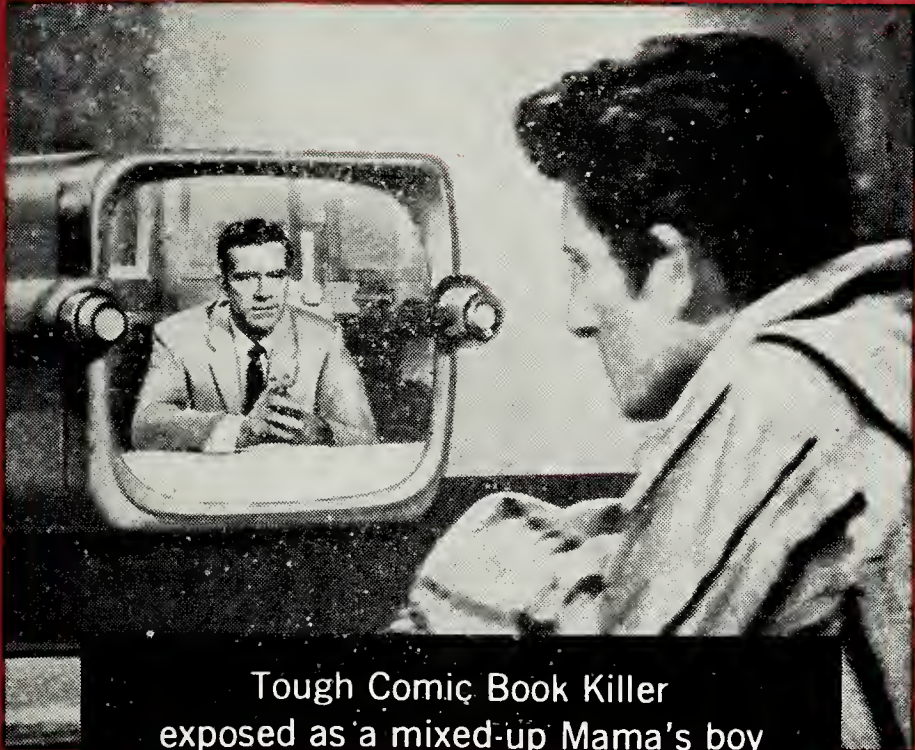
For the future, Dr. Frayne saw the introduction in the production of films for TV of electronic techniques and other cost-cutting devices and methods developed by the TV industry for their live programming. These will be necessary "in order to make films for television of a high artistic quality . . . at a cost the television industry can afford."

The documentary film, artistically and honestly produced, can be an important tool in maintaining the stability of a democratic society, and in helping to solve the great national and international problems confronting us, it was stated by Dr. Albert W. Trueman, chairman, National Film Board of Canada. He said, "A democratic society is committed by definition to the ceaseless task of trying to extend and enrich in useful ways the experience of its individual members," and the documentary film "because of its flexibility and the variety of subjects it can treat" can help do this.

Dr. Trueman noted that motion picture production, technical developments and facilities in Canada have been steadily increasing. He added that the National Film Board of Canada had produced 487 reels in 1955, all of which were documentary films or parts of documentary films.

S. J. Frolick, vice-president in charge of the radio and television department, Fletcher D. Richards, Inc., described the contributions of the TV programming, copy and production departments of an advertising agency to the finished TV commercial. The "how" of writing the television commercial was explained by Peter Cardozo, vice-president in the television department, Fuller, Smith and Ross. The relationship of the agency to the producer and what each expects of the other was discussed.

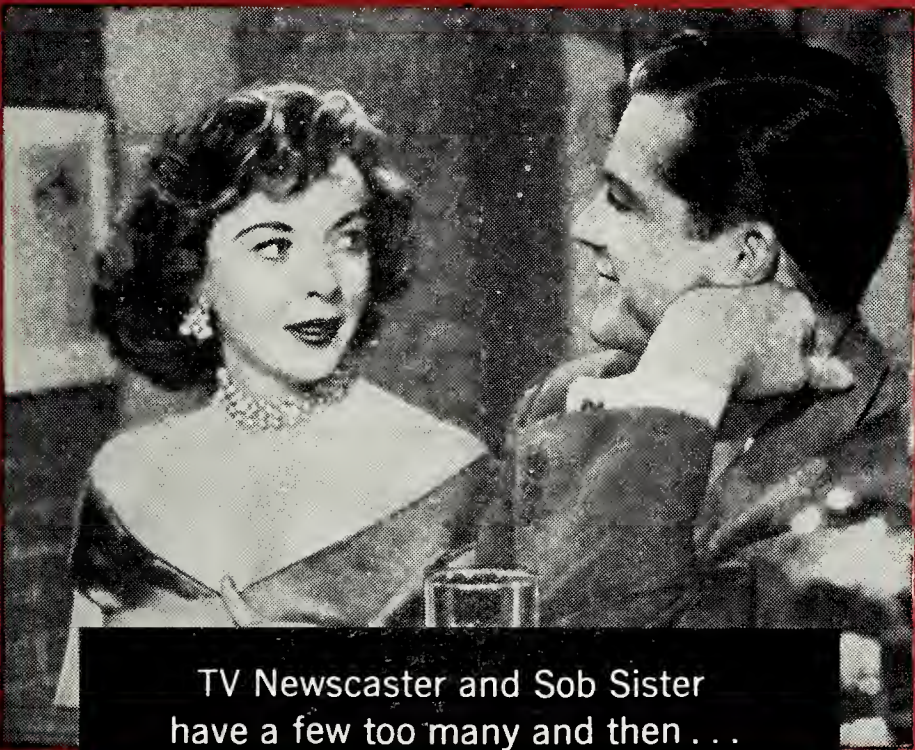
# Confidential



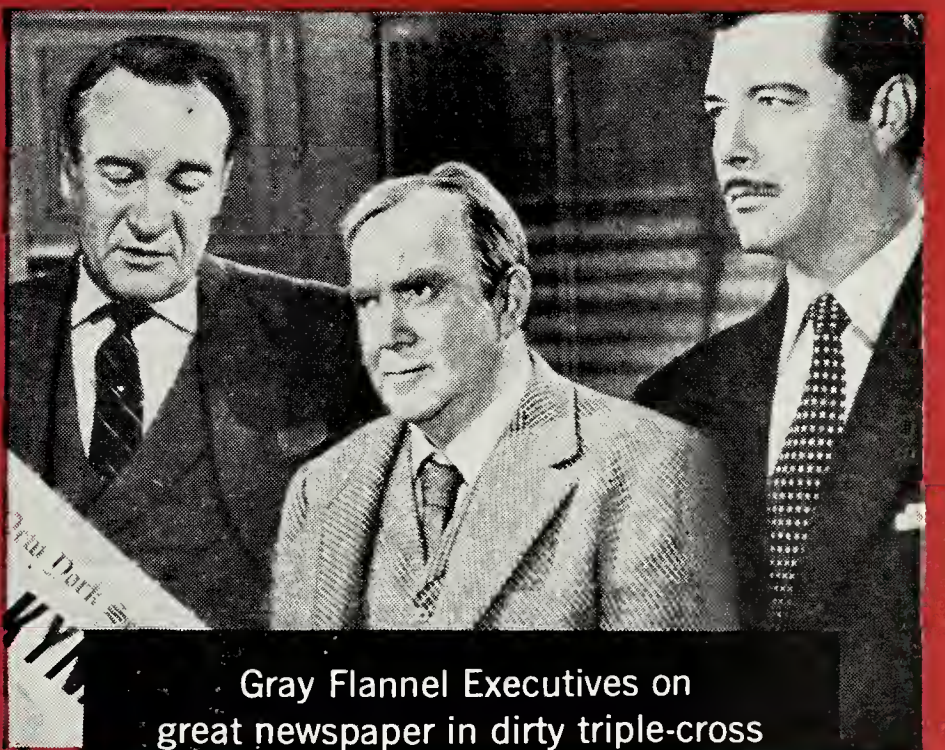
Tough Comic Book Killer exposed as a mixed-up Mama's boy



What famous publisher's wife visits her "mother" once too often?



TV Newscaster and Sob Sister have a few too many and then...



Gray Flannel Executives on great newspaper in dirty triple-cross

## What goes on **WHILE THE CITY SLEEPS**

TEN TOP STARS! TEN PEAK PERFORMANCES! starring:  
DANA ANDREWS • RHONDA FLEMING • GEORGE SANDERS • HOWARD DUFF • THOMAS MITCHELL  
VINCENT PRICE • SALLY FORREST • JOHN BARRYMORE, Jr. • JAMES CRAIG and IDA LUPINO

Directed by FRITZ LANG Produced by Bert Friedlob  
Screen Play by Casey Robinson Music by Herschel Burke Gilbert

The most talked-about movies are coming from  
the NEW RKO



# Show Business Shows Its Heart

**T**HE heart of show business invaded the heart of America today. This is to say that Variety Club barkers from all over the world convened in New York's Waldorf Astoria Hotel for their 20th annual convention.

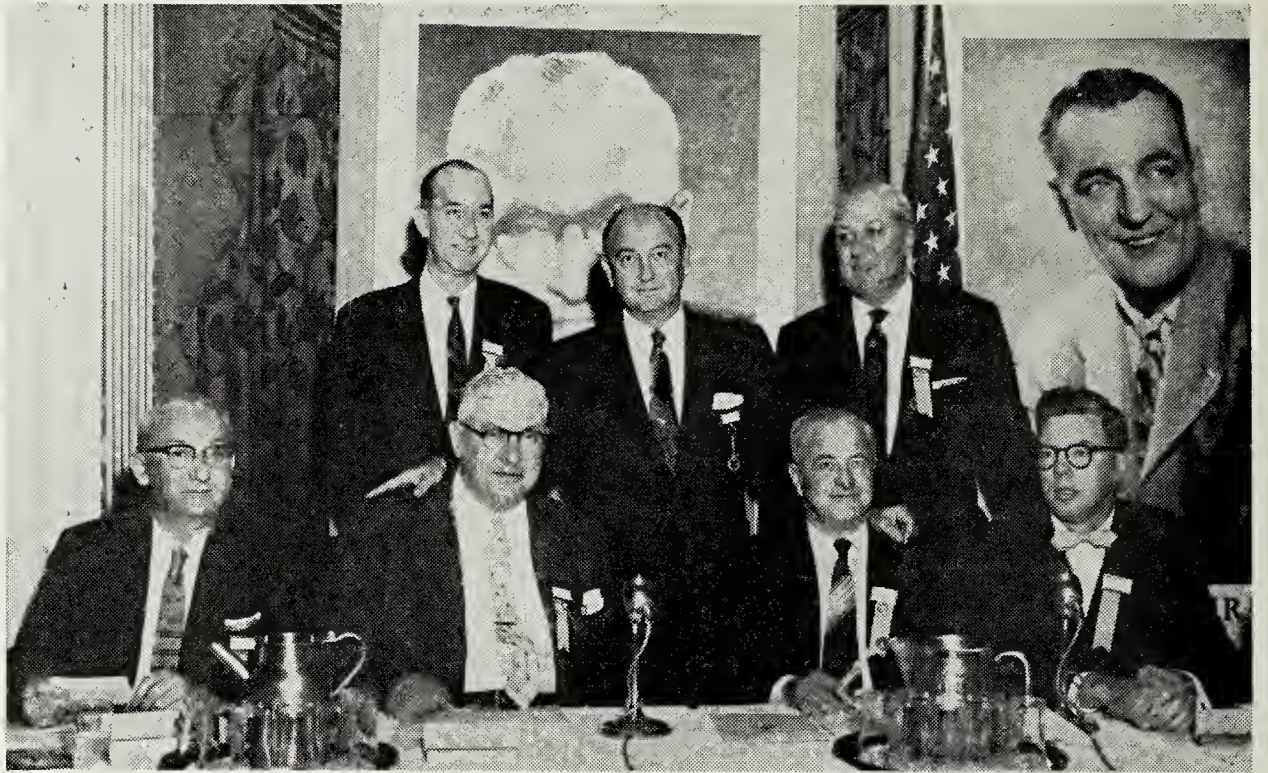
It is difficult to imagine the motion picture industry without Variety and hard to realize that the organization is as young as it is. Founded to aid one abandoned child in Pittsburgh, the idea of Variety found fertile ground in the industry with a heart and blossomed in many different lands and every geographical section of this country. Currently 10,000 members are active in 46 tents, bringing Variety's message of help to millions each year.

These barkers, led this year by International Chief Barker George Hoover, give freely of their time and efforts to a great variety of humanitarian undertakings, designed primarily to see that today's sick, handicapped, or underprivileged children get their chance to grow into tomorrow's strong, happy, useful adults.

The flavor of show business is ever-present. Just listen to the titles: John H. Harris, Big Boss; R. J. O'Donnell, Ringmaster; Marc J. Wolf, Main Guy; Jack Beresin, executive board chairman; John H. Rowley, first assistant chief barker; George W. Eby, second assistant; Edward Emanuel, International Property Master; J. B. Dumestre, Jr., International Dough Guy. It sounds like fun; it sounds like a circus, but its work is vital and serious.

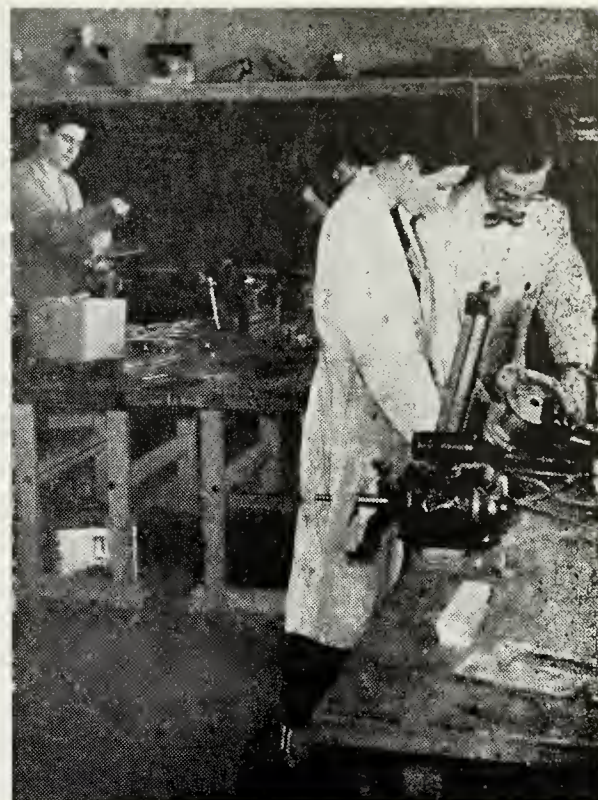
On Saturday (May 12), at the gala banquet that closes the convention, Variety will present to someone somewhere in the world its Humanitarian Award. Former recipients include some of the greatest names of our era. Now, however, is a good time to turn the spotlight on show business' heart, Variety Clubs International, serving humanity by "helping the kids."

**ABOVE, RIGHT**, is the occupational therapy class of the Variety Club Cerebral Palsy Clinic, Children's Hospital, Buffalo, main charity of Tent 7. **BELOW, LEFT**, the Red Sox's Ted Williams donates baseball and bat figuring in his 2,000th base hit to Joe Cronin, to be auctioned off for the benefit of the Boston Jimmy Fund to raise funds for the Children's Cancer Research Foundation, chief charity of Tent 23, Variety Club of New England. **BELOW, RIGHT**, members of the Variety Club of Great Britain visit the Poplar Boys Club, London, fully maintained by Tent 36.

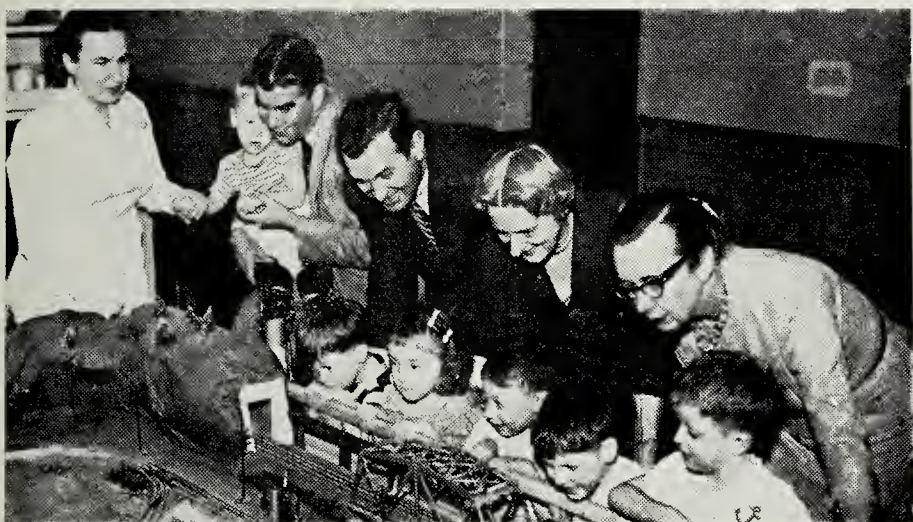


**ABOVE**, standing, is George C. Hoover, Variety Clubs International chief barker, flanked by George W. Eby, second assistant, and J. B. Dumestre, Jr., dough guy. Officers seated are Edward Emanuel, property master; Marc J. Wolf, main guy; Jack Beresin, executive board chairman; and John H. Rowley, first assistant. Background portrait is of big boss John H. Harris. **BELOW**, Mrs. Luis Montes distributes Christmas toys in the Poor Children's Home, Mexico City, chief charity of Tent 29.

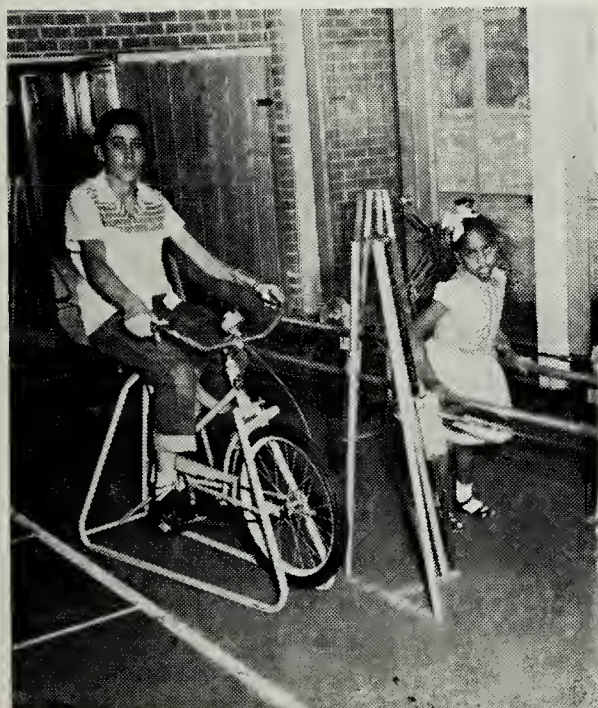




ABOVE, one of the floats in the annual Old Newsboy's Day parade sponsored by Variety Club, Tent 21, Atlanta, to benefit the Cerebral Palsy School. RIGHT, a view of Variety Village, a vocational school for handicapped boys operated and maintained by Tent 28, Toronto. BELOW, men and women from Tent 10, Indianapolis, visit with cerebral palsy victims. Left to right are Jerry Allan, Sam Oshry, Mrs. Ed Spiers, and Mrs. Marc Wolf.



ABOVE, LEFT, an Easter party for underprivileged children given by the Variety Club of Detroit, Tent 5. RIGHT, children at the Philadelphia Variety Club's camp for handicapped children carved a statue, dedicated to their benefactors of Tent 13. LEFT, the principal charity of Tent 45, New Orleans, is the Variety state cerebral palsy project, now handling six patients a day and looking forward to many more. BELOW, one of the several recreation halls in the LaRabida Jackson Park Sanitarium, the main charity of the Variety Club of Illinois, Tent 26.



## NEWS OF THE TERRITORIES . . .

### Click In Pittsburgh Spurs New Ozoner

ALBANY—A man who clicked with drive-in operations in the Pittsburgh area has come into the district for what he hopes will be a similarly outstanding project, the operation of a reported 1,000-car ozoner on Route 50, two miles from Ballston Spa, N. Y.

Joseph Warren, owner, Greater Pittsburgh Drive-In and the Super 30 Drive-In, McKeesport, Pa., broke ground for his latest enterprise and is pushing for completion by July 1. On a visit to exchanges, he spoke of playing first-run product. This would mean bidding against the Walter Reade circuit's Community and Congress and against Sartos Smalldone's Malta Drive-In.

Warren believes he can make money with fresh pictures at Ballston, about 15 miles from Saratoga. His plans are said to provide plenty of extra space for expansion, if results warrant it. Berlo Vending Company will man the concession stand.

### Albany

Adam Mlinarick, Columbia head shipper and Local B43 president, married Louise Gavotta. . . . Another marriage united Sarah Torre, 20th-Fox biller, to Ronald Houghtaling. The Fox Family Club feted the bride at a dinner. Mrs. Verona Genovese was co-guest of honor. . . . Stanley Warner signed a contract with Stage Local 12, IATSE, calling for an increase in pay, retroactive to Sept. 1, and for a maintenance clause. Representing SW were James Bracken, zone contact manager, and James Tobin, district manager; the union, president and business agent James Blackburn and Buster Foley. Agreements with Projectionists Local 324 are said to be due for renegotiation in September. . . . Jack Byrne, MGM division manager, and Joe Gins, U-I district manager, were in. . . . White Cloud and Lillian Walker, Mohawk Indians touring to pre-sell 20th-Fox's "Mohawk," visited ahead of the picture's opening in Paul Wallen's Leland, accompanied by exploiteer Morton Schwam. . . . The Federal Communications Commission authorized Stanley Warner to purchase the interest of Troy Broadcasting Company in WTRI-TV here.

### Atlanta

Ira Stone, RKO branch manager, returned home after hospitalization. . . . Tom Eubanks, Georgia, also was recuperating at home from a hospital stay. . . . Walter McDonald, head booker, United Artists, was installed as office representative, Local F49, IATSE. . . . Dave Prince, southern district manager, RKO, announced the engagement of his daughter, Jacqueline, to Earl Gunn. . . . Mrs. Catherine Hays, RKO secretary, resigned. . . . A. W. Cook opened his new Federal Drive-In, Pompano Beach, Fla. . . . C. L. King, manager, State, Plant City, Fla., was a hospital patient. . . . Tillman Watson was appointed manager, Movie Garden Drive-In, Eustis, Fla. . . . Jack



Bill Hames, former UA branch manager in Dallas, has replaced Byron Adams as branch manager at the Atlanta exchange.

McCall is the new manager, Swan, Madison, Fla. . . . Paul J. Benjamin, 59, retired production manager, National Screen Service, died in Miami, Fla. . . . Miss Mittie Robbins, long associated with the industry, died after a long illness. . . . Mike Simons, MGM customer relations director, and Alfred Starr, Nashville, Tenn., exhibitor, were guest speakers at the Crescent Amusement Company's spring managers meeting.

### Boston

Embassy Pictures proclaimed "Godzilla Day" in New England when nearly 300 theatres played the film in the largest saturation booking deal in this territory. Joseph E. Levine, Embassy president, has acquired the New England franchise for a new film starring Jayne Mansfield, "Female Jungle." . . . James Guarino, a co-owner, Memorial Drive-In, West Springfield, Mass., is now operating the theatre. It had been leased to American Theatres Corporation for several years. . . . William Powell, Sr., went to Croton-on-the-Hudson, N. Y., to take over the reins of the theatre when the manager, Bill Powell, Jr., was ill. . . . The Trans-Lux is conducting a letter-writing contest on the subject "Why I Like The Movies." . . . James A. Sayer, Sr., Salem, N. H., veteran exhibitor who entered the industry with Louis B. Mayer in his first theatre in Haverhill, Mass., died. He had managed theatres for the Gordon circuit and an independent house in Lawrence, Mass. His son, Jim, now operates three drive-ins in New Hampshire.

### Rubin Heads B'nai B'rith Theatrical Lodge Unit

BOSTON—Harold Rubin, president, Globe Premium Company and the Eagle Box Company, has been elected president of Sentry Lodge of B'nai B'rith, the theatrical lodge. A member of the lodge for 10 years, he has been recording secretary and on the entertainment and fund-raising committees.

The installation of the 1956 officers and directors will be held May 13 in the Hotel Bradford. Vice-presidents elected are Arnold H. Dunne, Max H. Tobin, and Louis F. Katz. Recording secretary is Henri Schwartzberg. Chaplain is Harry Segal and assistant chaplain is Julius Meyer.

### Russell Family Takes Over Rialto Operation

BUFFALO—From now on it's the Russell family's Rialto, East Rochester, N. Y., with James L. Russell holding down the office of manager and proprietor. Mrs. James Russell, his mother, is the lady at the ticket window. His father, James, Sr., is in the projection booth; brother Stanley, 17, a senior in East Rochester High School, is ushering patrons to their seats; sister Shirley, 20, a freshman in Genesee State Teachers College, is at the candy counter.

The Rialto, long a Schine circuit operation, has once more become a home town theatre, with a home town management. In spite of talk about the decline of the neighborhood theatre, Russell announces that the best days of Rialto are yet to come. For the young man who went to work at the theatre as an usher when he was 16, the big day of which he dreamed for years is here. "I never wanted anything so much as to run this theatre," he said the other day.

It was an unexpected turn of events that landed him where he wanted to be. He was working as a lithographer in Rochester when Harold P. Dygert, owner of the theatre building, made a proposition to Russell that looked good. He made hasty arrangements with his boss and said "yes" to Dygert. It was only a few weeks ago that the management of the theatre passed from Schine to Dygert, who is a veteran theatre operator and at present an officer of the Sherwood Land Corporation, Pittsford, N. Y.

Lately, the Rialto has been operated on a weekend only schedule, but Russell promptly announced it will be open seven days a week with evening shows on week days and continuous shows from 2 p.m. on Saturday, Sunday, and holidays. Lowered admission prices, with special Saturday bargain matinees for adults, are part of the Russell policy, along with family management and shows the customers want to see, rather than what the bookers insist they want to see. Apparently, the changes made an instant hit, and business was booming. "It's better than I had dared to hope," said Russell. The Saturday afternoon bargain rate for grownups, explained Russell, stems from his conviction that any adult who wants to see a show on the kids' day should be given consideration for "courage and stamina."

Russell, former assistant director, Columbus Youth Association, and former assistant in several theatres on the Schine circuit, operated theatres at bases while serving in the Navy in World War II. For Russell's mother, theatre boxoffice managing is a brand new occupation, but his father has worked in the projection booth for several years on a part-time basis.

PROVIDENCE, R. I., NEWS—Al Siner, Strand manager, recently returned from an emergency trip to California, to the bedside of his ailing father. . . . The New England premiere of Warners' "Serenade" was held in the Majestic. . . . A gun fight by two patrons armed with water pistols was broken up recently in the Park, Woonsocket, R. I., by police. The culprits were sailors.



Byron Adams, formerly United Artists branch manager in Atlanta, has been named to head the company's new exchange office in Jacksonville.

## Exhibs Incensed Over 16mm. Cafe Showings

SPRINGFIELD, MASS.—Drive-in and theatre owners are competing with cafe owners. At least three barrooms, Miller's Cafe, Frankie's Cafe, and the Log Cabin, are showing 16mm. films free of charge twice a week, with Miller's having nightly showings. Things reached a climax when Miller's played Columbia's "Three Stripes In The Sun" one week before it was booked at the Riverdale Drive-In and in the Parkway. An estimated 50 people turned out for each performance at the tavern.

Other films shown recently at the three cafes were "The Outlaw," playing to more than 100 patrons, "Prize Of Gold," "Magnificent Obsession," "The Glenn Miller Story," and a double bill of "War Arrow" and "Dead Reckoning." Shorts are added to round out a program similar to an evening in the theatre. Miller's uses one-sheets to advertise coming attractions, with a time-table beneath. Some patrons have formed the habit of calling the cafe to ask for the screening time.

About a year ago, one circuit complained of the situation to 20th-Fox, urging a "conditional sale" of the 16mm. prints, asking that only really old films be offered. As no more current 20th-Fox films appeared in the taverns, it is assumed that the situation was rectified by the home office.

There are eight drive-ins in this area and 13 regular theatres. As the cafe shows are free of charge, no license is necessary to show them. Some drive-in owners are organizing to attempt to remedy the situation by appealing directly to the film companies. With bad weather since the 1956 season opened, owners feel that they have had enough problems without the competition of free films.

Watch for them!

**NEXT!**

**Minneapolis Territory**

Issue of May 16

**Cleveland Territory**

Issue of May 23

Save them!

# Film Exchange and Dealer Listing for the BUFFALO FILM TERRITORY

**A CONTINUING SERVICE** : that will be re-edited and re-published at 8-month intervals

## • Film Distributors

### ALLIED ARTISTS, 505 Pearl St.—Cleveland 2145

Br. Mgr.: Harry L. Berkson. Office Mgr.: Audrey Wagner. Sales: Rudi Bach. Booker: Frances McDonough. Emerg. Phone: Berkson, Parkside 2171.

### BUENA VISTA (Disney), 504 Crosby Bldg., 170 Franklin St.—Mohawk 6283, Mohawk 0595

Br. Mgr.: Arthur A. Rose. Office Mgr., Booker, and Cashier: Jeanette M. Herold. Emerg. Phone: Rose, Lincoln 2170.

### COLUMBIA, 509 Pearl St.—Washington 8995

Br. Mgr.: Ben Felcher. Office Mgr. & Booker: Barbara Quinlivan. Sales: M. A. Brown, William Rosenon. Emerg. Phone: Felcher, Lincoln 6393.

### LOEW'S, 294 Franklin St.—Washington 1224

Br. Mgr.: J. B. Mundstuk. Office Mgr.: Marion Ryan. Sales: Edw. Susse, Abe Harris. Bookers: Betty Kaye, Virginia Callahan. Cashier: Therese Ryan. Field Exp.: Stephen Pirozzi. Emerg. Phone: Mundstuk, Riverside 8260.

### PARAMOUNT, 464 Franklin St.—Garfield 1707

Br. Mgr.: Hugh A. Maguire. Office Mgr.: Anthony J. Mercurio. Sales: Frank E. Saviola, Michael A. Jusko. Booker: John J. Serfustino. Cashier: Helen Huber. Emerg. Phone: Mercurio, Garfield 5903.

### REPUBLIC, 505 Pearl St.—Cleveland 2421

Br. Mgr.: Leon A. Hermon. Office Mgr. & Booker: James O. Ryan. Sales: Leo P. Murphy. Cashier: Elaine Patel. Emerg. Phone: Ryan, Circle 2720.

### RKO, 505 Pearl St.—Cleveland 0742

Br. Mgr.: Jack G. Chinell. Office Mgr.: Francis Maxwell. Sales: Arnold Febrey, Howard McPherson. Booker: Sara Weil. Cashier: Maria Ortolani. Field Exp.: Al Margolian. Emerg. Phone: Maxwell, Amherst 4241.

### 20TH CENTURY-FOX, 290 Franklin St.—Cleveland 0784

Br. Mgr.: Charles B. Kosco. Sales: G. E. Dickman, W. C. Rowell, W. C. Gehring, Jr. Bookers: E. L. Jauch, Charles Mancuso. Cashier: Josephine Genco. Field Exp.: M. J. Leboworth. Emerg. Phone: Kosco, Lincoln 4931.

### UNITED ARTISTS, 505 Pearl St.—Washington 1500

Br. Mgr.: Stanley Kositsky. Office Mgr.: Conrad Gruzca. Sales: Michael Frascella, Selwyne Ginsler. Bookers: Jack Gaiser, Terri Bodami. Cashier: Frances White. Emerg. Phone: Gruzca, Riverside 9068.

### UNIVERSAL-INTERNATIONAL, 301 Franklin St.—Madison 2016

Br. Mgr.: Isadore Ehrlichman. Office Mgr.: Burt Schwartz. Sales: Jere Spandau, James Fater. Booker: Jerry Yogerst. Cashier: Bertha Seelbach. Emerg. Phone: Schwartz, Windsor 4025.

### WALDMAN, 505 Pearl St.—Madison 3857

Office Mgr.: Minna G. Zackem. Sales: Dave Leff. Emerg. Phone: Zackem, Bedford 2831. (Owner: George J. Waldman.)

### WARNER BROS., 470 Franklin St.—Lincoln 2700

Br. Mgr.: Nat Marcus. Office Mgr.: Ruth Rappeport. Sales: Sam Geffen, Ed Segal. Booker: Bert Kemp. Cashier: Mary Gutowski. Emerg. Phone: Marcus, Lincoln 0707.

## • Supply Dealers

BISON WASTE & WIPER, 339 Military Rd.—Victoria 6600

BUFFALO THEATRE EQUIPMENT AND SEATING, 505 Pearl St.—Mohawk 3615

DANIEL GILL, 646 Main St.—Cleveland 3909

EASTERN THEATRE SUPPLY, 496 Pearl St.—Mohawk 0001—Emerg. Phone: Windsor 2011

HUNTER & BELL, 858 Main St.—Elmwood 2210

NATIONAL THEATRE SUPPLY, 500 Pearl St.—Washington 1736—Emerg. Phone: University 4684

## • Screen Trailers

NATIONAL SCREEN SERVICE, 505 Pearl St.—Madison 7586

Br. Mgr.: Harold Bennett, Office Mgr.: Ethel M. Tyler. Sales: Melvin Schwartz.

## • Signs, Advertising and Printing

KELLER BROS. & MILLER, 401 Franklin St.—Washington 5100

NATIONAL SCREEN SERVICE, 505 Pearl St.—Madison 7586

H. WM. POLLACK POSTER PRINT, 869 Main St.—Grant 8204

THE THEATRE SIGN, 431 Pearl St.—Mohawk 4472

## • Messenger Services

OLIN FILM DELIVERY, 141 Nassau Ave., Kenmore, N. Y.—Riverside 4398

JOHN J. PAULY FILM SERVICE, 556 Auburn Ave.—Summer 2142

PHELPS FILM SERVICE (Kenneth G. Keipper), 1614 Sweet Home Rd.—Plaza 9329

SMITH & HOWELL FILM SERVICE, 971 South Park Ave.—Woodlawn 3866

SOUTHWESTERN FILM SERVICE (Contact Olin Film)—Riverside 4398

## • Service Companies

ALTEC SERVICE CORP., Market Arcade—Washington 7432

RCA SERVICE CO., 600 Grover Cleveland Hwy.—Parkside 7763

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**

## Two New Suits Hit Windy City Courts

CHICAGO—Two more theatre anti-trust suits have been started. Attorneys Seymour F. Simon and Sheldon O. Collen entered complaints in Federal Court here for the ALB Theatre Corporation and the General Drive-In Theatre Company.

In its action against seven majors, "controlling approximately 90 per cent of the distribution of motion pictures in the U.S.," and Balaban and Katz, ALB, operator, Belmont, charges the defendants with having "conspired to set up and maintain a system of distributing and licensing motion picture film whereby the Belmont is placed in a so-called 'zone' with the Century, Covent, and Vogue theatres. In this manner, the plaintiff is unable to license pictures for showing on first outlying run unless it engages in competitive bidding with the Century and Covent theatres under a procedure whereby only one theatre located in the zone designated for the Belmont is permitted to play a picture released by the distributor defendants on first outlying run."

The plaintiff asks that the defendants be "perpetually enjoined and restrained from requiring the Belmont to engage in competitive bidding with the Century or Covent for any exclusive license of their pictures for showing on first outlying run." ALB began operation of the Belmont a few months ago after B and K decided not to renew its lease on the house.

The Central Drive-In Theatre Company, operator, Bellevue Drive-In, near Peoria, Ill., names three majors, Balaban and Katz, and Kerasotes Brothers Theatres, Inc., in an action charging them with a "conspiracy to monopolize the first-run exhibition of motion pictures in Peoria and vicinity . . . by the pressure of combined purchasing power." The plaintiff asks that the defendants be enjoined from carrying on the alleged practices cited in the complaint.

### Buffalo

Ralph Bach, former Allied Artists sales representative, has been named IFE sales representative. . . . Glowmeter Corporation, North Tonawanda, N. Y., was adjudged bankrupt in an order signed by Federal Judge Justin C. Morgan. The order appoints attorney Harry H. Wiltse trustee and refers the case to Bankruptcy Referee James R. Privitera. . . . John R. Zimmerman, 68, Williamsville, N. Y., died. For almost 20 years, he was the owner of the Candy Vending Machine Company. . . . Dr. Mervin J. Kelly, president, Bell Telephone Laboratories of New York, was elected a director, Bausch and Lomb Optical Company, Rochester, N. Y. . . . Arthur Canton, MGM eastern publicity representative, was in to confer with Edward F. Meade, Shea theatres, and Steve Pironzzi, MGM exploitation representative, concerning plans for a test engagement of "Bhowani Junction" in Shea's Buffalo, May 17. . . . Variety Club chief barker Elmer F. Lux addressed the members of the Greater Buffalo Film and TV Council, advising the new group to study the virtues instead of the faults of the industry.

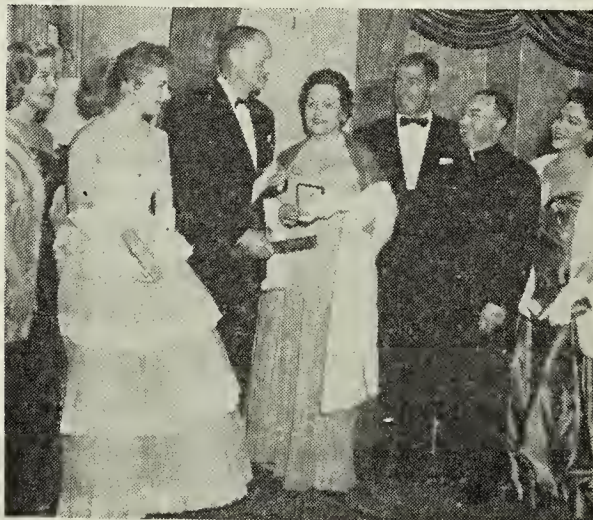


Seen at the recent Paramount "The Birds And Bees" preview Picwood, Los Angeles, were Evert Cummings, Cummings Circuit; Neal East, Paramount division manager; Al Taynor, Los Angeles branch manager; Ralph Carmichael, SW Circuit; George Gobel; Mitzi Gaynor; Spence Leve, Fox West Coast executive director; Milt Hossfelt, Gamble and O'Keefe Circuit; Leo Miller, Pacific Drive-In Circuit; and Harry Wallace, United Artists Theatres.

### Charlotte

T. Y. Walker announced that he gave up operation of the State, Greenville, N. C., effective May 1. . . . Alex Harrison, 20th-Fox general sales manager, was a visitor. . . . Robert E. Bryant, a director, Theatre Owners of North and South Carolina, accompanied 200 high school students of Rock Hill, S. C., on a trip to Washington. . . . Jim Slaughter, Warners booker, resigned. He is replaced by Ed Hinchey, former Philadelphia booker. . . . Freda Jackson and Zoe Psmodakis joined the Howco Exchange. . . . Warners district manager Grover Livingston was a visitor from Atlanta. . . . Robert L. Wilburn, Union, S. C., exhibitor, was elected to the South Carolina State Highway Commission, representing District Seven. . . . The Branwood, West Greenville, S. C., closed. It has been converted to an evangelistic church. The last feature played in the house was "Hell On Frisco Bay."

W. K. Allen was named manager, Parkview, Wilmington, N. C., and R. Wells was appointed manager, Danca, Wallace, N. C., according to an announcement by Mike Meiselman, H. B. Meiselman The-



Italian Ambassador Manlio Brosio recently presented Italy's highest honor, The Star of Solidarity First Class, to Mrs. George P. Skouras, wife of theatre owner George P. Skouras, during the Boys Town Of Italy "Ball Of The Year" dinner in the Grand Ballroom of the Waldorf-Astoria in New York City. From left are Cleo Moore, Shirley Jones, Ambassador Brosio, Mrs. Skouras, former baseball star Joe Di Maggio, Monsignor John Patrick Carroll-Abbing, president, Boys Town Of Italy, and Linda Darnell.



Seen at the recent Omaha trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Lawrence Grobeck, owner, Muller, Omaha; Frank Hannon, Warners branch manager; Walter Creal, owner, Beacon and Center, Omaha; Ralph D. Goldberg, Goldberg Theatre Enterprises, Omaha; Ed Force, manager, RKO Brandeis; Herman Gould, drive-in manager; and Phil Lannon, owner, Rivola Theatre and Drive-In, West Point, Neb.

atres. Meiselman also reported the opening of the new Miracle, Fayetteville, N. C. . . . The Center sponsored a Rock and Roll marathon lasting 36 hours. . . . Kathleen Ferrell, U-I, correctly guessed the WOMPI Woman of the Month for April, who was Vera Robinson, Republic.

### Chicago

Steadily growing attendance and an excellent financial position were reported by chief barker Jack Kirsch at the April meeting of Variety Club. Additional improvements will be made to the clubrooms, Kirsch announced. A bowling team for the club was suggested and is now under consideration. Among recent out-of-town visitors to Variety Club were T. O. McCleaster, Cleveland; William Buchbeck, Pittsburgh; Dan Gety, New York; William Z. Porter, Seattle and Los Angeles; Frank Kavanaugh, Toronto; Arnold Stern, Los Angeles; John Jalerum, New York; Robert Scott, Omaha; J. N. Starsman, Denver; and Ben Kornfeld, Boston. . . . Theatre attendance is increased by the wives of conventioners, according to the Chicago Convention Bureau, which said that Chicago's position as the world's leading convention city added more than a billion dollars to the community's income over the past 10 years.

John Balaban, B and K president, and his wife celebrated their 40th wedding anniversary. . . . Variety Club gave up the idea of a special railroad car for members attending the Variety International convention in New York when it was found that most of them wanted to fly. . . . Chicago played host to two native sons, George Gobel and Edgar Bergen. . . . Wilber Albright, Varsity co-manager, visited friends at the Paramount studios. . . . Leland E. Eastman, Varsity manager, returned after time out with a bursitis attack. . . . Isaac Brotman, 74, retired exhibitor, died.

Author Ben Hecht and Lowell Thomas were to pay tributes to the late Richard Finnegan at a memorial dinner in his honor today (May 9). Both worked as reporters under Finnegan when he was editor of the Chicago Sun-Times. The dinner is being held in the Palmer House to raise funds for a research center at La Rabida Sanitarium in honor of Finnegan, who was one of its trustees.



## Mortgage Burning Is IATSE Highlight

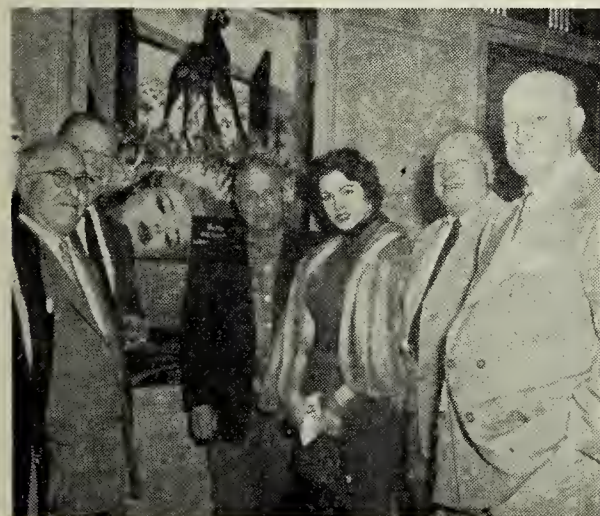
CLEVELAND—Some 380 members of Local 160, IATSE, their wives, and their friends attended a midnight dinner dance last month in the Hollenden Hotel ballroom to witness the burning of the mortgage on the \$85,000 brick building erected by the Local in 1949.

Harmony within the working branches of the industry was demonstrated by the presence of exhibitors, representing all theatre classifications. They included Frank Murphy, Loew division manager; Dick Wright, Warner Theatres district manager; Max Mink, manager, RKO Palace; Jack Silverthorne, manager, Hippodrome and the East 105th Street; Louis Weitz, secretary, Cleveland Motion Picture Exhibitors Association; Joe Rembrandt, Center Nayfield; James Kalafat, Associated Circuit; Howard Reif, Modern Theatres Circuit; and Ben Hirschberg and Alan Shaw, representing drive-ins.

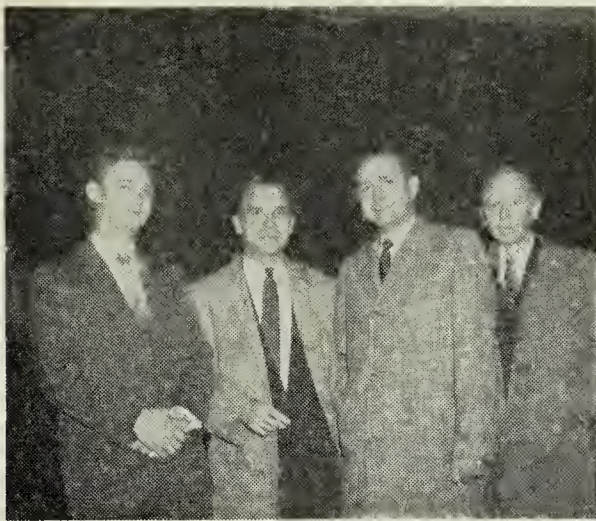
Here for the mortgage burning ceremony, which was toasted in champagne, were Richard Walsh, IATSE international president, and Harland Holmden, International secretary-treasurer. The affair was conceived, planned, and executed by Perry L. Carter, business manager, who was presented with a diamond-studded gold life membership card. He was a member of the building committee that bought the property and supervised the erection of the building, along with Mike Sawdo, Local president, and Ed Levy.

## Cincinnati

The area premiere of 20th-Fox's "On The Threshold Of Space" in the Keith, Dayton, O., got off to a flying start. Preceding the screening, press, radio, TV personnel, and exhibitors from this and other mid-west cities toured Wright-Patterson Air Force Base, and then lunched in the Biltmore Hotel, Dayton, where T. O. McCleaster, division manager, and Robert McNabb, branch manager, were hosts. . . . Reported to be the most modern and complete in this area, Circle 25 Drive-In, near Lexington, Ky., opened. Mark Cummins is the owner, and Ben Cohen, manager, is booking and buying.



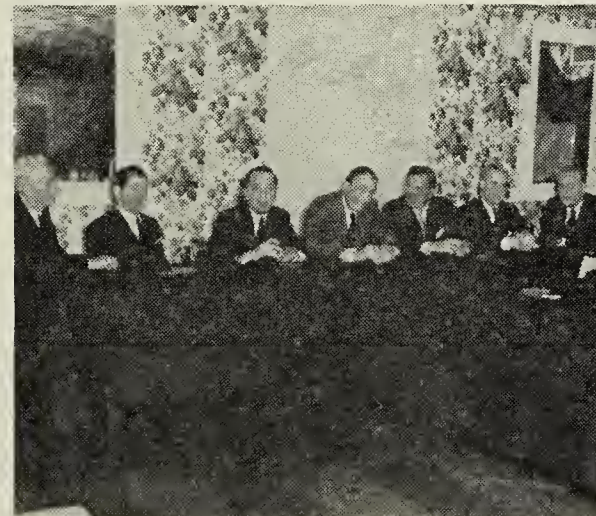
Among those present at the recent Los Angeles trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Ed Shanberg, Theatrical Enterprises; Evert Cummings, Cummings Theatres; Al Levoy, Markoy Theatres; Sarita Montiel, star, "Serenade"; Fred Greenberg, Warners Los Angeles branch manager; and Roy Haines, Warners western division sales manager.



Seen at the recent Oklahoma City trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Robert L. Barton, Barton Theatres, Oklahoma City; Jimmie Hull, Theatre Associates Booking Agency, Oklahoma City; Henry Simpson, Princess, Bristow, Okla.; O. L. Smith, Alamo, Marlow, Okla.

. . . Renovation, including new carpeting, is underway in the downtown Keith. Manager Carl Ferraza has appointed Lawrence Dieckhaus floor manager. . . . Walter Lee, assistant manager, downtown Royal, was recuperating at home from a serious illness.

COLUMBUS, O., NEWS—The New Lexington, New Lexington, O., formerly operated by Paul Russell, has been acquired by the Epifano Corporation of New Lexington. Russell will continue to operate the Somerset, O., house which bears his name. . . . Free Drive-In, operated by the Inter-denominational Christian Theatre, was opened for the season. Opening attraction was "The Dreyer Story." The drive-in is supported by donations from patrons. James Rea, director of the unique operation, said he has installed a new 1200 square foot screen. Children are given free pop. . . . Manager Robert Sokol, Loew's Broad, and Ralph G. Pollock, United Artists' representative, arranged to have Mayor M. E. Sensenbrenner sign a petition to the U. S. Treasury asking that the coinage of Indian head pennies be resumed. The once-familiar Indian head coppers have not been minted for 20 years. The stunt, which was used in local newspapers, was part of the campaign for the Carl Krueger western, "Comanche," released by United Artists.



At a recent Allied Artists press conference in the Hampshire House, producer-director-writer John Huston announced that the first of three pictures he will make for AA during the next three years will be "Typee," to be shot on location in Tahiti. Above, left to right, are sales consultant William F. Rodgers and AA vice-presidents Ed Morey, Morey R. Goldstein, Huston, G. Ralph Branton, Norton V. Ritchey, and Alfred Crown.

## Dallas WOMPI Names New Officer Slate

DALLAS—At a luncheon meeting in the White Plaza Hotel, Grace Folsom, Interstate Theatres, was elected to the WOMPI presidency for the coming year. Lorena Cullimore is the retiring president.

Others named were Billie Webb, 20th-Fox, first vice-president in charge of programs; Rosemary White, MGM, second vice-president in charge of membership; Dorothy Johns, Frontier Theatres, recording secretary; Jean Johnson, Falls Booking Office, corresponding secretary; Mildred Freeman, Rowley United Theatres, treasurer.

The new directors are Marilyn Bragg, Frontier; Muggins White, 20th-Fox; and Bess Whitaker, Interstate. Mrs. Cullimore, as past president, automatically becomes a director.

Hold-over directors are Loeda Crawford, Republic; Mildred Fulenwider, Simmons Booking Office; and Mable Guinan, RKO. The installation of the new officers will be held at the June luncheon meeting.

## Cleveland

Funeral services were conducted here in the Merle Owen and Son Funeral Home by Rabbi Myron Silverman and the Masonic Order for Nat L. Lefton, 62, veteran film distributor who died in Sarasota, Fla. Surviving are his widow, Emily; a daughter; two sons; and a brother. . . . Variety Club held a successful Gin Rummy Calcutta. At a forthcoming membership meeting, chief barker Marshall Fine will put to a vote a proposal to move from the Hollenden Hotel to a more accessible location. Fine also announced July 27 as the date for the annual golf tournament, which will take place at the Lake Forest Country Club. In charge of arrangements are entertainment committee chairman Irwin Shenker and Dan Rosenthal, Harry Buxbaum, Tom McCleaster, Jack Silverthorne, and Bert Lefkowitz. Delegates to the Variety International convention are first assistant Dan Rosenthal, second assistant Milton Grant, and Jack Silverthorne.

Daylight Saving Time is being observed in 52 major cities of northern Ohio and in all towns in Cuyahoga County until Sept. 30. . . . The Cleveland Cinema Club celebrated its 40th anniversary with a membership luncheon in the Higbee Lounge. Mrs. Sally Swisher, president, presided at the meeting following the luncheon. . . . The world premiere of Columbia's "Autumn Leaves" takes place here in the Allen today (May 9), it was announced by branch manager Jerome Safron. Cliff Robertson was to be here for the event. . . . M. B. Horwitz, Washington Circuit head, was called home from Florida by the sudden death of Edward Wise, manager, State, Cuyahoga Falls, O. Wise, who managed the Broadvue here for many years, died.

## Dallas

Jay Moore, United Artists, Oklahoma City, has been transferred to the local office. . . . The Preferred Life Insurance Company staged a free movie in the Village, Inwood, Lakewood, Circle, Wilshire, and Forest for local residents. A coupon appeared in local dailies and was

## "Birds And Bees" Bow Gets Grocery Tieup

INDIANAPOLIS—With the cooperation of one of the biggest grocery retail chains in this section, Greater Indianapolis was primed in unprecedented fashion for the opening of George Gobel's "The Birds And The Bees" in the Indiana last week.

Standard Stores used enormous displays of Dial soap under a giveaway tieup with Paramount to rivet attention on the coming of the picture. In each store the Dial firm, sponsor of Gobel's Saturday night NBC-TV show, was permitted to build a tremendous display of thousands of cakes of soap, topped by a 22 by 27-inch sign urging customers to see the film.

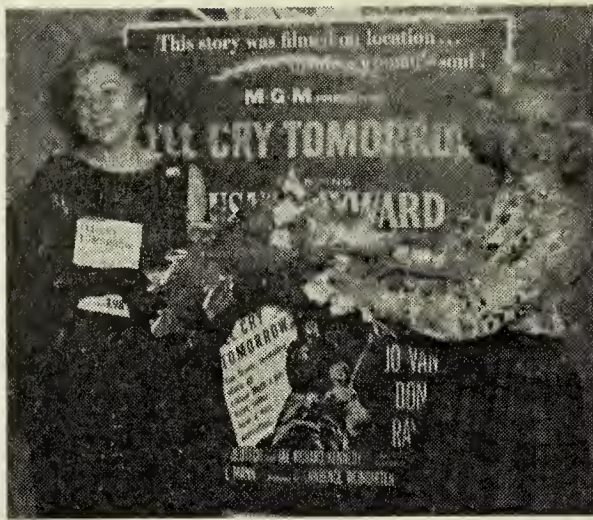
Each soap cake wrapper was numbered. Customers departing with Dial soap having numbers corresponding with any of the many posted in the stores won such prizes as free passes to see the picture, RCA recordings of George Gobel, free soap, and free Dial Shampoo. Standard also devoted its entire regular television program one Monday to the "Birds And Bees" promotion. Studio audiences will receive prizes similar to those distributed by the individual stores.

to be cut out and presented at the box-office of the various theatres for admission. . . . John Allen, division manager, MGM, returned to local headquarters after a trip to St. Louis, Kansas City, and Oklahoma City. . . . Albert Rains, general manager, OK Theatres, Houston, was in. . . . Oak Cliff's Texas will celebrate its 25th anniversary, being the city's second oldest theatre. Its capacity of 2,000 seats at one time made it one of the largest uptown theatres west of the Mississippi. Presiding at the Silver Anniversary was John A. Callahan, city manager, Rowley United Theatres, which operates the Texas, and W. S. Samuels, manager.

## Denver

Park-In Theatres, Inc., Camden, N. J., which claims to own patent right on drive-ins, won a judgment against the Denver Drive-In Theatre Corporation, for \$36,530, from the North, East, South, and West Drive-Ins operated by the company in the immediate Denver area. In the judgment, issued by Federal District Judge Royce Savage, it was said the contracts entered into in 1948 were valid. The contracts called for the payment of \$1,000 down and three and one-half per cent of the net boxoffice receipts. . . . Sam Langwith, owner, Western Service and Supply, was reported as improving following three weeks in St. Luke's hospital. . . . C. U. Yaeger, Atlas Theatres president, returned from an extended stay in Florida. On his return, he and Dave Davis, general manager, left on a tour of inspection of the company houses, all located in Colorado.

The force at MGM gave Mike Cramer a party and a pen and pencil set to celebrate his 25th anniversary with the company. . . . Beverly McAdam, Columbia booking secretary, and Robert Bieseimer were married. . . . The remodeling and redecorating of the 20th-Fox exchange is about completed. Three offices were added, one for each of the salesmen.



Lillian Roth, actress and author of "I'll Cry Tomorrow," is seen being presented with flowers by Diane Gordon, manager, Oritani, Hackensack, N. J., where the MGM film version of the book recently played.

## Des Moines

The City Council voted three to two on a first reading of an ordinance which would adopt Daylight Saving Time for the city, starting May 20. No other city in Iowa is on fast time this year and none is known to be contemplating the change. Considerable opposition is expected to the proposal when it comes up again. Several drive-in operators, Lloyd Hirstine, president, Capitol Drive-In, and Jack Segal, operator of two other drive-ins, appeared before the council in opposition, and Local 286, the Motion Picture Machine Operators Union, filed a letter opposing the action. . . . W. H. Eddy, 78, well-known former Iowa theatre operator, died in Mercy Hospital. He built the Empress, Indianola, Ia., and operated it until seven years ago.

## Houston

Jimmy Duncan, operator, North Main, has gone to the west coast, where he plans to record four tunes which he composed. . . . John Arnold, manager, Majestic, reported that a minor fire broke out in the porter's dressing room. . . . Tina Carver, local actress, has the lead in Columbia's "Inside Detroit," playing in neighborhood theatres. . . . The Variety Club, Tent 34, had a husband-and-wife, bachelor-and-girl-friend night instead of the usual stag night affair. . . . Loew's State conducted a contest in conjunction with the showing of United Artists' "Alexander The Great," with top prizes cash awards.

## Jacksonville

Alex Harrison, 20th-Fox general sales manager, was scheduled to visit with Tom Tidwell, branch manager. . . . After two months in the Howco Exchange, Abner Camp, former Paramount salesman, has been promoted to branch manager, it was announced by Scott Lett, Howco executive, Charlotte. . . . Surgery caused Evelyn Hazouri's resignation as Howco booker. . . . J. R. McCloud acquired the Cedar, Cedar Key, Fla., from Robert Mullis. . . . Moving from their Ponte Vedra, Fla., home to Bronxville, N. Y., for an indefinite stay were L. D. Netter, Sr., retired FST president, and Mrs. Netter. . . . Byron Adams came in from Atlanta to head a new branch office for United Artists. Buck Robuck, UA salesman, will continue in the same capacity. . . . Jack Wiener, MGM press representative, resigned and moved to

## Wisconsin Allied Unit To Meet At Resort

MILWAUKEE—The Schwartz Hotel, Elkhart Lake, Wis., has been selected as the site of the 1956 convention of Allied Theatres of Wisconsin, to be held June 11-13, Angelo Provinzano, president, announced last week.

The 1956 convention marks the first year that Wisconsin Allied has met at a resort. In addition to complete meeting facilities, the hotel offers unlimited opportunity for relaxation for the members when business sessions are over for the day, including dancing, golf, tennis, night club entertainment, swimming, and boating.

The Schwartz Hotel is easily reached from all parts of the state. Provinzano urges Allied members to get their reservations in early to assure themselves of excellent accommodations.

New York. Norman Levinson, Minneapolis, will succeed him here. . . . Harry Botwick, FST supervisor in south Florida, arrived for home office conferences. . . . Ida Bell Levy has replaced Marian Stowe on the WOMPI board of directors. . . . Florida State Theatres announced personnel changes, including Dan Sangaree to manager, Fourth Street Drive-In, St. Petersburg, replacing Ezry Kimbrell. Kimbrell becomes manager, Ritz, Sanford. Dick Leonard was appointed advertising manager, St. Petersburg.

MIAMI, FLA., NEWS—Carl Jamroga returned to the Miracle, Coral Gables, Fla., following an extended leave. Harry Kronewitz, who was at the house in the interim, will now take care of Wometco first-run vacation and day-off reliefs, in addition to assisting district manager Sonny Shepherd in publicity and exploitation. . . . Paul J. Benjamin, 59, retired production manager, National Screen Service, died here of leukemia. . . . The Davie Boulevard and North Andrews Drive-Ins, Ft. Lauderdale, Fla., racked up the highest concession grosses since the theatres were opened when they gave away bags of groceries to the automobile containing the largest number of persons. Two paid adults and nine children occupied one of the winning cars and many autos had as many as three adults and six, seven, or eight children.

## Milwaukee

Lou Elman, RKO salesman, was transferred to Los Angeles. . . . Robert H. Spannbauer was named manager, Lake Park Drive-In, Fon du Lac, Wis. . . . Fox's Strand, managed by Estelle Steinbach, reopened with "Oklahoma!" . . . Wayne Heiskanen has taken over the management of the Kewaskum, Kewaskum, Wis. . . . Gran Management closed the Lyric, Stevens Point, Wis., temporarily. . . . RKO salesman Bill Foley resigned. . . . Bluemound Drive-In will install car heaters during the summer in preparation for fall and winter operation, it was announced by Bob Gross, district manager, Smith Management Company.

Pete Doctor has taken over operation of the Violet from Albert Schoenleber. . . . John Vallin, United Artists home office, was in to visit with Joe Imhoff, branch manager.

(Continued on page 27)

## The Editor Speaks

HOLLYWOOD ANNOUNCEMENTS of newly formed independent film production companies occur every hour on the hour. Therefore, all veteran trade press representatives try most



PAUL MANNING

desperately to withhold their wild enthusiasm at the first clarion announcement.

HOWEVER, a new company, Earlmart Productions, was launched this week. Earlmart looks like it means business, business for exhibitors! I'd like to tell you a few reasons why I feel this company will go places with six features it will make for United Artists release. First to go is "Drango."

JEFF CHANDLER, who with his representative, Meyer Mishkin, formed Earlmart, is one solid reason why boxoffice appeal should be big in all situations.

HALL BARTLETT of "Unchained" and "Navajo" fame will take over the production chores. Bartlett also wrote the story, after three years of research.

ELMER BERNSTEIN, musical prodigy who has zoomed into prominence with his sensational score for "The Man With The Golden Arm" and was chosen to score one of the most important films in motion picture history, DeMille's "The Ten Commandments," will be at the musical helm for "Drango," a turbulent story of the chaos and drama which held the South in its deadly grip following the Civil War and Lincoln's assassination.

CHANDLER WILL PORTRAY Major Drango, a man of destiny, who struggles to keep the bitterly won peace in the small southern town to which his military superiors assigned him for the purpose of administering law and justice.

JAMES WONG HOWE, ace cinematographer, credited with two of 1955's best, "Rose Tattoo" and "Picnic," will be behind the camera.

So FOLKS, look for a real picture in "Drango," by Earlmart Productions through UA.

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresto Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

## STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 5

MAY 9, 1956

# STUDIO SURVEY

## Motion Picture Exhibitor Laurel Awards Nominations

WARNER'S

### "MOBY DICK"

with

GREGORY PECK, RICHARD BASEHART, LEO GENN

and

ORSON WELLES

Color by Technicolor.

Produced and directed by John Huston.

A Monlin Picture, made at Associated British Studios.

Novel by Herman Melville. Screen play by Ray Bradbury and John Huston.

MGM'S

### "THE CATERED AFFAIR"

starring

BETTE DAVIS, ERNEST BORGNINE, DEBBIE REYNOLDS,  
BARRY FITZGERALD

with

ROD TAYLOR, ROBERT SIMON, MADGE KENNEDY, DOROTHY STICKNEY,  
CAROL BEAZIE, JOAN CAMDEN, DAN TOBIN

Produced by Sam Zimbalist. Directed by Richard Brooks.

Screen play by Gore Vidal from a TV play by Paddy Chayefsky.

PARAMOUNT'S

### "THE MAN WHO KNEW TOO MUCH"

starring

JAMES STEWART, DORIS DAY

with

BRENDA DE BANZIE, BERNARD MILES, RALPH TRUMAN, DANIEL GELIN,  
MOGENS WIETH, ALAN MOWBRAY, HILLARY BROOKE

Produced and directed by Alfred Hitchcock.

Screen play by John Michael Hayes, based on a story by Charles Bennett and D. B. Wyndham-Lewis.

A VistaVision production. Color by Technicolor.

# Hollywood's Big 'M'—Who Else But Monroe

THE ARRIVAL in Hollywood this week of the first draft of Terrence Rattigan's screen play of "The Sleeping Prince" once again focuses attention on one of Hollywood's most active independent companies, Marilyn Monroe Productions, Inc.

Miss Monroe recently returned to Hollywood after an absence of 14 months during which time she became president of her own production company and studied acting as an "observer" at the Actor's Studio. It was in November, 1954, that the screen's number one glamor girl packed her bags and moved to New York, wanting to use the power that went with stardom to learn more about her job, improve her natural talent, and enjoy the things in life she never before had time to enjoy. A new contract with 20th-Fox calling for \$100,000 a picture, but giving her no real freedom, lay unsigned in her agent's office.

Thus the queen of the cinema screen joined the ranks of other top Hollywood stars who feel that the independence of an actor and a producer is the only insurance for a film star. The contract star system fixes stars too rigidly in one mold. If he or she refuses a part that the studio has assigned, the star is placed on suspension.

The Monroe corporation was officially formed in Albany, in December, 1954, with Miss Monroe as president and a major stockholder and Milton M. Greene serving as vice-president and treasurer. The stock and capital are entirely their own. The other officers in the company are New York accountant Joseph Carr, secretary, and top New York attorney Irving Stein, who functions as director. Neither Carr nor Stein are stockholders.

The glamorous film star, while supplying the company with its most readily marketable commodity is also a very smart business woman and is not to be



Marilyn Monroe

## Back From New York, The World's Prettiest Corporation Executive

underrated when it comes to negotiating a contract. She has a keen sense of awareness coupled with instinctive good judgment.

Likewise, Milton Greene has an astute business head and unfailing artistic good taste. Through his many contacts in the motion picture and theatre world as one of the nation's top photographers, Greene has been learning the business of film making for many years. He has now practically given up photography (for which he was one of the highest paid men in the field) to devote his undivided attention to his duties in MM Produc-

tions. Headquarters for the company are maintained in Manhattan.

The first major deal set up by the corporation was the contract between 20th-Fox and Marilyn Monroe Productions, Inc., for the non-exclusive services of Miss Monroe for four films to be made during the next four years at \$100,000 per picture. The first film starring Miss Monroe is "Bus Stop," which was completed this month under the directorial guidance of Josh Logan. This new contract gives the star complete freedom to make films and television appearances for other companies in addition to making it possible to do plays on the New York stage.

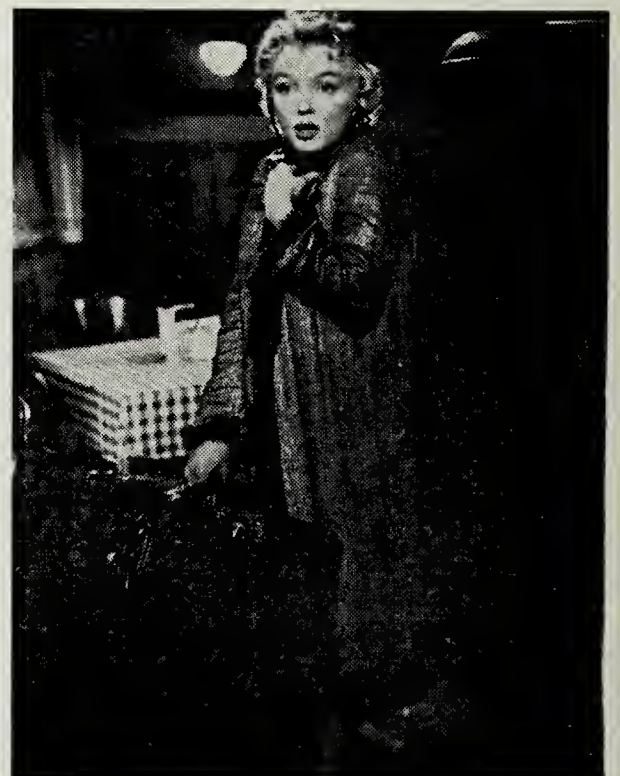
The second important deal of the company was the purchase of Terrence Rattigan's hit, "The Sleeping Prince," which starred Sir Laurence Olivier and Vivien Leigh on the London stage. It was Greene who first brought the play, Olivier, and Rattigan to the company and who met with MCA to secure their services. Greene also played a major role in negotiating the Warners release.

Filming on "The Sleeping Prince" is scheduled to begin at Pinewood Studios in England on July 30, with Olivier set to direct as well as co-star with Miss Monroe. The picture will be made as a co-production with Milton Greene under the banner of LOP, Ltd., in color and a wide screen process.

Currently both Miss Monroe and Greene are reading many properties as potential MM Productions offerings, some of which will star the talented actress and others which will not. When asked what kind of pictures their company plans to produce, the star-president replied, "We feel that the public wants good movies, both artistically and commercially, whether they be musicals, westerns, comedies, or dramas. And we want to provide them with that type of entertainment."—P. M.



Miss Monroe, her partner in Marilyn Monroe Productions, Inc., Milton M. Greene, and Jack Warner, Warners production chief, discuss the release of "The Sleeping Prince."



Back at work for 20th-Fox, Marilyn is seen in a scene from the forthcoming "Bus Stop."

Boxoffice Tonic

# Seltzer Rolls "The Boss"

WHEN FRANK SELTZER makes a picture, the news is, in itself, practically a guarantee of the exploitable type of film that brings crowds to the boxoffice and joy to the exhibitor. "The Boss," a United Artists release, is Seltzer's first picture since his very successful "711 Ocean Drive" some five years ago.

HOWEVER, "The Boss" is notable for even more than Frank's return to active production. It marks the initial venture of joint companies formed by John Payne and the Seltzer brothers, the latter taking in Frank, Walter, and Jules. Payne got into the deal as a co-producer when he read the script which was submitted as a starring vehicle for him. But the story



From left to right Jules and Walter Seltzer, John Payne, and Frank Seltzer take advantage of a break in shooting to discuss production of "The Boss," a joint venture of the Payne and Seltzer companies for United Artists release. Picture stars Payne, William Bishop, Doe Avedon, and Gloria McGhee, with Byron Haskin directing.

and the role as the crooked head of a political machine so appealed to him that he insisted on being on the production end as well as acting, waiving any actor's salary.

WITH THE BIRTH of Seltzer Films, Inc., the industry can be sure of an aggressive, show-wise company which knows what the public wants and will make pictures accordingly.

IN "THE BOSS," the Seltzers have a

hard-hitting, entertaining picture, best described as a semi-documentary expose of the political machines that run many a major city throughout the United States. Payne plays the boss of the machine, a ruthless character who gets a stranglehold on his city and then his state, even becoming a power in national politics before his corrupt empire collapses, with Payne going to jail for income tax evasion.

THE PICTURE is particularly timely because of this being a presidential election year, with completion of the film being rushed so that United Artists can get it into release by August, well before Election Day.

THERE IS a world of experience behind the new Seltzer company. Frank has become known as a producer of highly exploitable films, the type that pack the theatres. Before Frank went into producing, he was one of the top exploitation men in the business, so he knows what goes into the selling of a picture. In Walter, who joins the producing ranks for the first time, the company has one of Hollywood's outstanding publicists. Between the two brothers, "The Boss" will never suffer from lack of exploitation. The third brother, Jules, is head of the trailer department at 20th Century-Fox. He holds an inactive interest in the Seltzer company.

FRANK SPENT over four years researching the subject, which was then whipped into screen play form by Ben L. Perry. Byron Haskin, who has directed such boxoffice smashes as "War Of The Worlds," is directing the picture which is now shooting at Goldwyn Studios. Starring with Payne in the picture are William Bishop, Doe Avedon, and newcomer Gloria McGhee, one of television's outstanding dramatic actresses, who makes her screen debut in "The Boss."—P. M.



Director Byron Haskin and producer Frank Seltzer, right, enjoy a chuckle on the set of "The Boss," currently being filmed at the Goldwyn studios.

Laurel Nominees



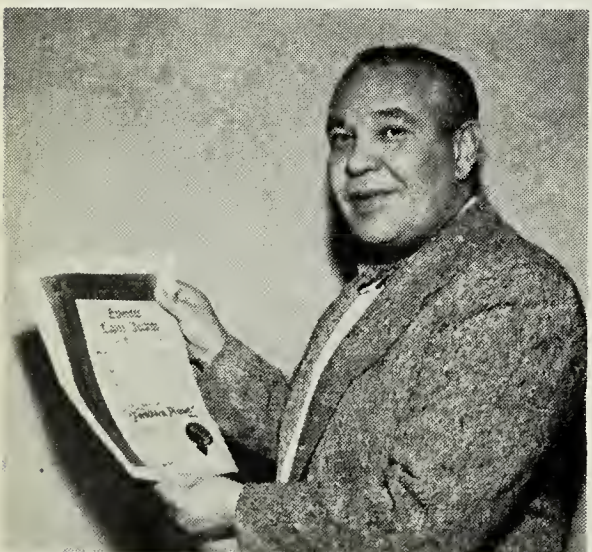
Paul Manning presents MGM producer Joe Pasternak with 1956 Laurel Awards nomination scrolls for "Hit The Deck" and "Love Me Or Leave Me."



Laurence Weingarten holds his 1956 Laurel Awards nomination citation for MGM's "I'll Cry Tomorrow."



Joshua Logan receives his 1956 Laurel Awards nomination certificate for Columbia's "Picnic."



Nicholas Mayfack is nominated for the 1956 Laurel Awards for MGM's "Forbidden Planet."

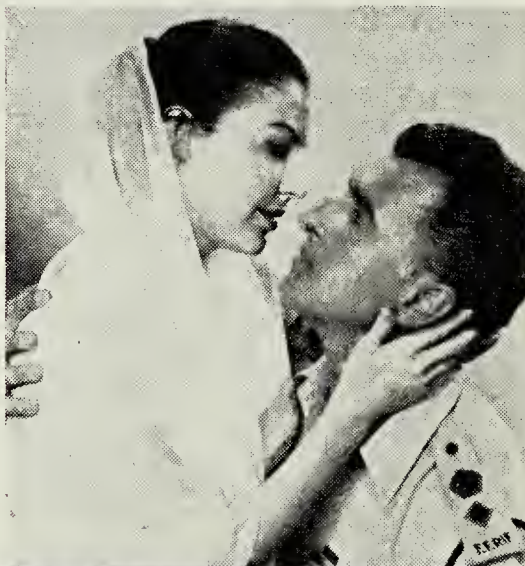
GOOD THINGS TO COME FROM HOLLYWOOD . . .

MGM's "Bhowani Junction"

"Bhowani Junction," produced by Pandro Berman and directed by George Cukor for Metro-Goldwyn-Mayer, is a most important film. It brings us once again that vivid and utterly glamorous personality, Ava Gardner, in a most dramatic role, that of Victoria Jones, a beautiful Anglo-Indian whose life becomes terribly complicated during the frenzied chaos which envelops India during the time of Mahatma Ghandi and the native rebellion against the centuries of British rule. The teaming of Ava with Stewart Granger, who, as the hard bitten British officer, delivers what may be the best performance of his career, pays off well for MGM. These two are perfectly cast.

The turbulence and fanaticism of the gigantic mob scenes, where thousands of roused Indians, stirred to a wild and murderous fury by the ceaseless prodding of clever anti-British leaders, provide a sensational background against which this fine story is played.

"Bhowani Junction" will bring into sharp clarity for the layman the immensity of the problems of state which beset the troubled culture of our world today as it desperately struggles to find a happy level of common existence. This will provide a most significant opportunity for the movie-goer to go behind the newspaper headlines for "on-the-scene" coverage and to begin to grasp some of the complexities which are confronting the governments and peoples of the world in these most vital years—P. M.



Romantic conflict is the theme of MGM's forthcoming "Bhowani Junction," a CinemaScope and color release made in Pakistan in which Ava Gardner appears as an Anglo-Indian and Stewart Granger as a British officer. In another scene, Miss Gardner and Francis Matthews are being married according to Sikh ritual, filmed in an historic temple on the subcontinent. Below, Producer Pandro S. Berman and director George Cukor.

Jack Of All Trades

HOLLYWOOD—James Stewart's recent film roles would certainly qualify the popular actor as a man of many trades. Including his latest co-starring role in Paramount's "The Man Who Knew Too Much," Alfred Hitchcock's new suspense thriller, Stewart has played at six widely diverse screen professions in his last five films.

Starting with "The Glenn Miller Story," in which he played the late, well-loved

band-leader, Jimmy has since portrayed a round-the-world news photographer in "Rear Window," a major league ball player turned Air Force pilot in "Strategic Air Command," and a disguised Army officer in "The Man From Laramie."

In "The Man Who Knew Too Much," Stewart plays the part of an American physician, who, while vacationing with his family in Marrakech, French Morocco, becomes accidentally involved in an international assassination plot.

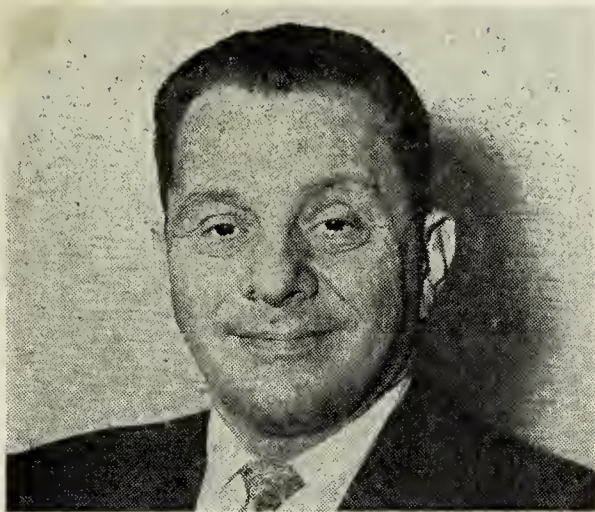
## News Of The Territories

(Continued from page 22)

**Minneapolis**

The town board and the zoning board of suburban Eden Prairie voted not to rezone land needed for the proposed Flying Cloud Drive-In from agricultural to commercial. Otto W. Kobs, operator, Oxboro, suburban Oxboro, had planned to erect the outdoor stand on the property. . . . Al Fitter, new division manager, United Artists, was in to meet circuit heads, along with Mike Lee, UA district manager. . . . Don Swartz' Independent Film Distributors was granted the franchise in the area for product of Associated Film Releasing Corporation, Beverly Hills. Five pictures being put into immediate release are "Wild Dakotas," "Last Of The Desperadoes," "Blonde Bait," "Two-Gun Lady," and "Three Outlaws." . . . C. J. Dressell, RKO branch manager, is back at work after being hospitalized. . . . Don Urquhart, Warners salesman, became the father of a girl.

Norm Levinson, former MGM press representative transferred to Jacksonville, is engaged to Claudia Johnson, Duluth, Minn. A summer wedding is planned. . . . Alex Harrison, general sales manager, 20th-Fox, accepted an invitation to speak at the annual convention of North Central Allied, May 15-16, in the Nicollet Hotel here. Another 20th-Fox representative will be William C. Gehring, vice-president. . . . Home Theatres circuit will build a 450-car drive-in at Wahpeton, N. D. A late summer opening is planned.



Alex M. Arnswalder, recently named manager, 20th Century-Fox's New York exchange, succeeded Abe Dickstein, appointed to the Atlantic district managership.

**New Haven**

The industry here was sorry to hear of the death of former Columbia branch manager Tim O'Toole in Ft. Lauderdale, Fla. . . . RKO branch manager Barney Pitkin became a grandfather again. . . . The State Street PTA had its annual movie party in the Whitney, Hamden, Conn. . . . The Fort Hale Mobile Radio Club transmitted messages from the lobby of the Loew Poli College to all parts of the world in conjunction with 20th-Fox's "On The Threshold Of Space."

**HARTFORD CONN., NEWS** — Bernie Menschell, Bercal Theatres, Inc., promoted John O'Connell, assistant manager, to manager, Manchester Drive-In, Bolton Notch. . . . Eddie O'Neill, Brandt Drive-In Theatres, named Gregory Stewart assistant manager, Portland Drive-In, Port-

**Hamden Zoning Board Okays Film Building**

NEW HAVEN—The Hamden, Conn., Board of Zoning Appeals cleared the way for a \$300,000 office building at the corner of Dixwell Avenue and Benham Street, to be built by the National Film Service, Inc., New York, when it approved the firm's appeal after a public hearing in the Hamden Town Hall. The contemplated building will be located where two residential buildings now stand and the property was sold for \$85,000 by Mary P. Beledone and the Gagliardi estate.

The site has a 260-foot frontage on Dixwell Avenue and 150 feet on Benham Street, with a 241-foot west boundary and 152 feet on the north. According to the plan mentioned in the town meeting, it was explained that 90 per cent of the building would be used for office space and the remainder for storage and the processing of film for distribution to theatres throughout the state.

The building will be fireproof and air conditioned and there will be ample parking space. Branches to be located there were not announced at the time of the hearing. Attorney James P. Doherty represented the film company.

land. . . . Patrons at Perakos Theatre Associates' Plainville Drive-In are competing for a Chevrolet car in an essay contest co-sponsored by two regional dealers. . . . Bill Howard, Lockwood and Gordon's Plaza, sold officers of the Wilson School Parent-Teacher Council on sponsorship of four Saturday matinees.

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For further information and reservations, contact Allied office: LACKAWANNA 4-2530

## 20th-Fox Announces New Kiddie Shows

PHILADELPHIA—Sam E. Diamond, branch manager, 20th-Fox, announced last fortnight that the company has designed a series of kiddie matinees consisting of CinemaScope subjects and cartoons. The units are being sold as a package to play on eight consecutive Saturdays or holidays. The minimum sale is six units.

Given the overall title of "Fun Festival For Small Fry In CinemaScope," each unit runs approximately 150 minutes, with the exception of the first, which runs 140 minutes. Features heading the units are "The Robe," "King Of Khyber Rifles," "Prince Valiant," "Broken Lance," "Twelve Mile Reef," "Hell And Highwater," "Demetrius And The Gladiators," and "White Feather." Cartoons and shorts round out the units.

Diamond stated, "If you educate the kids to go to the show, they'll keep the habit as adults. In addition to self-sponsored shows for the children of your community, exhibitors can contact local groups, such as P.T.A., merchants, Lions Club, Chamber of Commerce, Junior League, churches, automobile dealers, Scouts, and any number of organizations. We suggest use of such catch lines as 'Let Us Be Your Baby Sitter'; 'In The Theatre Seats Means Off The Streets'; and 'Mom: Shop In Peace Leave The Kids Where They're Safe'."

### New Orleans

The only trade screening of MGM's "The Catered Affair" was to be an invitational sneak preview in the Imperial last week, hosted by branch manager C. J. Briant. . . . Beverly Drive-In Theatre Corporation, Hattiesburg, Miss., listed capital stock of \$20,000 with the state secretary of state. . . . Leroy McIntosh suffered fire loss of \$75,000 with complete destruction of his Melroy, Taylorsville, Miss. . . . Teddy Solomon Theatre Company, McComb, Miss., took over the operation of L. C. Downing's Haven, Brookhaven, Miss. Downing continues as manager. . . . The Air-Sho Drive-In, Mobile, Ala., celebrated its fifth anniversary by opening a new playground. . . . Cecil Kelly reopened the Cil, Stamps, Ark.

WOMPI members Ruth Troubman and Augusta Woolverton attended the district convention of the Pilot Club in the Buena Vista Hotel, Biloxi, Miss. . . . J. B. Dumestre, president, Southeastern Theatre Equipment, returned to Atlanta after a

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M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.



Division manager Harry E. Weiner and branch manager Lester Wurtele are seen recently with the timely baseball display board in the Philadelphia Columbia exchange announcing the closing weeks of the Jack Cohn Sales Drive.

visit with branch manager William H. Murphy, Jr. . . . The Page Amusement Company moved its headquarters from Robeline, La., to Natchitoches, La., it was announced by general manager John Luster. . . . Mrs. John Lucio is the new secretary to Joy N. Houck, Joy Theatres head. . . . John Harvey, who recently assumed operation of the Melba, Elton, La., and the Elizabeth, Elizabeth, La., started extensive remodeling of both houses. . . . Officials of Transway, headed by Danny Brandon, general manager, hosted exchange shipping clerks at the annual dinner in the Prince Regal Room in the Regal Brewery. . . . Joy Theatres named Vernon Hodnett manager of the Welsh, La., house, replacing Jules Courville.

### New York

Harry Garfman, Brooklyn and Queens business representative, Local 306, Moving Picture Machine Operators Union, has been appointed industry chairman for the Cystic Fibrosis Association. He has planned a gala screen show June 22 in the Randforce Congress, Brooklyn, and is receiving the cooperation of Sam Rinzler and Emanuel Frisch. . . . Stephen P. Muffatti joined Transfilm, Inc., as a director of animation in the industrial and TV film division. . . . The Pepsi-Cola Company donated an Italian-made Vespa motorbike to be awarded at the Variety International Mardi Gras night this week. . . . Gilbert Josephson and Moe Goldman took over the Town, New Rochelle, N. Y., which they will operate on an art policy. . . . John J. Conway, sales representative, National Ticket Company, died last fortnight. . . . Leo Pillot, 20th-Fox special events manager, was married to Alma Harman in a private ceremony before Supreme Court Judge James B. McNally. . . . Jack Baur, U-I casting director, arrived from Hollywood to survey the talent situation and to cast specific parts for forthcoming pictures.

The Motion Picture Bookers Club will honor retired U-I executive David A. Levy, for his work over the years in support of the organization, at closed meeting in the Hotel Taft on May 14. . . . Lowell Thomas was reported to have arrived in Nepal to film the coronation of King Mahendra for inclusion in a new Cinerama spectacle. . . . Local representatives of the Berlin Film Festival announced that 20 countries have entered this year's competition.

### Philadelphia

George Glazer, Robinson-Adelman Company, became the father of a daughter. . . . According to reports, Perry Lessy and Abe Sundberg have taken over George Resnick's Cayuga. . . . With only one more month to go in Ted Schlanger's attendance drive, Stanley Warner managers were all out to win the extra two weeks' vacation with pay prize. Leaders, as of April 1, were the Lane, Grove, Terminal, Center, and Stanton, in that order. . . . The Philadelphia Motion Picture Preview Group held its 26th annual luncheon in the Hotel Warwick. Trophies were awarded Arthur C. Kaufmann, Gimbel's; Dorothea W. Sitley, Clubwomen's Center, Gimbel's; Mrs. Stephen Haas; and Mrs. Kathryn Sura. The industry was well represented at the affair.

READING, PA., NEWS—The first theatre building permits for 1956 went to the Astor, J. Lester Stallman, manager. The Schad Theatres, Inc., owner, was given a permit for replacement of an electric sign and alterations, to cost \$6,000, and another for \$15,000 to effect internal improvements. The Warner, across the street from the Astor, Helen Bortz, manager, took out a permit for electric work, to cost \$1,000. . . . Manager Stallman, Astor, and Mrs. Stallman announced the marriage of their daughter, Sallie, to Richard Hesser. . . . A Berks County Federation of Women's Clubs benefit show in the Rajah netted more than \$5,000 for the Reading Cerebral Palsy Clinic.

Eugene Plank, manager, Embassy, announced two changes in personnel. Earl Sitlinger, assistant manager, Embassy, has been named manager of the Mt. Penn and Reading Drive-Ins. Mrs. John Reisig, Plank's secretary, has been named assistant manager, Embassy. . . . Edward Balon, an employee for many years of Loew's Colonial, Bob Diem manager, died in his home here.

SCRANTON, PA., NEWS—Moe Richards has resigned as manager, Capitol, Binghamton, N. Y., and has joined the St. Lawrence Seaway Commission. He has been replaced by Archie Kayefa. . . . On hand to launch the opening of the Port, Comerford's new drive-in at Williamsport, Pa., was Bill Butler, who has managed several Comerford drive-ins. . . . Thomas Reap, retired Comerford employee, died. . . . Comerford executive Tom Walker was chairman of the Quarterback's Club dinner.

WILMINGTON, DEL., NEWS—John O. Hopkins, Jr., manager, Hopkins, was named a delegate to the Republican National Convention in San Francisco at the GOP Little Convention held in the Capitol Theatre, Dover, Del. . . . Dick Kirsh, former manager, Queen, is now handling Berlo concessions in the Washington area. Kirsh wishes to be remembered to friends in Wilmington, including A. J. Belair, Rialto; G. Earl Smith, Queen-Arcadia; Lewis S. Black, Warner; Earle G. Finney, Ritz; Edgar J. Doob, Loew's Aldine; and Elizabeth Sholly, Rialto.

### Pittsburgh

Stanley Warner shifted Jim Hall from the Harris, Donora, Pa., to the Harris, Tarentum, Pa.; Joe Zuggari, assistant, Manos, Greensburg, Pa., to Donora; and Joie Vance, formerly assistant, Holly-

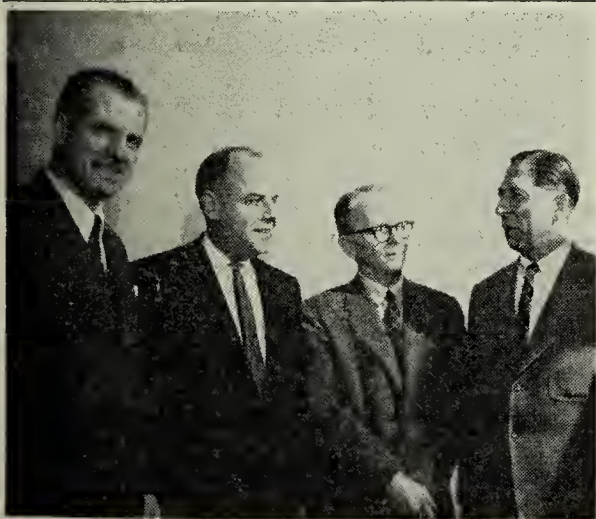




Tommy Loughran, center, former world's light-heavyweight champion, was welcomed recently at the airport at Scranton, Pa., by John Gibbons, left, manager, Strand; and Milt Young, Columbia exploiteer, on hand to bally Columbia's "The Harder They Fall."

wood, Dormont, Pa., and the downtown Stanley, to Greensburg. . . . Milt and Tony Antonoplos, East Pittsburgh exhibitors, plan to start construction soon on a drive-in on Route 22. . . . Frank J. Thomas, booker, now is licensing for the Silver Drive-In, Windber, Pa. . . . Jay Frankenberry, who assisted Ken Woodward, Uniontown, Pa., city manager, Manos circuit, now is managing the Moonlite Drive-In, recently acquired by Manos from Steve Danke. . . . Virus bedded M. A. Silver and Henry Burger, Stanley Warner executives, and Art Manson, Cinerama publicist.

Louis Hanna, Jr., son of the Stearn-Hanna executive, underwent an appendectomy in Mercy Hospital. . . . Mrs. Frank Biordi, Ellwood City, Pa., theatre family, has been installed as president, Girl Scout Leaders Association there. . . . The Casino has gone dark, and this may spell the end of burlesque in Pittsburgh. I. Hirst Enterprises, which had operated the theatre for a number of years under lease from the George Jaffe estate, called it quits after suffering financial losses for several years. . . . Jack Ellstrom completed temporary booking duties with 20th-Fox and returned to his home in Ohio. . . . George Eby, John H. Harris Enterprises; Tom Johnson; Larry Israel; Don Lott; and William Adler have purchased television station KEYD, Channel 9, Minneapolis. . . . The Maple Drive-In is being graded to add 500 new parking areas.



Seen at the recent Portland trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Thomas J. Walsh, general manager, J. J. Parker Theatres; Oscar Myberg, district manager, Evergreen Theatres; Herbert L. Larson, drama editor, Morning Oregonian; and Mose Mesher, general manager, Paramount.

## Goldman Leases Two Theatres From Schad

READING, PA.—The announcement regarding the leasing of the Astor and Strand, properties of Schad Theatres, Inc., was released last week. William Goldman, Philadelphia circuit owner and operator, is the new lessee, taking over May 30 from the Schad company.

Goldman said that extensive renovations and changes have been planned for the Astor and Strand. They include a

new marquee, a neon-illuminated upright sign, a new facade with herculite doors.

J. Lester Stallman, present manager for Schad, will be city district supervisor for the Goldman interests, with Clayton Evans, Strand house manager, continuing in that position. The Astor is a first-run situation.

David E.

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Motion Picture Exhibitor  
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## St. Louis

The Princess, White Hall, Ill., reopened under the management of the White Hall Theatre Corporation, controlled by the family of the late Joseph Lyman. Russell Armentrout will buy and book. . . . Bloomer Amusement Company reopened the tornado-damaged Skyview Drive-In, Belleville, Ill., following extensive repairs. . . . Wayne Atterbury took over the Chan, Chandlerville, Ill., which he purchased from Beulah Kohne and Frances Shoemaker. . . . Fanchon and Marco plans to reopen the City, Granite City, Ill., as an art house. . . . Lloyd Spurgeon was named resident manager, Bloomer Amusement's Centralia Drive-In, Centralia, Ill., which the circuit purchased from Spurgeon in March, 1954. . . . The shuttered Powhattan, Maplewood, Mo., was damaged by fire.

W. E. Horsefield, Morganfield, Ky., exhibitor, was in to attend the funeral of his brother, prominent attorney Russell J. Horsefield. L. J. Williams, president, Missouri-Illinois Theatre Owners, headed the MITO delegation at the services. . . . J. R. Pierce, Buena Vista salesman, was promoted to branch manager. . . . MGM set a sneak preview of "The Catered Affair" for Loew's State last week. This was to be the only trade screening in this area. . . . William O'Herrin, Referee in Bankruptcy, named David Rickensohl appraiser of the assets of the bankrupt McCarty Theatre Supply Company.

**MANAGER'S POSITION** desired, in South. 29, married, 14 years' experience in Fine Art, College and City circuit theatres. EXHIBITOR "Citation" winner. Around \$80 a week. BOX A59, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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## San Antonio

Bill Rau, owner, Alamo Booking Center, is in a new location, 224 Carolwood Street. . . . Eph Charninsky, retired head, Southern Theatres Company, keeps his interest in theatres through membership in organizations, and has returned from a business trip to New York. . . . Jewell Truex, manager, Azteca exchange, has

## Anti-Vandalism Bill Set To Make Parents Responsible

**ST. LOUIS**—A bill to make parents financially responsible for vandalism and other property damage by their children is to be sponsored by the St. Louis Public School Patrons Alliance. Daniel R. Cross, chairman of the alliance's vandalism committee, said the measure is designed primarily to stop vandalism in schools, but, of course, it would apply also to damage the children might cause to theatres and other property. It will be patterned after the Michigan parental responsibility law under which parents have a maximum liability of \$300 for any one act of property destruction by their offspring.

Cross, who conferred with Attorney General John M. Dalton at Jefferson City last week, said the measure will be introduced when the Missouri General Assembly convenes next January.

returned from Los Angeles. . . . Newspapers are carrying a series of ads calling attention to "Seven Wonders Of The World" in the Melba, Dallas, as the latest Cinerama feature. . . . Manuel Quintero, Azteca film inspector, returned to duty following an operation on his leg.

"Johnny Reb," to be produced by the Anglo-American Production Company for Republic release, will be filmed at the Mayan Ranch, Bandera, Tex. . . . An 18-minute short subject, "Copters And Cows," had its world premiere in the Plaza, Interstate house, Vernon, Tex., according to Fred Palmer, city manager. . . . Herbert and Karl Durst, owners, 87 Drive-In, at Fredericksburg, Tex., were publicly commended for their work in arranging Easter sunrise services at the ozoner. . . . Benton Bazur, manager, Kilgore Drive-In Kilgore, Tex., awarded a U. S. Savings Bond to Mrs. F. L. Hulsey for her winning entry in a contest.

## Seattle

Richard Walsh, IATSE president, was in from New York in connection with the Union Card and Label League Shows held in the Civic Auditorium and Ice Arena. . . . H. Neal East, western division sales manager, Paramount, was in conferring with branch manager Henry Haustein and salesman John Kent and Walter Lange. . . . Ron Ormond, Hollywood producer, flew up in his own plane and visited in Portland making arrangements for his independent productions. . . . Phil Stanton, U-I booker, was transferred to Detroit as sales representative.

## Washington

H. Stanley Taylor, salesman and former office manager, U-I, died suddenly last month. He is survived by his widow, Loretta, and three children. . . . Virginia Collier, president, Washington Motion Picture and TV Council, represented that group at the annual conference of the Federation of Motion Picture Councils in St. Louis. . . . Mrs. Ben Caplon, 54, wife of the branch manager, Columbia, died recently in Sibley Hospital. . . . Approved for associate membership in the Variety Club by the board of governors were Paul and Jack Cooper, Dr. Milton F. Weingarten, and Alan R. Klompus. . . . Gerald Wagner, general manager, Lopert Washington Theatres, was married last month to Ruth Shumaker, Washington Post and Times-Herald writer. . . . Co-chairmen of the Teen-Age Juke Box Dance in the Variety Club were Joel Margolis, Herman Paris, Norman Kal, Bill Hoyle, and Hirsh de La Viez.

Attending the Variety International convention in New York this week are Jake Flax, Alvin Q. Ehrlich, Marvin Goldman, Morton Gerber, Fred Kogod, Harry Bernstein, I. A. Hofberg, William E. Jasper, Max Podietz, Francis Storty, Joseph Kinsky, Joseph B. Walsh, and Nathan D. Golden.

Ed Linder, managing director, Villa, Rockville, Md., invited each American Legion Post member and one guest to a free show. Linder announced that his chief usher, Melvin Harding, was hospitalized. . . . The Shore Drive-In, Ocean City, Md., was to be sold at public auction last fortnight; William A. Carrier, the operator, held a deed to the property. . . . The Capitol, Danville, Va., was damaged by a basement fire.

## Allied Artists

(1954-55 releases from 5501;  
1955-56 Releases from 5601)

- AT GUNPOINT**—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 Issue—(Technicolor)—(CinemaScope).
- ATOMIC MAN, THE**—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)
- BETRAYED WOMEN**—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)
- BIG TIP OFF, THE**—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)
- BOBBY WARE IS MISSING**—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the dualers—66m.—see Jan. 25 issue. (5532)
- CASE OF THE RED MONKEY**—MYMD—Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)
- COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)
- CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)
- CRIME IN THE STREETS**—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)
- DEADLIEST SIN, THE**—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)
- DIG THAT URANIUM**—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)
- FINGER MAN**—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)
- INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)
- INVASION OF THE BODY SNATCHERS**—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)
- JAIL BUSTERS**—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)
- KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)
- LAS VEGAS SHAKEDOWN**—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)
- LORD OF THE JUNGLE**—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)
- NIGHT FREIGHT**—MD—Forrest Tucker, Barbara Brittan, Keith Larsen—Average programmer—80m.—(1.85-1). (5526)
- PARIS FOLLIES OF 1956**—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by Deluxe). (5534)
- PHENIX CITY STORY, THE**—DOC—John McNitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)
- RETURN OF JACK SLADE, THE**—OD—John Ericson, Marl Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)
- SHACK OUT ON 101**—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 Issue—Leg.: B. (5535)
- SKABENGA**—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)
- SPY CHASERS**—C—Bowery Boys, Lisa Davls—Average series entry—61m.—see July 13 issue. (5522)
- SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)
- TOUGHEST MAN ALIVE**—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)
- WARRIORS, THE**—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)
- WICHITA**—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope). (5520)
- WICKED WIFE**—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)
- WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

### TO BE REVIEWED OR IN PRODUCTION

- CANYON RIVER**—George Montgomery, Marcia Henderson.
- CHASING TROUBLE**—Huntz Hall, Stanley Clements, Bowery Boys.
- FIRST TEXAN, THE**—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)
- FOUR SEASONS, THE**—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)
- FRIENDLY PERSUASION**—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).
- HOLD BACK THE NIGHT**—John Payne, Mona Freeman.
- HOUSE ON LOOKOUT MOUNTAIN**—Bill Elliott, Kathleen Case.

## MOTION PICTURE

# EXHIBITOR

## SERVICE SECTION

The Check-Up of all features and shorts for a 12-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonemaker, feature editor; Mel Konecuff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2  
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- INTRUDER, THE**—Edmund Purdom, Ida Lupino, Ann Harding.
- MAGNIFICENT ROUGHNECKS, THE**—Mickey Rooney, Jack Carson, Nancy Gates. (5616)
- MOTHER-SIR**—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)
- NIGHT TARGET**—Bill Elliott, Eleanor Tanin.
- NO PLACE TO HIDE**—David Brian, Marsha Hunt—(Color by Deluxe)—(Made in the Philippines). (5603)
- NOTRE DAME DE PARIS**—Gina Lollobrigida, Anthony Quinn—(Made in France).
- SCREAMING EAGLES**—Tom Tryon, Jan Merlln, Alvy Moore.
- THREE FOR THE JAMIE DAWN**—Ricardo Montalban, Laraine Day, June Havoc.
- THUNDERSTORM**—Linda Christian, Carlos Thompson—(Made in Spain). (5604)
- YAQUI DRUMS**—Rod Cameron, J. Carrol Naish, Mary Castle.
- YOUNG GUNS, THE**—Russ Tamblyn, Gloria Talbott, Scott Marlowe.

### Associated

- BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue—(Made in England). (5506)
- LAST OF THE DESPERADOES**—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)
- TWO-GUN LADY**—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

### TO BE REVIEWED OR IN PRODUCTION

- THREE OUTLAWS, THE**—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)
- WILD DAKOTAS**—Bill Williams, Jim Davis, Coleen Gray—73m.—(5505)

### Astor

- FEAR**—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).

### Buena Vista

(Walt Disney)

- AFRICAN LION, THE**—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

### KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

- Abbreviations following titles indicate type of picture.
- |                                     |                                |
|-------------------------------------|--------------------------------|
| AD—Adventure drama                  | HISD—Historical drama          |
| ACD—Action drama                    | MD—Melodrama                   |
| BID—Biographical drama              | MUC—Musical comedy             |
| BIDMU—Biographical drama with music | MU—Musical                     |
| BUR—Burlesque                       | MUW—Musical western            |
| C—Comedy                            | MY—Mystery                     |
| CAR—Cartoon feature                 | MYC—Mystery comedy             |
| CD—Comedy drama                     | MYD—Mystery drama              |
| CDMU—Comedy drama musical           | MYMD—Mystery melodrama         |
| CMU—Comedy musical                  | NOV—Novelty                    |
| COMP—Compilation                    | OPC—Operatic comedy            |
| COSMD—Costume melodrama             | OPD—Operatic drama             |
| D—Drama                             | OD—Outdoor drama               |
| DMU—Dramatic musical                | OMD—Outdoor melodrama          |
| DOC—Documentary                     | ROMC—Romantic comedy           |
| ED—Educational feature              | ROMCMU—Romantic comedy musical |
| F—Farce                             | ROMD—Romantic drama            |
| FAN—Fantasy                         | SAT—Satire                     |
| FANMU—Fantasy musical               | SFD—Science fiction drama      |
|                                     | TRAV—Travelogue                |
|                                     | W—Western                      |

- DAVY CROCKETT, KING OF THE WILD FRONTIER**—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).
- LITTLEST OUTLAW, THE**—D—Pedro Armendariz, Joseph Calleja, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).
- SONG OF THE SOUTH**—FAN—Ruth Warrick, Bobby Driscoll, James Baskett—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor)—(Buena Vista-Disney).

### TO BE REVIEWED OR IN PRODUCTION

- DAVY CROCKETT AND THE RIVER PIRATES**—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).
- GREAT LOCOMOTIVE CHASE, THE**—Fess Parker, Jeff Hunter, Jeff York—(Technicolor)—(CinemaScope).
- SECRETS OF LIFE**—True Life Adventure—CinemaScope In part).
- WESTWARD HO, THE WAGONS**—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

### Columbia

(1954-55 releases from 701;  
1955-56 Releases from 801)

- APACHE AMBUSH**—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)
- AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see May 2 issue.
- BATTLE STATIONS**—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)
- BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue. (831)
- BRING YOUR SMILE ALONG**—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)
- CHICAGO SYNDICATE**—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)
- COCKLESHELL HEROES**—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made).
- COUNT THREE AND PRAY**—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 issue—(Technicolor)—(CinemaScope). (811)
- CREATURE WITH THE ATOM BRAIN**—MD—Richard Denning, Angela Stevens, S. John Launer—Okay programmer—70m.—see June 29 issue. (746)
- CROOKED WEB, THE**—MD—Frank Lovejoy, Marl Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)
- DEVIL GODDESS**—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)
- DUEL ON THE MISSISSIPPI**—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)
- 5 AGAINST THE HOUSE**—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)
- FOOTSTEPS IN THE FOG**—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)
- FURY AT GUNSIGHT PASS**—David Brin, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)
- GUN THAT WON THE WEST, THE**—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)
- HARDER THEY FALL, THE**—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue.
- HELL'S HORIZON**—AD—John Ireland, Marla English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

**HOT BLOOD**—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg.: B—(Technicolor)—(CinemaScope). (834)

**HOUSTON STORY, THE**—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg.: B. (821)

**INSIDE DETROIT**—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

**IT CAME FROM BENEATH THE SEA**—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

**JOE MACBETH**—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made In England). (822)

**JUBAL**—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue—(Technicolor)—(CinemaScope).

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue—(Austrian-made)—(English titles).

**LAWLESS STREET, A**—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg.: B—(Technicolor). (814)

**LAST FRONTIER, THE**—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

**MAN FROM LARAMIE, THE**—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

**MY SISTER EILEEN**—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope). (810)

**NIGHT HOLDS TERROR, THE**—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspenseful entry—86m.—see Sept. 7 issue—Leg.: B. (807)

**OVER-EXPOSED**—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

**PETTY GIRL, THE**—CMU—Robert Cummings, Jean Caulfield, Elsa Lanchester—Reissue should do okay—87m.—see June 15 issue. (745)

**PICNIC**—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg.: B—(Technicolor)—(CinemaScope). (826)

**PRISONER, THE**—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spats—91m.—see Dec. 14 issue—(English-made). (825)

**PRIZE OF GOLD, A**—MD—Richard Widmark, Mal Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg. B—(Color by Technicolor)—(Made In England and Germany). (738)

**QUEEN BEE**—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg.: B. (819)

**ROCK AROUND THE CLOCK**—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue. (838)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue—(Technicolor)—(CinemaScope)—(Made in Africa).

**SPECIAL DELIVERY**—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

**TEEN-AGE CRIME WAVE**—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

**THEY ALL KISSED THE BRIDE**—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—84m.—see June 15 issue. (741)

**THREE STRIPES IN THE SUN**—D—Aldo Ray, Phil Carey, Camille Jacaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

**URANIUM BOOM**—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue. (837)

**WALK A CROOKED MILE**—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91½m.—see Nov. 16 issue.

**TO BE REVIEWED OR IN PRODUCTION**

**BEYOND MOMBASA**—Donna Reed, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

**EARTH VS. THE FLYING SAUCERS**—Hugh Marlowe, Joan Taylor, Donald Curtis.

**EDDY DUCHIN STORY, THE**—Tyrone Power, James Whitmore, Kim Novak—(Technicolor)—(CinemaScope).

**FULL OF LIFE**—Judy Holliday, Richard Conte, Salvatore Baccaloni.

**GAMMA PEOPLE, THE**—Paul Douglas, Patricia Medina.

**GUNS OF FORT PETTICOAT**—Audie Murphy, Kathryn Grant.

**HE LAUGHED LAST**—Frankie Laine, Lucy Marlowe, Richard Long—(Print by Technicolor).

**NIGHTFALL**—Aldo Ray, Anne Bancroft, Frank Albertson. 1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

**ODONGO**—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made In Africa).

**PORT AFRIQUE**—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

**PORTRAIT IN SMOKE**—Ariene Dahl, Herbert Marshall.

**REPRISAL**—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

**SECRET OF TREASURE MOUNTAIN, THE**—Valerie French, William Prince, Raymond Burr.

**7th CAVALRY, THE**—Randolph Scott, Barbara Hale.

**SHAKEDOWN ON BISCAYNE DRIVE**—Lee J. Cobb, Patricia Medina.

**SOHO INCIDENT**—Faith Domergue, Lee Patterson—(English-made).

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark.

**STORM CENTER**—Bette Davis, Kim Hunter, Brian Keith.

**STORM OVER THE NILE**—Laurence Harvey, Anthony Steel, Mary Ure—(Technicolor)—(CinemaScope)—(Made In Africa).

**WEREWOLF, THE**—Don Megawan, Jayce Halden, Steve Ritch.

**YOU CAN'T RUN AWAY FROM IT**—Jack Lemmon, June Allyson—(Print by Technicolor).

**ZARAK KHAN**—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made In Morocco).

**DCA**

(Distributors Corporation Of America)

**ANIMAL FARM**—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spats—73m.—(Technicolor)—(English-made)—(De Rochemont).

**FRISKY**—CD—Gina Lollobrigida, Vittoria De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg.: B—(Italian-made)—(English titles).

**HUNTERS OF THE DEEP**—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

**I AM A CAMERA**—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

**LONG JOHN SILVER**—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

**PLEASE MURDER ME**—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue.

**WAGES OF FEAR, THE**—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spats—106m.—see Feb. 23, 1955, issue—Leg.: B—(French-made)—(English titles).

**TO BE REVIEWED OR IN PRODUCTION**

**WOMAN OF ROME**—Gina Lollobrigida, Daniel Gelin.

**JEDDA, THE UNCIVILIZED**—Charles Chauvel production—(Color)—(Made in Australia).

**Filmakers**

**MAD AT THE WORLD**—MD—Frank Lovejoy, Keefe Braselle, Cathy O'Donnell—Okay exploitation entry—71m.—see June 15 issue.

**IFE**

(All films are Italian-made)

**LEASE OF LIFE**—D—Robert Donat, Kay Walsh, Adrienne Corri—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

**MADDELENA**—D—Marta Toren, Gina Cervi, Charles Vanel—Far art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(Italian-made)—(English titles).

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue—(English titles).

**TO BE REVIEWED OR IN PRODUCTION**

**CITY STANDS TRIAL, A**—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

**NEAPOLITAN CAROUSEL**—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

**HUSBAND FOR ANNA, A**—Silvana Pampanini, Massima Girotti, Amedeo Nazzari—Leg.: C—(Dubbed in English)—(105m.).

**OUTLAW GIRL**—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

**VOICE OF SILENCE**—Rossana Padesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

**Lippert**

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

**AIR STRIKE**—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

**GLASS TOMB, THE**—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

**KING DINOSAUR**—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

**LONESOME TRAIL, THE**—W—Wayne Morris, John Agar, Margla Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

**SIMBA**—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

**TO BE REVIEWED OR IN PRODUCTION**

**PHANTOM OF THE JUNGLE**—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

**THUNDER OVER SANGOLAND**—Jon Hall, Marjorie Lord. (5415)

**Metro**

(1954-55 releases from 501; 1955-56 releases from 601)

**BAR SINISTER, THE (It's A Dog's Life, Wildfire)**—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

**BILLY, THE KID**—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

**COBWEB, THE**—D—Richard Widmark, Lauren Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel—124m.—see June 15 issue—(Eastman Color)—(CinemaScope). (531)

**DIANE**—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg.: B—(Eastman Color)—(CinemaScope). (616)

**FORBIDDEN PLANET**—SFD—Walter Pidgeon, Anne Francis, Leslie Nielsen—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue—(Eastman Color)—(CinemaScope). (625)

**FOREVER DARLING**—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

**GABY**—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

**GREEN DOLPHIN STREET**—ROMD—Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

**GUY NAMED JOE, A**—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

**GUYS AND DOLLS**—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg.: B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

**HONKY TONK**—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue. (612)

**I'LL CRY TOMORROW**—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg.: B. (615)

**IT'S A DOG'S LIFE**—See Bar Sinister, The

**IT'S ALWAYS FAIR WEATHER**—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

**KING'S THIEF, THE**—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

**KISMET**—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

**LAST HUNT, THE**—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg.: B—(Eastman Color)—(CinemaScope). (621)

**LOVE ME OR LEAVE ME**—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (527)

**MARAUDERS, THE**—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Gaud programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

**MEET ME IN LAS VEGAS**—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg.: B—(Eastman Color)—(CinemaScope). (622)

**MOONFLEET**—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

**NORTHWEST PASSAGE**—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

**PHILADELPHIA STORY, THE**—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

**QUENTIN DURWARD**—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

**RACK, THE**—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue. (629)

**RANSOMI**—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

**SCARLET COAT, THE**—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

**STRATTON STORY, THE**—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

**SVENGALI**—D—Hildegard Neff, Donald Wolfitt, Terence Morgan—Far art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made)—(1.75-1). (602)

**SWAN, THE**—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue—(Eastman Color)—(CinemaScope). (628)

**TENDER TRAP, THE**—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg.: B—Eastman Color)—(CinemaScope). (608)

**THIRTY SECONDS OVER TOKYO**—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

**THREE MUSKETEERS, THE**—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of stand-out entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

**TRIAL**—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

**TRIBUTE TO A BAD MAN**—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)

**WILDFIRE**—see Bar Sinister, The

**WIZARD OF OZ, THE**—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

**YEARLING, THE**—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

**BARRETS OF WIMPOLE STREET, THE**—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made in England).

**BOHWANI JUNCTION**—Ava Gardner, Stewart Granger, William Travers—110m.—(Color)—(CinemaScope)—(Made in Pakistan and England).

**CATERED AFFAIR, THE**—Bette Davis, Debbie Reynolds, Ernest Borgnine—93m.

**FASTEST GUN ALIVE, THE**—Glenn Ford, Jeanne Crain, Broderick Crawford.

**HIGH SOCIETY**—Frank Sinatra, Grace Kelly, Bing Crosby—(Color)—(CinemaScope).

**INVITATION TO THE DANCE**—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

**JULIE**—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.

**LIVING IDOL, THE**—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

**LUST FOR LIFE**—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnsoColor)—(CinemaScope).

**MAN IS TEN FEET TALL, A**—John Cassavetes, Sidney Poitier, Kathleen Maguire.

**OPPOSITE SEX**—June Allyson, Ann Sheridan, Leslie Nielsen—(Color)—(CinemaScope).

**POWER AND THE PRIZE, THE**—Robert Taylor, Elisabeth Mueller, Burl Ives.

**RAINTREE COUNTY**—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(65mm.).

**SOMEBODY UP THERE LIKE ME**—Paul Newman, Pier Angeli, Everett Sloane.

**SOMEWHERE I'LL FIND HIM**—James Cagney, Barbara Stanwyck.

**TEA AND SYMPATHY**—Deborah Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).

**TEAHOUSE OF THE AUGUST MOON, THE**—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan).

Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**ANYTHING GOES**—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

**ARTISTS AND MODELS**—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg.: B—(Technicolor)—(VistaVision). (5510)

**BIRDS AND THE BEES, THE**—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue—Leg.: B—(Technicolor)—(VistaVision). (5515)

**COURT JESTER, THE**—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(VistaVision). (5512)

**DESPERATE HOURS, THE**—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

**FAR HORIZONS, THE**—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

**GIRL RUSH, THE**—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

**HELL'S ISLAND**—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

**LUCY GALLANT**—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

**MAN WHO KNEW TOO MUCH, THE**—MD—James Stewart, Doris Day, Brenda DeBanzie—High rating Hitchcock thriller—120m.—see May 2 issue—(Technicolor)—(VistaVision). (5520)

**ROSE TATTOO, THE**—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg.: B—(VistaVision). (5511)

**SCARLET HOUR, THE**—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue—(VistaVision). (5514)

**SEVEN LITTLE FOYS, THE**—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

**TROUBLE WITH HARRY, THE**—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(VistaVision)—(PS). (5509)

**TO CATCH A THIEF**—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

**ULYSSES**—MD—Kirk Douglas, Sylvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

**WE'RE NO ANGELS**—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVision). (5414)

**WHITE CHRISTMAS**—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

**YOU'RE NEVER TOO YOUNG**—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

**FUNNY FACE**—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision).

**GUNFIGHT AT THE OK CORRAL**—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

**HOLLYWOOD OR BUST**—Dean Martin, Jerry Lewis, Pat Crowley.

**LEATHER SAINT, THE**—Paul Douglas, John Derek, Jody Lawrence—(VistaVision).

**LONELY MAN, THE**—Jack Palance, Anthony Perkins, Elaine Aiken.

**LOVES OF OMAR KHAYYAM**—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

**MAVERICK, THE**—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(VistaVision).

**PARDNERS**—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

**PROUD AND THE PROFANE, THE**—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision). (5524)

**MOUNTAIN, THE**—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

**TEN COMMANDMENTS, THE**—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

**THAT CERTAIN FEELING**—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey—(Technicolor)—(VistaVision).

**VAGABOND KING, THE**—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

**WAR AND PEACE**—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501;  
1955-56 releases from 601)

**BENGAZI**—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

**BIG STREET, THE**—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

**BOLD AND THE BRAVE, THE**—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue—(SuperScope). (612)

**BRAIN MACHINE, THE**—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—82m.—see Feb. 22 issue—(English-made). (609)

**BRINGING UP BABY**—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

**CASH ON DELIVERY**—F—Shelley Winters, John Gregson, Peggy Cummins—Medicore programmer—82m.—see Jan. 25 issue—Leg.: B—(English-made). (607)

**CONQUEROR, THE**—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg.: B—(Color by Technicolor). (610)

**GLORY**—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m.—see Jan. 25 issue—(Technicolor)—(SuperScope). (605)

**HANSEL AND GRETEL**—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

**I REMEMBER MAMA**—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

**MUSIC LAND**—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

**NAKED SEA**—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

**ONE MINUTE TO ZERO**—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue. (515)

**PEARL OF THE SOUTH PACIFIC**—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okay programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

**POSTMARK FOR DANGER**—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue—(English-made). (606)

**SLIGHTLY SCARLET**—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg.: B—(Technicolor)—(SuperScope). (608)

**SON OF SINBAD**—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

**TENNESSEE'S PARTNER**—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(SuperScope). (602)

**TEXAS LADY**—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(SuperScope). (603)

**TREASURE OF PANTO VILLA, THE**—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

**WAKAMBA**—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

**WAY OUT, THE**—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue—(English-made). (5611)

**TO BE REVIEWED OR IN PRODUCTION**

**BACK FROM ETERNITY**—Anita Ekberg, Robert Ryan, Rod Steiger.

**BEYOND A REASONABLE DOUBT**—Dana Andrews, Joan Fontaine, Barbara Nichols.

**BRAVE ONE, THE**—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

**FIRST TRAVELING SALES LADY, THE**—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).

**GREAT DAY IN THE MORNING**—Virginia Mayo, Robert Stack, Ruth Roman—92m.—Leg.: B—(Technicolor)—(Superscope). (5613)

**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

**PAY THE PIPER**—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

**PUBLIC PIGEON NUMBER ONE**—Red Skelton, Vivian Blaine, Janet Blair.

**TENSION AT TABLE ROCK**—Cameron Mitchell, Richard Egan, Dorothy Malone—(Color).

**WHILE THE CITY SLEEPS**—Dana Andrews, Rhonda Fleming, Ida Lupino—100m.—Leg.: B.

Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**CITY OF SHADOWS**—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)

**COME NEXT SPRING**—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor). (5505)

**CROSS CHANNEL**—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441).

**DAY TO REMEMBER, A**—C—Joan Rice, Donald Sinden, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

**DIVIDED HEART, THE**—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

**DOCTOR AT SEA**—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg.: B—(Color by Technicolor)—(Made in England)—(Rank). (5504)

**DON JUAN'S NIGHT OF LOVE**—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

**DOUBLE JEOPARDY**—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—Far the lower half—70m.—see July 27 issue. (5437)

**FIGHTING CHANCE, THE**—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

**FLAME OF THE ISLANDS**—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg.: B—(Trucolor). (5502)

**GREEN BUDDHA, THE**—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

**HEADLINE HUNTERS**—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

**HIDDEN GUNS**—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue. (5534)

**JUGAR**—MD—Sabu, Chiquita, Barton MacLane—Average dualler—66m.—see April 18 issue. (5531)

**LAST COMMAND, THE**—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting outdoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

**LAY THAT RIFLE DOWN**—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

**MAGIC FIRE**—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue—(Trucolor). (5503)

**MAN ALONE, A**—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

**MAVERICK QUEEN, THE**—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue—(Trucolor)—(Naturama). (5509)

**MYSTERY OF THE BLACK JUNGLE**—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

**NO MAN'S WOMAN**—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue—Leg.: B. (5445)

**ROAD TO DENVER, THE**—W—John Payne, Mona Freeman, Lee J. Cobb—Okay western—90m.—see June 29 issue—(Trucolor). (5406)

**SANTA FE PASSAGE**—OD—John Payne, Faith Domergue, Rod Cameron—Okay frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

**SECRET VENTURE**—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

**STRANGER AT MY DOOR**—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue. (5507)

**TROUBLE IN STORE**—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

**TERROR AT MIDNIGHT**—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue. (5444)

**TWINKLE IN GOD'S EYE, THE**—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

**VANISHING AMERICAN, THE—W—**Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)  
**WHEN GANGLAND STRIKES—MD—**Raymond Greenleaf, Marjie Millar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)

**TO BE REVIEWED OR IN PRODUCTION**  
**ACAPULCO STORY, THE—**Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor).  
**ADVENTURES OF DANIEL BOONE—**Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).  
**CIRCUS GIRL—**Kristina Soederbaum, Willy Birgel—88m.—(Trucolor)—(European-made). (5506)  
**DAKOTA INCIDENT—**Linda Darnell, Dale Robertson, John Lund—(Trucolor).  
**DANGEROUS CARGO—**Dane Clark, May Wynn, William Talman.  
**HINKY-DINKY PARLEZ VOUS—**Mickey Rooney, Wally Cox, Jerry Colonna—74m.  
**LISBON—**Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made in Portugal).  
**MAN IN THE ROAD—**Ella Raines, Derek Farr—65m.  
**THUNDER OVER ARIZONA—**Skip Homeier, Kristine Miller—(Trucolor)—(Naturama).  
**TRACK THE MAN DOWN—**Kent Taylor, Petula Clark—73m.—(English-made). (5533)  
**WHITE NIGHTMARE—**Joan Evans, Ben Cooper, Marla English.  
**ZANZABUKU—**African adventure documentary—71m.—(Trucolor). (5508)

**Trans-Lux**

**DANCE LITTLE LADY—DMU—**Terence Morgan, Mal Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).  
**LOVERS AND LOLLIPOPS—ROMD—**Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue.

**TO BE REVIEWED OR IN PRODUCTION**

**LA STRADA—**Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-deLaurentiis).  
**STOPOVER AT ORLY—**Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

**20th Century-Fox**

(1955 releases from 501;  
 1956 releases from 601)

**ADVENTURES OF SADIE, THE—C—**Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—(English-made). (508)  
**ANGELA—MD—**Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okay programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)  
**BOTTOM OF THE BOTTLE, THE—MD—**Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue—(Color by De Luxe)—(CinemaScope). (602)  
**BROKEN LANCE—MD—**Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by De Luxe)—(CinemaScope). (419)  
**CAROUSEL—MU—**Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by De Luxe)—(CinemaScope 55). (604)  
**DADDY LONG LEGS—MUC—**Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)  
**DEEP BLUE SEA, THE—ROMD—**Vivien Leigh, Kenneth More, Emyln Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by De Luxe)—(CinemaScope)—(Made in England). (527)  
**GIRL IN THE RED VELVET SWING, THE—BID—**Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by De Luxe)—(CinemaScope). (524)  
**GOOD MORNING, MISS DOVE—D—**Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by De Luxe)—(CinemaScope). (528)  
**HOUSE OF BAMBOO—MD—**Robert Ryan, Robert Stack, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by De Luxe)—(CinemaScope)—(Filmed in Japan). (516)  
**HOW TO BE VERY, VERY POPULAR—F—**Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (518)  
**LEFT HAND OF GOD, THE—D—**Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by De Luxe)—(CinemaScope). (520)  
**LIEUTENANT WORE SKIRTS, THE—C—**Tom Ewell, Sheree North, Rita Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (601)  
**LIVING SWAMP, THE—DOC—**Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by De Luxe)—(CinemaScope). (512)  
**LOVE IS A MANY SPLENDORED THING—D—**William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by De Luxe)—(CinemaScope)—(Filmed in Hong Kong). (521)  
**LOVER BOY—CD—**Gerard Philipe, Valerie Hobson, Joan Greenwood—Spicy theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)  
**MAGNIFICENT MATADOR, THE—D—**Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

**MAN IN THE GRAY FLANNEL SUIT, THE—D—**Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by De Luxe)—(CinemaScope). (606)  
**MAN WHO NEVER WAS, THE—MD—**Clifton Webb, Gloria Grahame, Robert Flemmyng—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by De Luxe)—(CinemaScope). (603)  
**MOHAWK—MD—**Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue—(Eastman Color). (609)  
**NIGHTMARE ALLEY—D—**Tyrone Power, Joan Blondell, Coleen Gray—Cast should help relissue of carnival life—111m.—see Oct. 5 issue. (546)  
**ON THE THRESHOLD OF SPACE—ACD—**Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by De Luxe)—(CinemaScope). (605)  
**RAID, THE—MD—**Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)  
**RAINS OF RANCHIPUR, THE—D—**Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by De Luxe)—(CinemaScope). (529)  
**SEVEN CITIES OF GOLD—MD—**Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by De Luxe)—(CinemaScope). (522)  
**SEVEN YEAR ITCH, THE—C—**Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)  
**SOLDIER OF FORTUNE—MD—**Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by De Luxe)—(CinemaScope)—(Made in Hong Kong). (514)  
**TALL MEN, THE—OD—**Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (523)  
**THAT LADY—MD—**Olivia DeHavilland, Gilbert Roland, Francoise Rosay, Dennis Uric—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)  
**THIEVE'S HIGHWAY—MD—**Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Relissue). (545)  
**VIEW FROM POMPEY'S HEAD, THE—D—**Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (525)  
**VIRGIN QUEEN, THE—HISD—**Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

**TO BE REVIEWED OR IN PRODUCTION**

**ABDULAH'S HAREM—**Gregory Ratoff, Kay Kendall, Marina Berté—Leg.: B—(Color by Technicolor)—(Made in Egypt).  
**BEST THINGS IN LIFE ARE FREE, THE—**Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope).  
**BUS STOP—**Marilyn Monroe, Don Murray—(Color)—(CinemaScope).  
**D-DAY THE SIXTH OF JUNE—**Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien—(Color)—(CinemaScope).  
**DAY THE CENTURY ENDED, THE—**Robert Wagner, Joan Collins—(Color)—(CinemaScope).  
**DEATH OF A SCOUNDREL—**George Sanders, Yvonne DeCarlo, George Brent.  
**HILDA CRANE—**Guy Madison, Jean Simmons, Jean Pierre Aumont—87m.—(Color by Technicolor)—(CinemaScope). (611)  
**KING AND I, THE—**Deborah Kerr, Yul Brynner, Rita Moreno—(Color by De Luxe)—(CinemaScope 55).  
**LAST WAGON, THE—**Richard Widmark, Felicia Farr—(Color)—(CinemaScope).  
**OASIS—**Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).  
**ONE IN A MILLION—**James Mason, Barbara Rush—(Color)—(CinemaScope).  
**PROUD ONES, THE—**Jeff Hunter, Virginia Mayo, Robert Ryan—(Color)—(CinemaScope).  
**REVOLT OF MAMIE STOVER, THE—**Richard Egan, Jane Russell, Agnes Moorehead—92m.—Leg.: B—(De Luxe Color)—(CinemaScope)—(Made in Hawaii). (608)  
**23 PACES TO BAKER STREET—**Van Johnson, Vera Miles—(Color by De Luxe)—(CinemaScope)—(Made in England). (607)

**United Artists**

**ALEXANDER THE GREAT—BID—**Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rossen).  
**BIG BLUFF, THE—D—**John Bromfield, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).  
**BIG KNIFE, THE—D—**Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).  
**BREAK TO FREEDOM—D—**Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).  
**BROKEN STAR, THE—W—**Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).  
**COMANCHE—OD—**Dana Andrews, Kent Smlth, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue—(Color by De Luxe)—(CinemaScope)—(Krueger).  
**CRIME AGAINST JOE—MYMD—**John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue—(Bel Air).

**DESERT SANDS—MD—**Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).  
**DIAMOND WIZARD, THE—MD—**Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Pallot)—(1.66-1).  
**EMERGENCY HOSPITAL—D—**Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue—(Bel-Air).  
**FORT YUMA—OMD—**Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).  
**GENTLEMEN MARRY BRUNETTES—MUC—**Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor)—(CinemaScope)—(Made in Europe)—(Sale-Waterfield).  
**GHOST TOWN—W—**Kent Taylor, John Smith, Marian Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).  
**HEIDI AND PETER—D—**Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).  
**INDIAN FIGHTER, THE—OMD—**Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).  
**KENTUCKIAN, THE—MD—**Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).  
**KILLER IS LOOSE, THE—MD—**Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).  
**KILLER'S KISS—MD—**Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).  
**LET'S MAKE UP—MU—**Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).  
**MALTA STORY—HISMD—**Alec Guinness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).  
**MAN WHO LOVED REDHEADS, THE—ROMC—**Molra Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Lopert).  
**MAN WITH THE GOLDEN ARM, THE—D—**Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).  
**MAN WITH THE GUN—W—**Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).  
**MANFISH—MD—**John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by De Luxe)—(Wilder).  
**MARTY—D—**Ernest Borgnine, Betsy Blair, Esther Minciotti—High rating heartwarming drama—89m.—see April 6 issue—(Hecht-Lancaster).  
**NAKED STREET, THE—MD—**Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).  
**NIGHT OF THE HUNTER, THE—D—**Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).  
**NOT AS A STRANGER—D—**Olivia de Havilland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 issue—Leg.: B—(Kramer).  
**OTHELLO—D—**Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and specialty houses—92m.—see June 15 issue—(Made in Italy)—(Welles).  
**PATTERNS—D—**Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).  
**QUINCANNON, FRONTIER SCOUT—OMD—**Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue—(Color by De Luxe)—(Bel-Air).  
**ROBBER'S ROOST—W—**George Montgomery, Richard Boone, Sylvia Findley—Okay western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).  
**SEA SHALL NOT HAVE THEM, THE—MD—**Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1.66-1)—(Angel).  
**SHADOW OF THE EAGLE—MD—**Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).  
**STORM FEAR—MD—**Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 issue—(Theodora).  
**SUMMERTIME—ROMD—**Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles—99m.—see June 15 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).  
**THREE BAD SISTERS—D—**Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg.: B—(Bel-Air).  
**TIGER AND THE FLAME, THE—MD—**Mehtab, Sohrab Madi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).  
**TIMETABLE—MD—**Mark Stevens, Felicia Farr, King Calder—Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).  
**TOP GUN—W—**Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).  
**VICTORY AT SEA—DOC—**Well-made documentary—97m.—see June 2 issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

**AMBASSADOR'S DAUGHTER, THE**—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

**BANDIDO**—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Bandido).

**BEAST OF HOLLOW MOUNTAIN, THE**—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

**BLACK SHEEP, THE**—Basil Rathbone, Akim Tamiroff, Lon Chaney—(Bel-Air).

**BLOOD BROTHERS**—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).

**BOSS, THE**—John Payne, William Bishop, Doe Avedon—(Boss).

**BRASS LEGEND, THE**—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

**CREEPING UNKNOWN, THE**—Brian Donlevy, Margia Dean, Jack Warner—(Hinds).

**DANCE WITH ME HENRY**—Bud Abbott, Lou Costello—(B. G.).

**FIVE STEPS TO TERROR**—Ruth Roman, Sterling Hayden—(Grand).

**FLIGHT TO HONG KONG**—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

**FOREIGN INTRIGUE**—Robert Mitchum, Genevieve Page—(Eastman Color)—(Made in France)—(Reynolds).

**FRAGILE FOX**—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

**GUN THE MAN DOWN**—James Arness, Angie Dickison, Robert Wilke—(Morrison-McLaglen).

**HOT CARS**—John Bromfield, Joi Lansing, Ralph Clanton—(Bel Air).

**HUK**—George Montgomery, Mona Freeman—(Made in The Philippines)—(Pan Pacific).

**JOHNNY CONCHO**—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).

**KILLING, THE**—Sterling Hayden, Vince Edwards, Marie Windsor—Leg.: B—(Harris-Kubrick).

**KING AND FOUR QUEENS, THE**—Clark Gable—(Russ-Field).

**KISS BEFORE DYING, A**—Robert Wagner, Jeffrey Hunter, Virginia Leith—Leg.: B—(Eastman Color)—(CinemaScope)—(Crown).

**LAST MAN IN WAGON MOUND, THE**—Clark Gable—(Russ-Field).

**LONELY GUN, THE**—Anthony Quinn, Katy Jurado—(Jacks).

**NIGHTMARE**—Edward G. Robinson, Kevin McCarthy, Connie Russell—(Pine-Thomas).

**PHARAOH'S CURSE**—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

**PISTOLERO**—Jack Palance—(Philip Waxman).

**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

**REBEL IN TOWN**—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).

**RUN FOR THE SUN**—Richard Widmark, Trevor Howard, Jane Greer—(Technicolor)—(CinemaScope)—(Made in Mexico)—(Russ-Field).

**SHARKFIGHTERS, THE**—Victor Mature, James Olson—(Made in Cuba)—(Goldwyn, Jr.).

**STAR OF INDIA**—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

**STEP DOWN TO TERROR**—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).

**TRAPEZE**—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Eastman Color)—(CinemaScope)—(Made in France)—(Hecht-Lancaster).

Universal-International

(1954-55 releases from 501; 1955-56 releases from 5601)

**AIN'T MISBEHAVIN'**—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

**ALL THAT HEAVEN ALLOWS**—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)

**BACKLASH**—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)

**BENNY GOODMAN STORY, THE**—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)

**CREATURE WALKS AMONG US, THE**—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)

**DAY OF FURY, A**—W—Dale Robertson, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor). (5619)

**FEMALE ON THE BEACH**—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

**FOUR GUNS TO THE BORDER**—OD—Rory Calhoun, Colleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

**FOXFIRE**—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

**FRANCIS IN THE NAVY**—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

**HOLD BACK TOMORROW**—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue. (5603)

**JOHNNY STOOL PIGEON**—MD—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue. (700)

**KANSAS RAIDERS**—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue—(Technicolor). (5615)

**KETTLES IN THE OZARKS, THE**—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)

**KISS OF FIRE**—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

**KISS THE BLOOD OFF MY HANDS**—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)

**LADY GODIVA**—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

**NAKED DAWN, THE**—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (5602)

**NEVER SAY GOODBYE**—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)

**ONE DESIRE**—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

**OUTSIDE THE LAW**—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue. (5621)

**PRICE OF FEAR, THE**—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue. (5618)

**PRIVATE WAR OF MAJOR BENSON, THE**—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

**PURPLE MASK, THE**—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)

**RED SUNDOWN**—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)

**RUNNING WILD**—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)

**SECOND GREATEST SEX, THE**—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

**SHRIKE, THE**—D—Jose Ferrer, June Allyson, Kendaal Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

**SPOILERS, THE**—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller—84m.—see Dec. 14 issue—(Technicolor). (5607)

**SQUARE JUNGLE, THE**—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program entry—86m.—see Dec. 14 issue. (5608)

**STAR IN THE DUST**—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue—(Print by Technicolor).

**TAP ROOTS**—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue—(Technicolor).

**TARANTULA**—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue. (5605)

**THERE'S ALWAYS TOMORROW**—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue. (5610)

**TO HELL AND BACK**—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

**TOUCH AND GO**—CD—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue—(English-made). (5681)

**TOY TIGER**—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue—(Print by Technicolor). (5624)

**WORLD IN MY CORNER**—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

TO BE REVIEWED OR IN PRODUCTION

**AWAY ALL BOATS**—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

**BATTLE HYMN**—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

**BEHIND THE HIGH WALL**—Tom Tully, Sylvia Sidney, Betty Lynn.

**CONGO CROSSING**—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).

**FRANCIS IN THE HAUNTED HOUSE**—Mickey Rooney, Virginia Welles.

**GREAT MAN, THE**—Jose Ferrer, Joanne Gilbert, Keenan Wynn.

**GUN FOR A COWARD**—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

**HILLS OF SAN CARLOS**—Audie Murphy, Anne Bancroft, Pat Crowley—(Technicolor)—(CinemaScope).

**ISTANBUL**—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

**I'VE BEEN HERE BEFORE**—Jock Mahoney, Leigh Snowden.

**KELLY AND ME**—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

**MOLE PEOPLE, THE**—John Agar, Cynthia Patrick, Hugh Beaumont.

**PILLARS OF THE SKY**—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

**RAW EDGE**—Yvonne DeCarlo, Rory Calhoun.

**RAWHIDE YEARS, THE**—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

**SHOWDOWN AT ABILENE**—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

**STAR LIGHT**—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

**TAMMY**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

**UNGUARDED MOMENT, THE**—Esther Williams, George Nader.

**WRITTEN ON THE WIND**—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401; 1955-56 releases from 501)

**ANIMAL WORLD, THE**—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor).

**BLOOD ALLEY**—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

**COURT MARTIAL OF BILLY MITCHELL, THE**—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

**DAM BUSTERS, THE**—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

**GOODBYE, MY LADY**—Walter Brennan, Phil Harris, Brandon de Wilde—Heartwarming tales for the family trade—95m.—see May 2 issue. (517)

**HELEN OF TROY**—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)

**HELL ON FRISCO BAY**—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)

**I DIED A THOUSAND TIMES**—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)

**ILLEGAL**—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

**LAND OF THE PHAROHS**—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 issue—Leg.: B—(WarnerColor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

**LIFE OF EMILE ZOLA, THE**—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)

**LONE RANGER, THE**—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)

**McCONNELL STORY, THE**—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)

**MIRACLE IN THE RAIN**—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)

**MISTER ROBERTS**—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

**OUR MISS BROOKS**—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue. (515)

**PETE KELLY'S BLUES**—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

**REBEL WITHOUT A CAUSE**—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)

**RIVER CHANGES, THE**—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)

**SEA CHASE, THE**—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

**SEARCHERS, THE**—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—120m.—see March 21 issue—(Technicolor)—(VistaVision). (518)

**SERENADE**—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)

**SINCERELY YOURS**—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)

**STEEL JUNGLE, THE**—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duellers—86m.—see March 7 issue. (514)

**TALL MAN RIDING**—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okay western—83m.—see May 18 issue—(WarnerColor). (417)

**TARGET ZERO**—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION

**AS LONG AS YOU'RE NEAR ME**—O. W. Fischer, Maria Schell—(Foreign-made)—(NDS Production).

**BABY DOLL**—Karl Malden, Carroll Baker, Eli Wallach.

**BAD SEED, THE**—Nancy Kelly, Patty McCormack, William Hopper.

**BURNING HILLS, THE**—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

**CRY IN THE NIGHT, A**—Edmond O'Brien, Natalie Wood, Brian Donlevy.

**GIANT**—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

**MOBY DICK**—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(Made in Wales).

**OLD MAN AND THE SEA, THE**—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

**SANTIAGO**—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).

**SEVEN MEN FROM NOW**—Randolph Scott, Gail Russell, Lee Mervin.

**SPIRIT OF ST. LOUIS, THE**—James Stewart—(WarnerColor)—(CinemaScope).

**TOWARD THE UNKNOWN**—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

**WRONG MAN, THE**—Henry Fonda, Vera Miles. (Distributors' addresses will be furnished on request)

Miscellaneous

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nav. 2 issue—(Pathe Color)—(American Releasing).

BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).

BREVITIES OF 1955—BUR—Fair Negra burlesque entry—52m.—see Aug. 10 issue—(Unian).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

BURLESQUE FOLLIES—BUR—Satisfactory far burlesque spots—57m.—see June 29 issue—(Exclusive).

BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).

DEMENTIA—MD—Adrienne Barrett, Bruna Ve Sata—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscape)—(American Releasing).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Gaad exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).

MURDER IN VILLA CAPRI—MD—Mediocre lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—BUR—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman Color)—(Unian).

OKLAHOMA!—MU—Gordon MacRae, Shirley Janes, Charlotte Greenwaad—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Tadd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WanderColor)—(Studio).

SEVEN WONDERS OF THE WORLD—TRAV—Highly interesting travelogue—114m.—see May 2 issue—(Color by Technicolor)—(Cinerama)—(Stanley Warner Cinerama Corp.).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilenta—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—Leg.: B—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue—(Associated Artists).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

LADY-KILLERS, THE—C—Alec Guinness, Cecil Parker—Highly amusing import—94m.—see March 21 issue—(Continental).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(Continental).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(Vista-Vision)—(Lopert).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—Leg.: C—(French-made)—(English titles)—(Continental).

ALONE IN THE STREETS—D—Exploitable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewls).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Maglcolor)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles)—(Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman Color)—(Stereophonic sound and Perspectascope)—(Tudor).

HILL 24 - DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Carinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Quality import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Tota—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—(Mexican-made)—(Spanish language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D.—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidsan).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).





Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed in Pink Section. Includes titles like 'Ski-Flying', 'Canadian Lancers', 'Striper Time', 'Races To Remember'.

WALT DISNEY CARTOONS (Technicolor)

Table of Walt Disney Cartoons including titles like 'Social Lion', 'Flying Squirrel', 'The Pelican And The Snipe', 'Lake Titicaca', 'Contrasts in Rhythm', etc.

WILDLIFE ALBUM (Technicolor)

Table with title 'The Whitetail Buck'.

Republic SERIALS (4)

Table of Republic serials including 'Dick Tracy's G-Men', 'Manhunt Of Mystery', 'Adventures Of Frank And Jesse James'.

20th Century-Fox CINEMASCOPE SPECIALS (Color)

Table of 20th Century-Fox Cinemascope Specials including 'Lady Of The Golden Door', 'A Thoroughbred Is Born', 'Adventure In Capri', etc.

SEE IT HAPPEN (6) One Reel

Table with title 'Man Vs. Nature'.

SPORTS (6)

Table with title 'Topsy Turvey Thrills'.

CINEMASCOPE TERRYTOONS (Technicolor)

Table of Cinemascope Terrytoons including 'Willie The Walrus In An Igloo For Two', 'Good Deed Daly', etc.

TERRYTOONS (16) (Technicolor)

Table of Terrytoons including 'Gandy Goose In Barnyard Actor', 'A Yokohama Yankee', 'Swooning The Swooners', etc.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed in Pink Section. Includes titles like 'Hep Mother Hubbard', 'Terry Bears In Baffling Bunnies'.

TERRYTOON TOPPER REISSUES (10)

Table of Terrytoon Topper Reissues including 'Dear Old Switzerland', 'Gandy Goose In It's All In The Stars', etc.

Universal-International Two Reel MUSICAL FEATURETTES (12)

Table of Universal-International Musical Featurettes including 'Ralph Marterie And His Orchestra', 'Melodies By Martin', etc.

SPECIAL CINEMASCOPE FEATURETTE (Technicolor)

Table of Special Cinemascope Featurettes including 'Nat King Cole Musical Story', 'Mambo Madness'.

COLOR PARADES

Table of Color Parades including 'Pacific Sports', 'Fighters Of The Lakes', etc.

WALTER LANTZ CARTUNES (Technicolor)

Table of Walter Lantz Cartunes including 'Tree Medic', 'Pigeon Holed', 'After The Ball', etc.

WALTER LANTZ CARTUNES (6) (Reissues)

Table of Walter Lantz Cartunes (Reissues) including 'Dog Tax Dodgers', 'Playful Pelican', etc.

VARIETY VIEWS

Table of Variety Views including 'Volunteer Firemen', 'Brooklyn Goes to Paris'.

Warners Two Reel ANAMORPHIC SPECIALS (WarnerColor)

Table of Warners Anamorphic Specials including 'Journey To The Sea', 'Hero On Horseback'.

SPECIALS (WarnerColor)

Table of Warners Specials including '24 Hour Alert', 'Down Liberty Road'.

COLOR SPECIALS (10)

Table of Warners Color Specials including 'Movieland Magic', 'The Golden Tomorrow', etc.

CLASSICS OF THE SCREEN (6)

Table of Warners Classics of the Screen including 'Small Town Idol', 'It Happened To You', etc.

ANAMORPHIC SPECIALS (WarnerColor) One Reel

Table of Warners Anamorphic Specials (One Reel) including 'Heart Of An Empire', 'Springtime In Holland', etc.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed in Pink Section. Includes title 'BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)'.

Table of Blue Ribbon Hit Parades including 'Doggone Cats', 'The Rattled Rooster', 'Fair And Wormer', etc.

BUGS BUNNY SPECIALS (8) (Technicolor)

Table of Bugs Bunny Specials including 'Knight-Mare Hare', 'Roman Legion-Hare', etc.

JOE McDOAKES COMEDIES (6)

Table of Joe McDoakes Comedies including 'So You Want To Be A Vice-President', 'So You Want To Be A Policeman', etc.

MELODY MASTER BANDS REISSUES (6)

Table of Melody Master Bands Reissues including 'Jan Savitt And Band', 'Artie Shaw And Orch.', etc.

MERRIE MELODIES (22) (Technicolor)

Table of Merrie Melodies including 'Dime To Retire', 'Speedy Gonzales', 'Two Scents Worth', etc.

THE SPORTS PARADE (10) (Technicolor)

Table of The Sports Parade including 'Picturesque Portugal', 'Fish Are Where You Find Them', etc.

WARNER SPECIALS (7)

Table of Warner Specials including 'An Adventure To Remember', 'Shark Hunting', etc.

Miscellaneous

Table of Miscellaneous titles including 'Emperor Penguins, The', 'Goya-(Harrison)', 'Grey Ghosts-(British Information Service)', etc.



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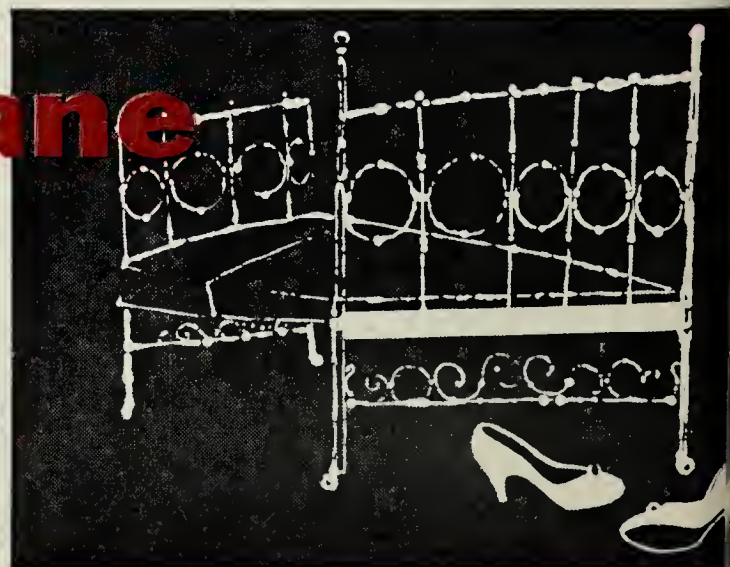


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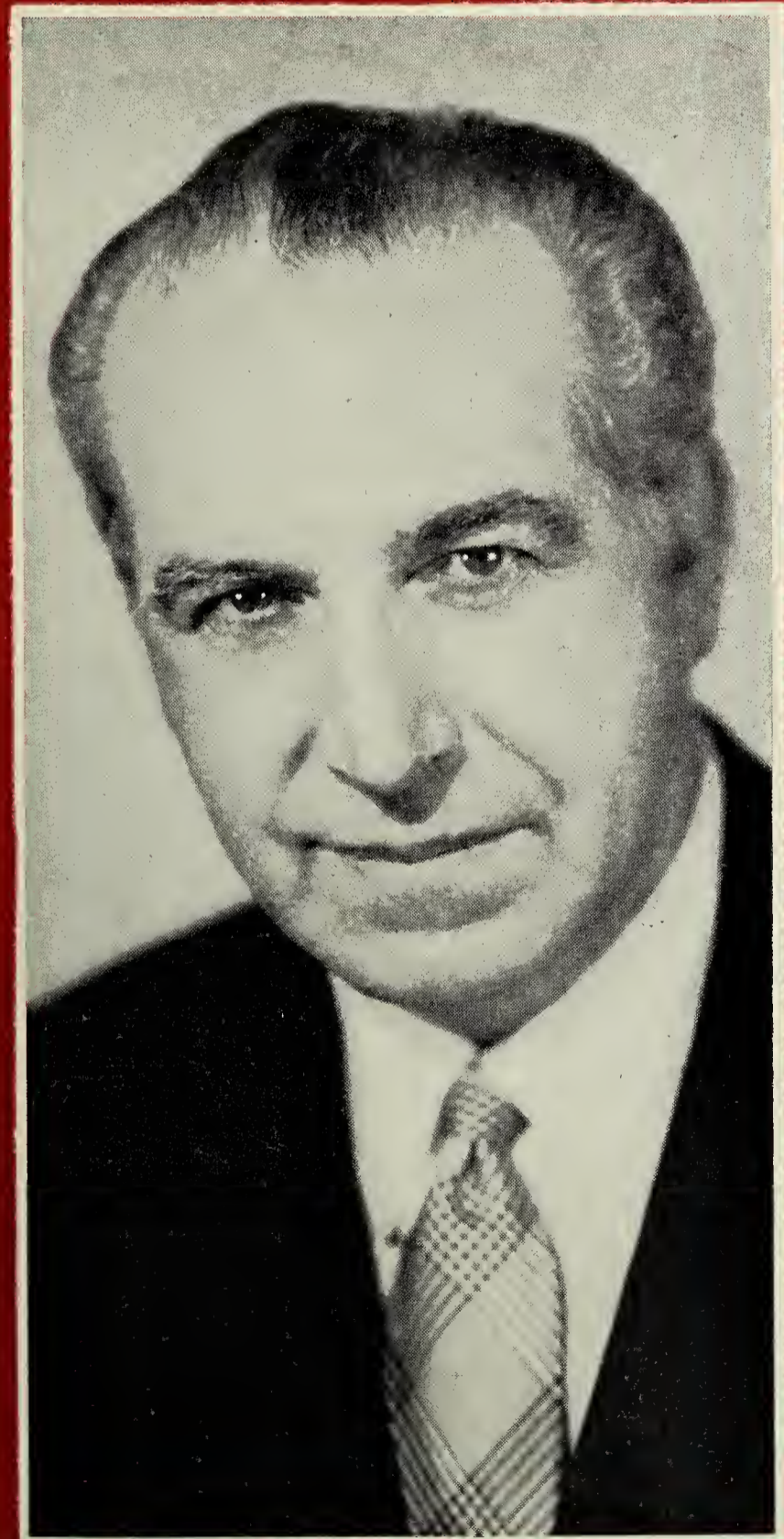
# EXHIBITOR

**MAY 16, 1956**

VOLUME 56

NUMBER 3

IN TWO SECTIONS • THIS IS SECTION ONE



## **Warners Sell Stock Control**

(page 10)

## **"\$12.50 Accounts ...And Losses"**

(editorial)

**AND FEATURING: THE SERVICE SECTION**

← Americo Aboaf, U-I vice-president, led sales sessions last week at the company's first global sales conference at the Hollywood studios for foreign personnel.

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Bette Davis, Ernest Borgnine,  
Debbie Reynolds, Barry Fitzgerald



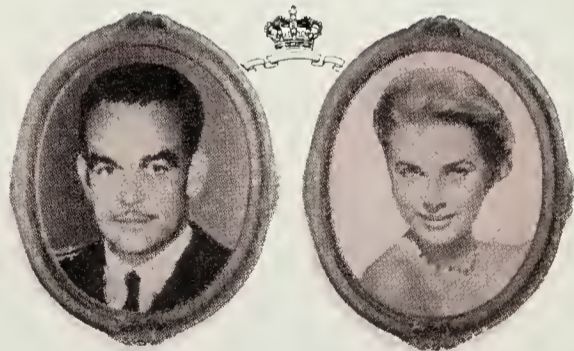
## PLAZA

(Starts May 22)

Nothing like it ever!  
A screenful of romance  
and beauty.

### "INVITATION TO THE DANCE"

Gene Kelly, Tamara Toumanova,  
Igor Youskevitch  
Technicolor



EXTRA! SPECIAL!

## GUILD

(Soon)

The Exclusive Featurette  
in CinemaScope—Color

### "WEDDING IN MONACO"

and

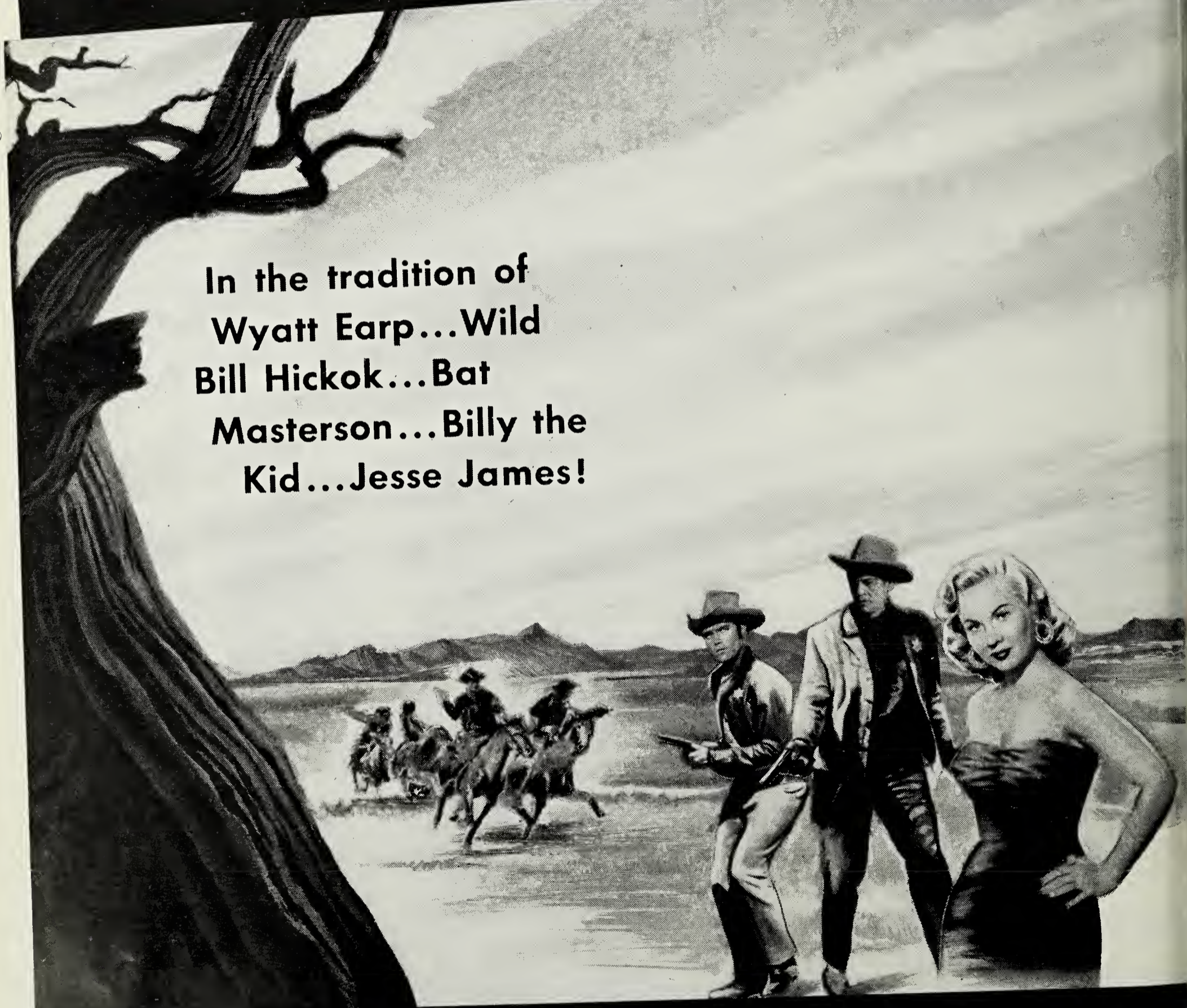
The Prize Picturization  
in CinemaScope—Color

### "BATTLE OF GETTYSBURG"

**You'll be one**

# **THE PRO**

In the tradition of  
Wyatt Earp...Wild  
Bill Hickok...Bat  
Masterson...Billy the  
Kid...Jesse James!



**PLAY IT WITH PRIDE, PLEASURE AND PR**



**of**

# **PROUD ONES**

**when you play this epic saga  
of the gun-fighting marshals  
of frontier America!**

20th Century-Fox presents

## **THE PROUD ONES**

starring

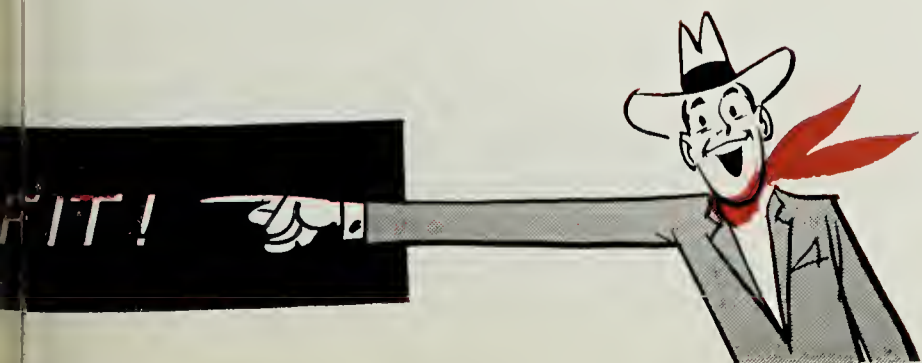
**ROBERT RYAN • VIRGINIA MAYO • JEFFREY HUNTER**

Also starring

**ROBERT MIDDLETON with WALTER BRENNAN • RODOLFO ACOSTA • ARTHUR O'CONNELL**

Produced by **ROBERT L. JACKS** • Directed by **ROBERT D. WEBB** • Screenplay by **EDMUND NORTH** and **JOSEPH PETRACCA** • From the Novel by **VERNE ATHANAS**

**CINEMASCOPE**® COLOR by DE LUXE



# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

## From BAYONNE, N. J.

I disagree with your printed statement about stars and production personalities on page two of your LAUREL AWARDS ballot, namely: "Box-Office Value Appraisal—reflecting the hard facts of fan appeal that will sell tickets, in spite of a weak or poorly advertised vehicle." This statement was very true many years ago when the public went to see a certain star in a picture, even though the story was mediocre. It is definitely different here today. If Bette Davis, Lana Turner, Edward G. Robinson, and Humphrey Bogart are in stories that happen to turn out mediocre, then they are flops at the boxoffice, even though the stars' performances may be good. With an enlightened public today, it's the quality of the story that counts in boxoffice results, not the star's performance.

We played the "ROSE TATTOO" about two weeks before it got the Academy Award for Anna Magnani. It did only ordinary business, although it did very big in another of our theatres—proving that every town is individual. What's food for one is sometimes poison for another. "TO CATCH A THIEF" did big business in the first-run theatres in New York City, etc., but it did just fair business in many of our theatres in New Jersey. It takes more than Vista-Vision and stars to spell money at the box-office. Even with all the advance publicity on "THE MAN FROM LARAMIE," that picture was a boxoffice flop practically everywhere in this area, despite its very popular star.

It's the story that counts today.  
 NYMAN KESSLER  
 DeWitt Theatre

*EDITOR'S NOTE: You may be completely right about current star names not carrying weak pictures; but obviously Hollywood hasn't learned that yet. It is common practice to give healthy percentage chunks of the distribution gross, and to cater to every whim and demand, of some balding and aged old "grandparents" because they bear "established" names. If "MARTY" proved nothing else, it certainly pointed up the fact that, if your story and production are "right," you don't need name stars. But you can depend on Hollywood to be the last to know!*

## From NEW YORK, N. Y.

Your editorial in the April 25 issue of the PHYSICAL THEATRE department ("JUST ASKING") suggesting "Oscars" for theatre projection and sound developments confirms some of our own feelings.

Why didn't you mention Paramount's Horizontal VistaVision, that is one of the

outstanding technical jobs the theatre has seen in many a day? Certainly "WHITE CHRISTMAS" at the Radio City Music Hall, or "STRATEGIC AIR COMMAND" at the N. Y. Paramount, were as good or better than any photographic development to date, on a single projector system.

Why not include Cinerama also? Any axes to grind?

L. W. DAVEY, sales manager  
 Century Projector Corp.

*EDITOR'S NOTE: If you have been a regular reader of our editorial pages you must have observed that we never grind anybody's axes. We use them on occasion, but leave the grinding to others. In developing the above point, we didn't attempt to canvas the whole field but mentioned two examples only. Our records indicate that your company was identified with both of the name developments you point up. Aren't you using the emory wheel yourself, old boy?*

## From PORTLAND, ORE.

The Avalon Theatre, Clatskanie, is still closed.

Should I sell VOLKSWAGONS?

Your sheet is getting better all the time.

That FILM EXCHANGE AND DEALER LISTING is something we always needed, but didn't know it. It is GREAT!

H. L. PERCY  
 Westlake Theatres, Inc.

*EDITOR'S NOTE: Thanks! Everybody seems to like it.*

## From JOHNSON CITY, TENN.

I enjoy MOTION PICTURE EXHIBITOR because it seems to sparkle with data that gives a lift to theatre promotion—and to business building effort.

JAMES E. TRAMMELL  
 Tri City-Twin City Drive In Movies, Inc.

*EDITOR'S NOTE: That sounds to us like showmanship. Thank you very much!*

## From JACKSON, MISS.

Here's to The A-MAN Corner! Thanks for another new service in an already excellent trade paper.

E. R. EDWARDS  
 Theatre manager

*EDITOR'S NOTE: We're glad you like it! And us!*

## From GRAND COULEE, WASH.

Congratulations to MOTION PICTURE EXHIBITOR. Between SHOWMANSHIP SWEEPSTAKES and its Editorial Page it is one of the first now read. Keep up the good work!

ROD B. HARTMAN  
 Coulee Theatres

*EDITOR'S NOTE: Now we have a new ambition. We want to eliminate that "one of" from Mr. Hartman's week!*

## From WINDBER, PA.

Enclosed find our check in the amount of \$1.20 for which please mail two sets of your POCKET-SIZE Date Book fillers starting this July.

We have found them, just as we have found MOTION PICTURE EXHIBITOR itself, to be of top value over the years.

B. J. REDFOOT  
 Arcadia Theatre

*EDITOR'S NOTE: Nice of you to comment, Mr. Redfoot! We are shipping hundreds of those Date Book forms right now, and their theatre use seems to be growing with the years. Others must agree on that "top value."*

## From PETERSBURG, VA.

I was highly honored and deeply grateful to learn that my campaign on "TREASURE OF PANCHO VILLA" had been selected by the judges as the final winner. In all of my 15 years in showbusiness, I don't believe I ever sweated so much as I have since I won Contest 34.

This is an honor, and an amount of prize money, that does not come to a theatre manager very often. So to RKO, to you, to the judges, and to everyone involved, thanks an awful lot!

JAMES B. MYERS, JR.  
 Bluebird Theatre

*EDITOR'S NOTE: Mr. Myers has good reason to be proud. RKO's \$500 prize on "VILLA" generated the hottest competition to date, with six different promotions being published and four of them winning the \$100 best-of-the-week prize. These four were then submitted again to the 50 Theatre Circuit Executive Judges and Mr. Myers survived as the one best. And Mr. Myers is \$600 richer, too!*

## From WASHINGTON, N. C.

If they were giving away "OSCARs" to the trade paper that ran the best contest during the year, I am sure that MOTION PICTURE EXHIBITOR would be the winner.

WILLIAM M. BUTLER  
 Turnage and Reita Theatres

*EDITOR'S NOTE: We are glad that SHOWMANSHIP SWEEPSTAKES, with its weekly prize of \$100 for the one best theatre promotion, is so well liked. Watch for some coming developments.*

# EXHIBITOR



MAY 16, 1956  
VOLUME 56 NUMBER 3

## \$12.50 ACCOUNTS . . . AND LOSSES

JUST THE OTHER DAY, at the request of a Philadelphia exchange manager who had been polled on local conditions by his home office, we spent hours ticking off a 10 year old list of theatres in that territory, in order to summarize all those that had closed, and all that had opened, during the period since 1946. While neither a starry-eyed optimist nor a prophet of doom, the results would make the hair curl on your balding pate. Here are the carefully tallied results:

Back in 1946, in this territory that represented six per cent of the industry's national gross, there were 925 theatres, nearly all of the roofed variety. Since that time, 119 drive-in theatres of all sizes and shapes, and lengths of season, have been built, so that just holding our own, and more-or-less sticking to the population increases, there should now be in the Philadelphia territory no less than 1044 theatres of all sorts.

But there aren't!

Again reminding you that we ticked off name for name, and town for town, we counted no less than 251 theatres that had closed, most of them permanently, during these years. Twenty-nine were what would be considered "first-runs" or key runs from which other theatres took their clearances; 118 were sub-runs in large cities; 102 were the only runs in small towns; and two were small drive-ins that couldn't stand newer, larger, and more deluxe competition. But there were 251 of them, of all sizes from big to little, and of all degrees of modern excellence from brand new to obsolete.

Shocking, isn't it!

But prepare for more!

Of the 793 theatres of all kinds that still operate, there are 112 that either show foreign language films

to racial minorities as a regular policy, or are only open one or two days each week-end. There is some question whether such theatres should be considered in industry totals; and at least one of the national distributors considers Philadelphia to have only 681 operating theatres, 564 roofed and 117 drive-ins. If this professional total is correct, then Philadelphia has lost nearly 35 per cent of its potential retail outlets.

So, now let's doodle!

Let's forget the 29 first or key runs, and let's forget the two drive-ins. Let's concentrate for the minute on the 220 sub-runs and small town runs. Let's suppose that every last one of them was a minimum \$12.50-per-day film rental, shorts and all. Then, every day that passes, the Philadelphia film exchanges miss 220 times \$12.50, or \$2,750. Every week, it is seven times that, or \$19,250. And every year it is 365 times that, or slightly over \$1,000,000 that this six per cent-of-the-U.S.A. territory is not getting. If the closings of just such minor accounts in this territory are representative of the whole U.S.A., and if they can be projected nationally into only such \$12.50 rentals, then they would reflect lost income to film distributors of nearly \$17,000,000 per year.

But the disciples of "fewer theatres, playing fewer features, for longer runs, at higher admissions" will tell you that the \$12.50 account is not worth handling, and that it actually represents a loss. Maybe so! But if some of these disciples continue to let theatres close, rather than sell them at prices at which they can live, there are going to be other losses of still greater importance to the disciples. And we do mean the disciple's jobs!

Maybe a little less effort to shave exhibition profits, and a little more effort to sell a maximum number of exhibitors, would do us all a lot of good.

## GRIN OF THE WEEK

ACCORDING to a recent AP dispatch from Salt Lake City, a movie patron faced with an admission charge of a whole buck protested to the manager. "How come," he wanted to know, "that you advertise popular prices

and then charge \$1. Tickets that cost \$1 aren't popular!"

"We like 'em!" beamed back the affable manager.

Thin! But we only promised a "grin"!

*Jay Emanuel*

# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

RKO Theatres stockholders approve re-organization plans (page 9).

Warner Brothers sell stock control to group headed by banker Serge Semenenko and including Si Fabian (page 10).

## Deaths

Samuel F. Roth, head, Washington circuit, dies at 55 (page 9).

## Distribution

U-I's first global sales meet proves an unqualified success (page 9).

## Exhibition

Canadian circuits say multiple booking aids sub-run business (page 28).

## Legislative

TOA's A. Julian Brylawski represents exhibition in fight against minimum wage extension (page 10).

## Mel Konecuff

Lunch with National Film Carriers is a pleasant meal; the growth of UPA is noted; and producer Collier Young comments on filmmaking in the Philippines (page 8).

## Organizations

Variety launches its 20th convention in New York (page 15).

## Production

Sir Tom O'Brien, British industry labor chief, cites the need for more playing time in this country for British films (page 16).

ABC to continue Warners TV show (page 26).

Allied Artists announces production plans for seven film slate (page 30).

# I N D E X

VOLUME 56, NUMBER 3

MAY 16, 1956

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THE SERVICESECTION ..... SS-1—SS-8

Reviews on: "Annie Get Your Gun" (MGM); "Bhowani Junction" (MGM); "The Catered Affair" (MGM); "Invitation To The Dance" (MGM); "The Big Sky" (RKO); "Murder On Approval" (RKO); "While The City Sleeps" (RKO); "Terror At Midnight" (Republic); "Zanzabuku" (Republic); "Hilda Crane" (20th-Fox); "The Revolt Of Mamie Stover" (20th-Fox); "Star Of India" (UA); "Sins Of The Borgias" (UA); "Unidentified Flying Objects" (UA); "Away All Boats" (U-I); "Kansas Raiders" (U-I); "Star In The Dust" (U-I); "Tap Roots" (U-I); "A Kid For Two Farthings" (Lopert); "Godzilla, King Of The Montsters" (Embassy).



Jack L. Warner, left, executive producer, Warners, recently received the Treasury Department's merit award for assistance in promoting bond sales from John R. Buckley, national director, U. S. Savings Bonds Division.

# NEW YORK By Mel Konecuff

GOOD SHOW, that Variety Convention. See details elsewhere.



KONECOFF

published by the Museum of Modern Art. It's 95 cents.

**LUNCHEON NOTE:** One of the nicest luncheons we've attended was the one hosted by the National Film Carriers during their convention at the Sheraton Astor, attended by distributor representatives and ye press. Good food, no speeches, and a few introductions by John Vickers, pinch-hitting for the absent Jim Clark. M. S. Wycoff, Salt Lake City, and M. H. Brandon, Memphis, took bows. Why, we don't know.

**GROWTH NOTE:** UPA head Steve Bosustow reported his organization is growing like crazy, and it's hard to keep the studio and office space abreast of staff and other expansions. It's getting so that they are seeking space to put up a 13 story building somewhere in the San Fernando Valley, costing two-and-a-half millions. The organization presently employs 176, and that number will jump to 200 by the year's end, while at the end of five years it should total 500. His gross last year was over a million, and this year should see that doubled. See what Magoo and McBoing Boing have done with an assist from Columbia Pictures, which releases his shorts.

# BROADWAY GROSSES

(As of this Monday)

## Weather Hot, Business Cool

NEW YORK—Led by the Roxy, Radio City Music Hall, and Astor, most Broadway first-run grosses reflected business far below the 1955 average.

The breakdown was as follows:

"The Birds And The Bees" (Paramount). Paramount (\$45,300)\*—The third and last week was heading toward \$23,000.

"The Man In The Gray Flannel Suit" (20th-Fox). Roxy (\$40,000)—The fifth week was expected to tally \$45,000, with \$29,832 in the till for Friday through Sunday. Ice show on stage.

"The Swan" (MGM). Radio City Music Hall (\$144,300)—Thursday through Sunday tallied \$84,000, with the third week sure of \$128,000. Usual stage show.

"The Conqueror" (RKO). Criterion (\$25,800)—The last five days of the seventh week was bound to reach \$10,500.

"The Revolt Of Mamie Stover" (20th-Fox). Capitol (\$49,800)—The opening week was claimed at \$42,000.

"Forbidden Planet" (MGM). Globe (\$14,800)—Claimed \$15,000 for the second session.

"Jubal" (Columbia). Mayfair (\$15,600)—Third week was down to \$10,000.

"The Harder They Fall" (Columbia). Astor (\$29,000)—Opened very good at \$35,000.

"Hilda Crane" (20th-Fox). Victoria (\$20,400)—Second week dropped to \$8,000.

"Godzilla, King Of The Monsters" (Embassy). Loew's State (\$28,700)—Dropped to \$10,000 on the third week.

\*Figures in parentheses represent the average 1955 weekly gross based on MOTION PICTURE EXHIBITOR reports.

His program for the year includes eight to 10 Magoos for Columbia release, with that company financing 100 per cent; a cartoon feature, "The White Deer," to be worked on for release next year with no distribution set as yet; a series of 26 one-half hour shows to go on CBS-TV with a possibility that these may be released in theatres abroad; TV commercials for industrial accounts, etc. He would like to expand his theatrical activities to 18 shorts per year plus one cartoon feature. No live films for him.

PRODUCER COLLIER YOUNG arrived in town and breathlessly revealed across the breakfast table such news as his next film, "Huk," is ready and awaiting release by UA, having been made 100 per cent in the Philippines, which he termed a great place both to make pictures and to visit. It's in Eastman Color and stars George Montgomery and Mona Freeman, with a cast of thousands, costing in the neighborhood of \$350,000. If it were possible to make it in Hollywood, it would have cost a million.

Everybody was wonderfully cooperative, with the government supplying needed men and materials and local theatre and production people offering to put up part of the money for which gesture Young gave them a piece of the

(Continued on page 32)

# First U-I Global Sales Meet Is Optimistic

## Foreign Representatives Hear Reports On Foreign Upsurge; Production Plans For '56-57 Include More C'Scope Use

HOLLYWOOD—Stressing that the gathering of U-I's overseas branch managers and executives for their first global sales conference at the studios here marked the culmination of his desire of many years to have the whole foreign sales organization meet, Alfred E. Daff, Universal executive vice-president and U-I head, welcomed the 72 participating delegates from 55 countries at the opening session of the week-long conference last week.



RACKMIL

in their individual countries.

Other addresses of welcome were delivered by Milton R. Rackmil, Universal president; Nate J. Blumberg, chairman of the board; Americo Aboaf, U-I vice-president and general manager who conducted the sales meetings; and Charles J. Feldman, Universal vice-president and general sales manager.



FELDMAN

The American industry in general, and U-I in particular, has not yet reached its full potential in the markets of the free world, Rackmil told the delegates. He predicted that the industry's foreign business will continue to progress and expand as living standards abroad improve. "Universal is pursuing a policy of careful analysis of the subject matter of all its pictures to make certain that they all have international appeal because we have found that tastes vary but slightly where good entertainment is concerned," Rackmil went on, disclosing that the company has embarked upon a program of global talent development to enhance the appeal of future productions while introducing new personalities to the American audiences.

### Aboaf Cites 78 Per Cent Rise In Overseas Business

According to Aboaf, U-I's overseas business has increased 78 per cent since 1951, a rise perhaps unparalleled in industry annals. He pointed to the company's relative position in the industry and its revenue increases in various territories

## Circuit Stockholders Okay Reorganization Plans

NEW YORK—At the meeting of the stockholders of RKO Theatres Corporation held last week in Wilmington, Del., the stockholders approved the reorganization agreement providing for the issuance of 1,043,706 shares of the common stock of the corporation, in exchange for the assets of The Cleveland Arcade Company, including its controlling stock in Gera Corporation, and the assumption of the liabilities of The Cleveland Arcade Company.

Reelected directors were Theodore R. Colborn, David J. Greene, Dudley G. Layman, Albert A. List, A. Louis Oresman, Edward C. Raftery, and Sol A. Schwartz.

Consolidated net income of RKO Theatres Corporation and subsidiary companies for the first quarter of 1956 was \$355,138 as compared with \$535,236 for the first quarter of 1955.

## Paramount Holders To Meet

NEW YORK—Paramount stockholders will meet here June 5 to elect a board of 12 directors and to transact other company business, it was announced in a notice forwarded to shareholders last fortnight.

Nominated for reelection to directorates are board chairman Adolph Zukor; president Barney Balaban; Y. Frank Freeman, vice-president in charge of the studio; A. Conger Goodyear; Stanton Griffis; Duncan G. Harris; John D. Hertz; Earl I. McClintock; Maurice Newton; Paul Raibourn; Edward L. Weisl; and Paramount International president George Weltner, who also heads the Paramount Film Distributing Corporation.

The stockholder notice disclosed that Balaban's fees, commissions, and salaries in 1955 tallied \$124,800. Freeman's remuneration totalled \$130,000; Raibourn's, \$57,000; Weltner's, \$65,000; and Zukor's, \$78,000. Balaban, it was revealed, owns the largest number of Paramount shares of all the directors, with 13,100.

during the past five years and said that its product is playing in excess of 25,000 situations throughout the world, exclusive of the United States, Canada, and the Iron Curtain countries. Between 1950 and 1955, the percentage of foreign business in relation to total percentage increased 33 per cent to 43 per cent, with the European market showing a sensational increase of 36.58 per cent since 1951, Aboaf said, breaking down the sources as 35 per cent from Europe; 19 per cent from England; 19 per cent from Latin America; 15 per cent from the Far East; six per cent from Australasia; and six per cent from licensees during the 1955-56 year.

Speakers following Aboaf were Ben M. Cohn, assistant foreign manager; Felix

(Continued on page 31)

## Berger Hits Distributors High Rental Policies

KANSAS CITY—Distribution's film rental policies were sharply criticized last week by Benjamin Berger, Allied States Association vice-president, in an address to the annual convention of the Allied Independent Theatre Owners of Kansas and Missouri in the Aladdin Hotel. High rentals, he charged, are depriving small town citizens of seeing top Hollywood product, inasmuch as some film companies are demanding as much as 90 per cent of gross. Berger urged the organization to go along with Theatre Owners of America in appealing to the Senate Small Business subcommittee for relief.

In a resolution, the convention supported the stand of national Allied in seeking help through recourse to the Congressional committee, at the same time expressing its hope in the future of the industry. The exhibitors went on record also in favor of the King bill, which would eliminate federal amusement taxes on admissions up to one dollar.

A scheduled election of officers was called off and the incumbents will continue in office, including Beverly Miller, Kansas City, president; Gene Musgrave, Minneapolis, Kans., vice-president; and Ronald Means, Kansas City, secretary and treasurer.

## Drive-In Charges Conspiracy

GRAND RAPIDS, MICH.—An anti-trust action last week was filed in Federal District Court by the Douglas Drive-In, Kalamazoo, Mich., charging the major distributors and Butterfield Theatres with conspiring to prevent exhibition of films in drive-ins prior to runs in conventional theatres.

Although the distributors have offered the Douglas first-run product at times, the terms have been exorbitant, according to the complaint. The suit seeks an injunction, damages of \$75,000, attorneys fees, and court costs.

The defendants include Paramount, 20th-Fox, United Artists, Columbia, Warners, RKO Radio, and the Butterfield Circuit.

## Veteran Exhibitor Mourned

WASHINGTON—Funeral services were conducted last fortnight for Samuel F. Roth, president, Roth Theatre Enterprises, who died on his 55th birthday. Roth rose from theatre usher through distribution to theatre ownership, operating 17 theatres in the exchange area in association with his brothers, Charles and Harry. He was a former director, Virginia Theatre Owners Association, and a member, Metropolitan Theatre Owners of Washington.

IN MEMORIAM  
HERBERT M. MILLER  
MAY 11, 1955

# Warner Brothers Sell Stock Control To Group Which Includes Si Fabian

NEW YORK—The Warner brothers confirmed at the end of last week persistent reports that they will sell the major portion of their holdings in Warners to a group headed by Serge Semenenko, senior vice-president, First National Bank of Boston, which proposes to continue to operate the film company actively and aggressively under strong management. The three Warner brothers, Harry, Albert, and Jack, according to a home office press release, will continue on the board of directors and retain, together with their families, substantial holdings in the company, estimated at 10 per cent by Semenenko.

The financing of the deal, at a reported price of \$27.50 per share, involves, it was understood, David Baird, new Stanley Warner finance committee chairman, and stockbroker Charles Allen, in addition to Semenenko, who stated that Si H. Fabian, Stanley Warner president, also is to participate in the transaction. Semenenko disclosed that his group had acquired approximately 800,000 shares of the company at the weekend, representing a purchase price of \$22 million and 28 per cent of the 2,482,000 shares outstanding. On the New York stock exchange, Warners stock has varied this year from a low of 18½ to a high of 24⅝ last week as the sale appeared more imminent.

According to a proxy statement issued last December for the recent Warners stockholders meeting, Jack L. Warner held 259,399 shares and 13,400 in a trust of the 2,474,271 shares outstanding at that time; Major Albert Warner held 160,000 shares and 32,700 in a trust; and Harry M. Warner held 102,900 shares with 13,700 in a trust.

The participation of Fabian, it was reported, is a factor to be determined by the Department of Justice in the light of the Paramount consent decree binding both companies from overlapping interests in distribution and exhibition. Whether Fabian's withdrawal from Stanley Warner would raise the bar was undecided, for want of a Justice Department commitment. Presumably, should Fabian eliminate himself from Stanley Warner, controlled by the closed family corporation of Fabian Enterprises, Inc., the presidency would be assumed by Samuel Rosen, executive vice-president and Fabian's brother-in-law.

It was further reported that Harry Warner would resign the presidency of the film company, possibly to be replaced by Ben Kalmenson, vice-president in charge of distribution. Jack Warner, Semenenko said, will remain for the time being as production head. "This is no time for change," Semenenko declared. "We're a small group of investors whose basic interest is the rebuilding, not the tearing down, of the company."

Semenenko, it is noted, is no stranger to film business, having been active in financing many film industry companies. He was a key figure in the acquisition of Universal control by Decca Records, when the Rackmil group took over.

## Dominant Pictures Handles 52 Warners Reissues

NEW YORK—Norman Katz, vice-president in charge of distribution for Dominant Pictures Corporation, said that the company will handle directly the reissue of 52 Warners features, recently acquired by PRM, Inc. It had been previously stated that they were considering distribution by franchise holders.

Katz reported that the company will be ready to roll with physical distribution of the features in approximately 30 days. It is contemplated that 15 exchanges will be set up throughout the country.

## Indie Unit Sets Plans

NEW YORK—A goal of six or seven feature films every year is espoused by independent producer David Susskind, he said last fortnight, emphasizing his belief that the theatrical screen should offer more than can be seen at home on television.

Under the banner of Jonathan Productions and in association with Arthur Levy and writer Robert Alan Arthur, Susskind is lensing "A Man Is Ten Feet Tall" here for MGM, and is planning the fall production of "Shadow Of The Champ" for United Artists release. The producer praised Loew's president Arthur M. Loew, disclosing that he had granted complete autonomy to the independent unit in making the picture. Loew also was credited with allowing the same team which rendered the TV stage play to work on the screen version, in which a love story has been introduced and every effort has been made to add movement and fluidity for the big screen. Susskind, with experience in video, said that not many TV properties can be successfully translated to the screen without the introduction of extra dimensions.



Samuel Rosen, executive vice-president, Stanley Warner Cinerama Corporation, left, recently received a plaque from Colonel Malcolm C. Hay, president, United Nations Association of Pittsburgh, which sponsored the premiere of the third Cinerama production, "Seven Wonders Of The World."

## Brylawski Will Lead Minimum Wage Fight

NEW YORK—A new fight against extension of the Minimum Wage Act to cover the exhibition industry will be led by A. Julian Brylawski for Theatre Owners of America, in the capacity of chairman of its legislative committee, it was disclosed last fortnight.

Opposition is to be offered to a pride of Senate bills on which hearings were to start last week by a labor subcommittee headed by Senator Paul H. Douglas (D., Ill.).

Brylawski served in a similar capacity last year when TOA fought successfully for the elimination of motion picture theatre employees from the provisions of legislation extending the Wage Act to cover interstate hotel, retail, service station, and film circuit workers.

The legislation, raising the minimum wage to one dollar an hour, became law without including theatre employees after Brylawski argued that such a law would discriminate against exhibitors whose interests might cross state lines as against even larger operators confining their activities to a single state. At that time he also contended that a wage increase would impose an intolerable burden on exhibition.

## UJA Members Named

NEW YORK—A list of industry leaders, corporation executives and independent theatre operators which reads like a "Who's Who" of entertainment business is included in the membership of United Jewish Appeal motion picture and amusement division's executive committee as released today by UA's Leon Goldberg, 1956 chairman of the industry's drive.

The committee is spearheading the drive for the annual luncheon, which will be held as a testimonial to Adolph Schimel, general counsel and vice-president, Universal, on May 23 at the Park Lane Hotel.

Committee members are Maurice A. Bergman, Charles Boasberg, William B. Brenner, Julius M. Collins, Ned E. Depinet, S. Charles Einfeld, Edwin L. Fabian, Leopold Friedman, Emanuel Frisch, William J. German, Harry Goldberg, Leonard H. Goldenson, Irving H. Greenfield, Edward L. Hyman, Arthur Israel, Jr., Leo Jaffe, Saul Jaffee, Harry Kalmine, Malcolm Kingsberg, Arthur Krim, Al Lichtman, Harry Mendel, Abe Montague, Joseph H. Moskowitz, Charles B. Moss, Louis A. Novins, Arnold M. Picker, Milton Rackmil, Harold J. Rinzler, Samuel Rinzler, Emanuel Sacks, Arthur Rosen, Abraham Schneider, Leonard W. Schneider, Fred J. Schwartz, Leslie Schwartz, Sol A. Schwartz, Maurice Silverstone, Nathan B. Spingold, Solomon Strausberg, Morton Sunshine, Adam Wachtel, Major Albert Warner, Robert M. Weitman, Mortimer Wormser, and Max E. Youngstein.

## Schneider Gets New Pact

HOLLYWOOD—A new seven-year contract for A. Schneider, Columbia vice-president and treasurer, has been negotiated, it was announced last week by Harry Cohn, president. Schneider, also a Columbia director, recently was named to the self-regulatory review committee of the Motion Picture Association of America.

**AS NEVER BEFORE...**

**ALL THE AWESOME SPECTACLE**

**AND SAVAGERY OF**

**DARKEST AFRICA...**

**IN**

**CINEMASCOPE**

**SAFARI**



**EVERYTHING**

**ABOUT**

**IT**

**IS**

**BIG!**







**All the splendor,  
love-adventure  
and thrills of  
'King Solomon's  
Mines!'**



# EVERYTHING ABOUT IT IS BIG!

- Two top box-office stars, in an exciting and unusual love story... set against the exotic, dangerous Mau-Mau territory!
- Filmed on safari in Africa's vast and wild Kenya country... with a cast of thousands!
- Actual lion hunts, rhino charges, elephant stampedes unmatched for motion picture realism and impact!
- The famed Chuka Drummers and other colorful wonders of Africa bring to your screen drama and scope seldom achieved!
- Spectacular Cinemascope and Technicolor vistas never before possible!

# EVERYTHING ABOUT IT IS BIG!

COLUMBIA PICTURES presents A WARWICK Production

**VICTOR      JANET  
MATURE   •   LEIGH**

**SAFARI**

with  
**JOHN JUSTIN • ROLAND CULVER**

LIAM REDMOND • EARL CAMERON • ORLANDO MARTINS

Screenplay by ANTHONY VEILLER • Directed by TERENCE YOUNG • Produced by IRVING ALLEN and ALBERT R. BROCCOLI

**CINEMASCOPE**

Color by **TECHNICOLOR**

**SOON! NEWS OF ITS BIG, BIG EXPLOITATION CAMPAIGN!**

## John H. Rowley, A Biographical Sketch

John Harold Rowley, the youngest man ever to be elected to the highest fraternal post in show business, Chief Barker of Variety Clubs International, was born in San Angelo, Tex., in 1917.

Variety's new chief occupies an equally important position in his business life. As president, Rowley United Theatres, he is actively engaged in the management of a circuit of 120 motion picture theatres.

Rowley became interested in Variety work in 1945 when he became a member of the Dallas Tent. He became the head of this Tent in 1950 and served in that capacity for two years. In 1952 he entered the national scene when elected as second assistant International Chief Barker.

Rowley began his business career after leaving the University of Texas in 1939 to become city manager of Rowley United Theatres in Little Rock, Ark. In 1945 he became a district manager and in 1950 was made vice-president of the firm. He became the president on Sept. 1, 1955.

He is a Mason, a member of the Shrine, a member of the Dallas Athletic Club, and a Vestryman of St. Luke's Episcopal Church. He and his wife make their home in Dallas. They have three daughters.

Rowley states that the theory that will govern his administration is an adherence to the patterns set by his predecessors in office. "I am firmly committed," Rowley says, "to a policy of encouraging the formation of sound new Tents, and to lend whatever strength is needed to further the progress of existing Tents."

### Reade Winners Named

OAKHURST, N. J.—Two Walter Reade Theatres managers in New Jersey were winners in the "Manager of the Month" contest for February, it was announced last week by Walter Reade, Jr., circuit president.

Cash prizes are awarded each month to the several managers who do the best over-all job in advertising, exploitation, public relations, and physical management of their theatre. Each manager is in direct competition with the managers of the other 40 theatres which comprise the Walter Reade Circuit.

Bert Greene, St. James, Asbury Park, N. J., won first prize for the month of February, and Joe Sommers, Paramount, Long Branch, N. J., won second place.

### Stock Notes

WASHINGTON—A report of the Securities and Exchange Commission last fortnight disclosed that Loew's, Inc., president Arthur M. Loew acquired 30,000 shares of Loew's common in March, boosting his holdings to 34,000 shares, while Charles C. Moskowitz bought 15,000 shares to raise his holdings to 20,500.

Other industry transactions reported include the purchase by Harry M. Warner of 6,800 Warners shares, increasing his holdings to 105,500 shares in his own name and 13,700 in trust account. Jacob Starr bought 12,600 shares of Trans-Lux common in February, increasing his holdings to 43,600 shares, and George N. Blatchford bought 2,000 shares of Allied Artists common in January, his total holding.

# Variety Spent \$2,700,000 In '55 To Aid Underprivileged Children



The reception committee of New York's Tent 35, Variety Club, greet barkers from Tent 36, London, England, who were the first group to arrive for the 20th International Convention. Tent 36 barkers, with derbys, include, left to right, Chief Barker Nat Cohen; past chief Colonel James Carreras; Sir Tom O'Brien, British labor leader; and crew members Mike Frankovich, Richard Pearl, Leslie Faber, and Ben Rosenfeld.

NEW YORK—Approximately 10,000 showmen, members of Variety Clubs International, spent about \$2,700,000 during 1955 in their varied efforts to aid underprivileged children, Nathan D. Golden of Washington, international heart chairman, reported at the 20th annual convention at the Waldorf-Astoria Hotel.

More than 250,000 individuals were directly benefited by these welfare activities and countless other thousands were indirectly aided. These showmen have given generously of their time, talents, and money in the operations of these child welfare activities. Since the inception of Variety Clubs in 1928, approximately \$36,000,000 in charitable endeavors have been spent throughout the world where Variety Clubs are located.

Several of the charitable objectives sponsored and financed by Variety Clubs International are widely recognized for the splendid work being accomplished and their contribution to the health and well-being of children.

First day session, presided over by George Hoover, international chief barker, included a financial report by J. B. Dumestre, Atlanta, international dough guy. Marc J. Wolfe, Indianapolis, international main guy, explained the breakdown of the Tents' annual contribution to the international office. He then made a motion asking for a new procedure that would simplify the billing and at the same time leave the present assessments intact. The motion was seconded by Elmer Lux of Buffalo, and passed by the delegates.

Hoover discussed the problem of financial assessments for foreign tents. He said these tents, because of the fluctuations of foreign exchange, would be hurt if the same assessments made on domestic tents were made on the foreign clubs. George Eby, second assistant international chief barker, made a motion asking that International be empowered to make whatever adjustments were necessary to make the situation more equitable. Pat Brady, chief barker of the Dublin, Ireland, tent, ex-

plained the need for such an arrangement. The motion was passed unanimously.

Richard Walsh, president, IATSE, saluted Sir Tom O'Brien, England's top labor leader and a delegate to the convention. Walsh, a member of Tent 36, the host for this year's affair, cited the efforts of the New York tent and discussed its efforts to expand its charitable activities.

Father Sylvester McCarthy, international chaplain, spoke of his recent trip to India and his visit to the Bombay tent. Father McCarthy spent some time on the subject of Indian motion pictures, and said he was particularly impressed with the speed with which these pictures were made, and how well-attended the showings were.

Edward Emanuel, international property master, clarified the position of associate members in the tents' activities and led a discussion on the subject.

### Convention Votes Staub \$12,500 To Complete Film On Activities

Ralph Staub, Columbia producer currently engaged in making a film on Variety charitable activities, appealed to the membership for additional funds of \$12,500 to complete his project. The picture, he explained, is 85 per cent completed and prints could be ready by October with the requested financing. Robert J. O'Donnell, ring master, strongly urged the convention to cooperate with Staub. It was moved that the International body be empowered to advance the funds as a loan to be repaid out of profits. The motion was passed unanimously.

There was discussion concerning the possibility of limiting the number of honorary members in each individual Tent. George Eby stated that no Tent had the right, actually, to issue honorary membership cards and that non-paying cards could be issued only on the basis of making important citizens associate members, with the dues on such cards paid by the local Tent to the International treasury. This interpretation was adopted by the convention.

# British Film Industry Labor Chief Cites Need For More Screen Time

NEW YORK—American film companies distributing product in the United Kingdom face the possible loss of revenue through reduction of playing time if a solution is not arrived at to give British pictures more screen time in this country, Sir Tom O'Brien, Labor Member of Parliament and general secretary, Association of Theatrical and Kinematograph Employees, warned last week on his arrival here to attend the Variety Clubs International convention as a delegate of Tent 36, London. He disclosed that he would confer in the course of his visit with Richard F. Walsh, IATSE head, and Eric Johnston, MPAA president, to inform them of problems he wishes to discuss on a return visit in the autumn.

O'Brien reported "a growing feeling" in his country that until British product is accorded a better reception in the United States, the American industry will find it difficult to maintain its position in the English market, and that his Government conceivably could impose strict import limitations, especially should the Labor Party be returned to power. He emphasized he would prefer to see the problem settled by "voluntary" action, recommended that an international film council representing all branches of the industry in both countries be established to resolve such difficulties, and urged the British industry to set up a film center here to promote its product.

The attitude of American distributors toward British films between now and October, 1957, will influence events following the expiration of the present British quota law at that date, he stated frankly, adding that he would continue to support the principle of the quota system despite dissatisfaction with its present terms. It is essential, he said, to make certain under the quota arrangements that British product will get a better break both at home and in the United States.

Observers are watching with interest the effect of all this on Anglo-American relations.

## Trans-Lux Board Elected

NEW YORK—A board of 11 directors for the Trans-Lux Corporation was elected last fortnight at the annual meeting by voting of 402,902 shares of the 559,900 outstanding common stock. H. E. Bacon and Company was reelected independent auditor. The directors are Chester Bland, Harry Brandt, Richard Brandt, Robert Diane, Jay Emanuel, Percival E. Furber, Aquile Giles, Edison Rice, Jacob Starr, Ralph Wiener, and Milton C. Weisman.

Furber, board chairman and president, announced that first quarter business this year compares favorably with that of the corresponding period in the year before, but stated that an accurate comparison for all of 1956 is impossible because the company had just commenced distribution activities. He estimated that the company would be "doing better" at the end of this year than last, and expected substantial returns from domestic TV and theatrical rights obtained for Encyclopaedia Britannica Films, Inc.

## SMPTE Backs Allied On Booth Confusion

NEW YORK—The correction of projection booth confusion, resulting from the various dimensions of new media films, espoused by Allied States Association was strongly supported last fortnight by the projection practices committee, Society of Motion Picture and Television Engineers, in the course of the SMPTE 79th bi-annual convention in the Hotel Statler.

The committee voted to accept the Allied proposal to try to correct the projection problems created by "too many apertures and too many aspect ratios," and also the density of prints. The committee action requires the endorsement of the board of governors, which was expected to cooperate in view of the unanimity of the committee vote.

The SMPTE theatre television committee was dissolved during the convention because it had no function to fulfill, to be reinstated if activity in the theatrical video field warrants. The 20th-Fox Eidophor process remains a mystery amid rumors and reports that widespread trade showings of the equipment are imminent.

## "Kiss" Dispute Settled

NEW YORK—The dispute between United Artists and the Advertising Code Administration of the Motion Picture Association of America over the advertising copy for the Robert L. Sack production of "A Kiss Before Dying" was resolved last fortnight following meetings here between UA executives and ACA officials. The advertising campaign for the UA release will now be keyed on copy acceptable to the ACA.



U-I recently decided to use the authentic "Macy" Santa Claus to help promote initial territorial openings of "Toy Tiger" as part of a "Christmas In July" promotion idea. Santa Claus is seen here at the RKO 86th Street, New York City, where the picture had a sneak preview. From left to right are Harry Mandel, RKO Theatres advertising and publicity head; Charles J. Feldman, vice-president and general sales manager of U-I; Milton R. Rackmil, president, U-I; and Ray Moon, U-I, assistant general sales manager.

## Preminger-UA Pact Includes "Saint Joan"

CANNES—George Bernard Shaw's great play, "Saint Joan," will be brought to the motion picture screen for the first time by Otto Preminger under the terms of a contract signed by Preminger and United Artists, it was announced here last week by Max E. Youngstein, UA vice-president.

"Saint Joan," which will be produced and directed for UA release by Preminger, will be the first film of a three-picture deal covering a five-year period set by the producer-director and United Artists. Preminger, in Cannes as the American judge at the Cannes Film Festival, acquired the screen rights to "Saint Joan" from the trustees of the Shaw estate in London.

Preminger plans to place "Saint Joan" before the cameras later this year, immediately following the completion of "Bonjour Tristesse," which he will film in France this summer for MGM release. Preminger previously produced two of United Artists' greatest money making films, "The Moon Is Blue" in 1953, and "The Man With The Golden Arm," now in release.

## Disney Distribution By RKO

NEW YORK—Walter Branson, vice-president in charge of world-wide distribution for RKO Radio Pictures, and Leo Samuels, representing Walt Disney, last week jointly announced that an agreement has been reached whereby RKO Radio will distribute four new Walt Disney full-length features and accompanying short subjects in Latin America, the Far East (excluding Japan), Australasia, and Switzerland.

At the same time, Branson and Samuels disclosed that RKO Radio Pictures will distribute world-wide a series of 18 single-reel Walt Disney cartoon re-release classics in Technicolor.

The quartet of new full-length features, all in Technicolor, includes the True-Life Adventure, "The African Lion," with the accompanying short subject, "Blue Men Of Morocco"; "The Great Locomotive Chase," in CinemaScope, with the Academy award-winning short subject, "Men Against The Arctic," in CinemaScope; "Westward Ho, The Wagons," in CinemaScope, with the short subject, "Samoa," also in CinemaScope; and "Davy Crockett And The River Pirates," with the short, "Man In Space."

## "High Noon" Reissue Set

NEW YORK—Stanley Kramer's Academy Award-winning "High Noon," one of United Artists' greatest all-time money-makers, has been set for national re-release in June, it was announced last week by William J. Heineman, UA vice-president in charge of distribution.

"High Noon" was initially released in May, 1952. Since then it has played more than 22,000 domestic dates and grossed over \$4,000,000. The re-release dating program, aimed at first-run houses and drive-ins, will be backed with a new ad campaign, a full-scale publicity drive, and an intensive promotion of the Academy Award-winning title song.

# DESERT WARFARE! DESERT LOVE! DESERT SPECTACLE!

**CINEMASCOPE** captures it all...from the Great Pyramids to the Cataracts of the Nile...the greatest adventure ever written about the North African wasteland...actually filmed in the wild Sudan!

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COLUMBIA PICTURES presents ZOLTAN KORDA'S Production  
**LAWRENCE HARVEY · ANTHONY STEEL**  
**JAMES ROBERTSON JUSTICE**

# STORM OVER THE NILE



**TERRIFIC!**

Savages by the thousands storm the handful of helpless defenders!



**DRAMATIC!**

3764 natives haul gunboats up the dangerous Nile Cataracts... as Kitchener marches to avenge Khartoum!

Producing **MARY URE** with GEOFFREY KEEN · RONALD LEWIS · IAN CARMICHAEL

Play by R. C. SHERRIFF · From a Novel by A. E. W. MASON · Directed by TERENCE YOUNG and ZOLTAN KORDA · Produced by ZOLTAN KORDA

AVAILABLE FOR IMMEDIATE SCREENINGS

storming your way from

*Columbia!*

# SHOWMANSHIP SWEEPSTAKES

## 1955-56 SERIES Finalists In Contest No. 46

George Nonamaker  
Editor

### RKO Short Bally Worth Long Green

PHILADELPHIA—This week the judges selected the entry of Dudley Dumond, Westwood, Islington, Ontario, Canada, as winner of SHOWMANSHIP SWEEPSTAKES contest 46. A check for \$100 has already been forwarded to him.

It is interesting to note that Dumond's entry was on the RKO safe driving short subject, "The Devil Take Us." All too frequently the value of short subjects are overlooked these days. Exploitable material may be found in many of the available shorts and it is foolhardy not to take advantage of their boxoffice potential.

#### WINNING ENTRY

#### "THE DEVIL TAKE US"

Submitted by Dudley Dumond  
Westwood, Islington, Ontario, Canada  
994 seats • 65 cents top admission  
General patronage.

Since this is a safe driving short subject, all cooperation possible was extended by the Police and Township Council of this suburb of Toronto. The Chief of Police arranged for six 30 inch x 40 inch posters to be displayed in various supermarkets, normally a spot not available to theatre managers.

The head of the Township declared a "Safe Driving Week" and ads were placed by the township in newspapers during the engagement of the film at the theatre.

A colored cut-out of a jackass, wearing a collar and tie, was placed upon a badly wrecked car in front of the theatre entrance. A banner read: "Don't Be A Jackass, Drive Carefully!" The police placed another poster at the rear of the car.

A full page co-op display ad was used just before opening at no cost to the theatre, including synopsis, playdates, endorsement of the Police Chief and the official Township proclamation.

A screening was arranged in advance and a number of officials made statements praising the picture, and in some cases the theatre. These were used, together with pictures made in front of the theatre, and appeared in the upper right hand corner of the newspaper's front page. The newspaper used a safety editorial in advance. Altogether, 3,346 lines were used on the campaign at no cost to the theatre.

The safety patrol of the police department mentioned the film at the schools when guiding children.



Ten thousand two-colored heralds were printed and distributed, with playdates and recommendation by the Safety Council, all costs and problems of distribution being borne by them.

Copies of the Motorists Manual of Ontario were distributed with the theatre name stamped on the front cover.

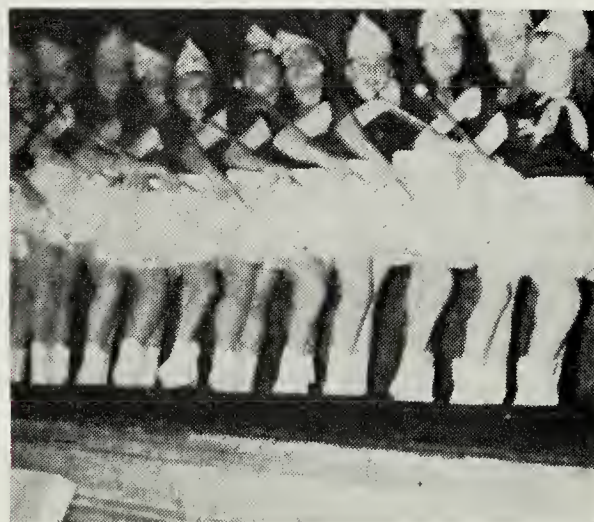
It is our opinion that this short subject is so good that any police department will be glad to cooperate as ours did. Many telephone calls were received about the short. The only drawback was that it played here with an adult program and any school tie-ups were impossible.

#### RUNNER-UP NUMBER 1

#### MAJORETTE AND TWIRLING CONTEST

Submitted by Murray Spector  
Central, Jersey City, N. J.  
1900 seats • 85 cents top admission  
General patronage.

This stunt attracted 12 contestants with the youngsters demonstrating their skill in baton twirling. The girls wearing shimmering costumes and tassled boots, competed for major prizes. They ranged in age from five to 14 years and many had



experience at previous contests and had been selected as County Champions.

The contest was judged by expert twirlers including a past commander of the Jersey City American Legion, who had 12 years' experience in judging twirlers and drum corps; and a department chairman of the contest committee of the New York State American Legion.

In addition to the contestants there were present previous twirling and strutting winners, who were on hand to give exhibitions on their skill in this art. These exhibitions were performed by youngsters in the five and seven year class. These exhibitions were performed while the judges were making their final decisions for the contest and were quite an asset to the program.

As another added attraction, three attractively attired teen-agers performed with accuracy a specialty number in total darkness with lighted batons, and this was well received by the audience.

Fifteen local merchants were tied in with the contest and supported the program with lavish gifts, some ranging as high as \$40 in value. With this incentive, many skilled and talented twirlers were attracted to the contest. There were also prizes for those who were not in the winning circle. Everyone appearing received a gift with the top winners naturally getting the big prizes. In addition, 15 boxes of candy were promoted and to sweeten the youngsters each received a box and a prize so they were all happy.

Local newspapers covered the event and we received good publicity both before and after the event. Word of mouth comments were most favorable. It seems everyone had a good time, both performers and audience, and we feel that the results were well worth the effort.

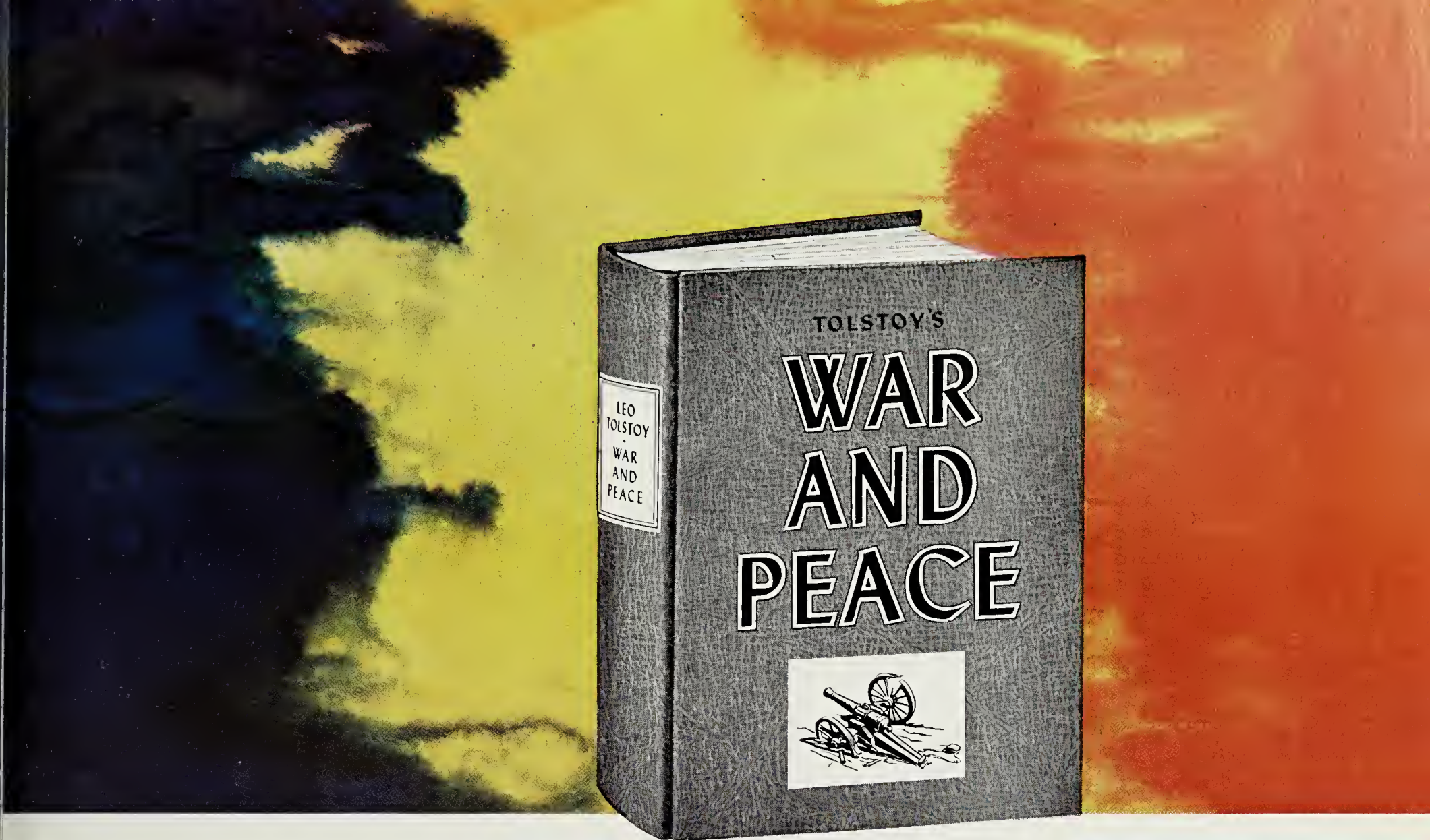
#### RUNNER-UP NUMBER 2

#### "GUYS AND DOLLS"

Submitted by Harry A. Rose  
Loew Poli-Majestic, Bridgeport, Conn.  
2205 seats • \$1.25 top admission  
General patronage.

We persuaded the Bridgeport Post to run the coloring contest on this attraction. The outline cut and explanatory caption took up three columns by 6¾ inches. The caption read: "A coloring contest is being sponsored by the Majestic theatre in connection with the opening at that theatre of the film, 'Guys And Dolls.' The film stars Marlon Brando, Jean Simmons, Frank Sinatra, and Vivian Blaine. Crayons, watercolors, chalk or paint may be used. The first prize will be \$10. The next 15 winners each will receive a pair of guest tickets to see 'Guys And Dolls.' Entrants should submit their drawings, with their own name and address to 'Guys And Dolls,' Majestic Theatre, 1347 Main Street, Bridgeport. All entries must be in the theatre postmarked not later than ....."

Newspaper exploitation, or "stolen space," was most plentiful. We planted a four-column layout in the Sunday Post in advance; also a three column still in the Sunday Herald in advance; and a one column still of Vivian Blaine in the Sunday Herald day after opening.



THE  
GREATEST  
NOVEL  
EVER WRITTEN . . .

*Paramount is pleased to announce to the exhibitors of the world that production has been completed, editing is under way and unparalleled preselling has started . . . for the most important literary property that has ever reached the boxoffice . . .*



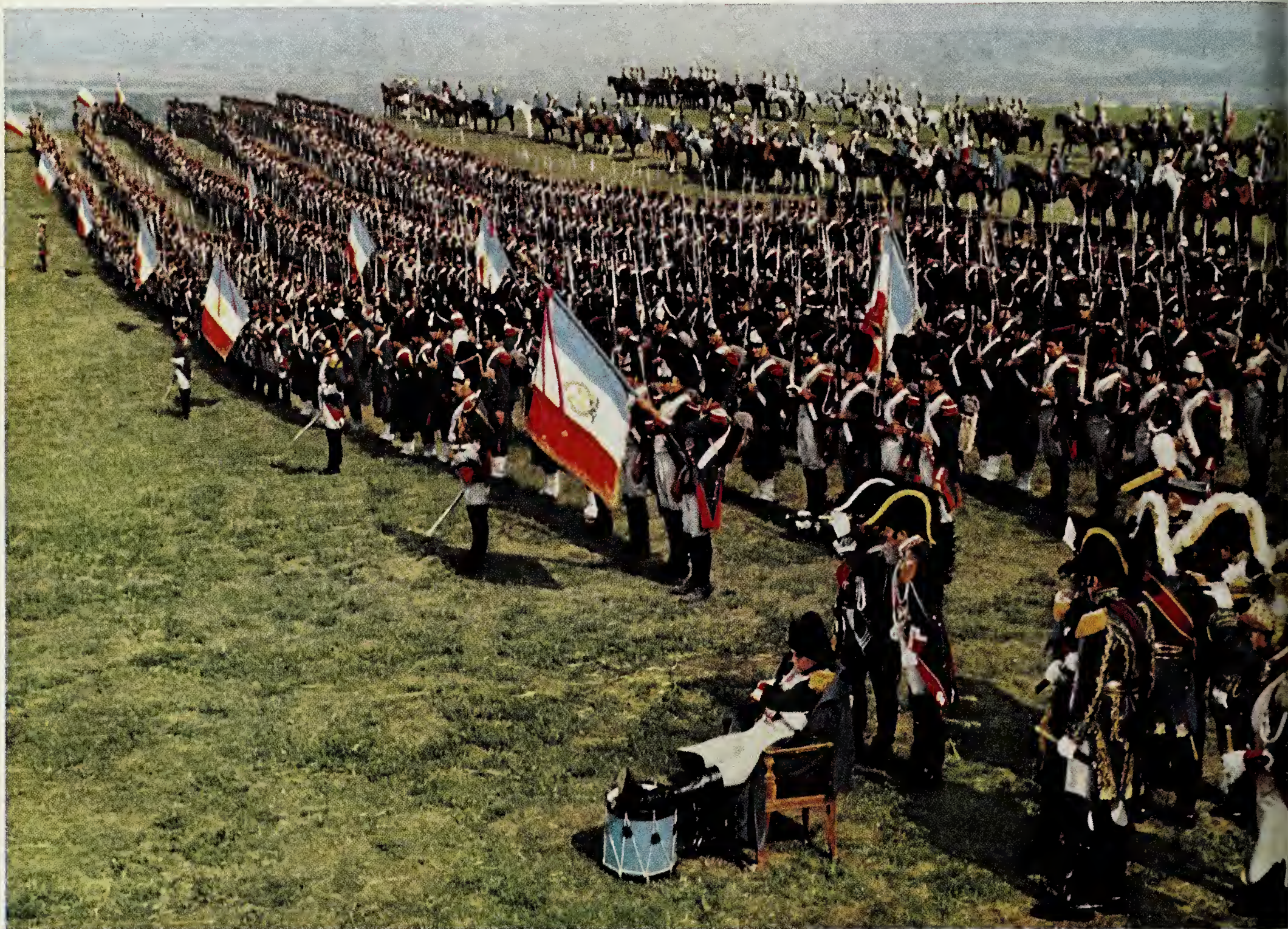
*Audrey Hepburn as Natasha*



*Henry Fonda as Pierre*



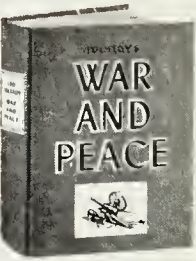
*Mel Ferrer as Prince Andrey*



*The motion picture which has challenged the dreams of every producer for the fifty years of screen history has at last been made. The miracle of VistaVision, the talent of an international cast, the tireless work of eleven years preparation, the vast filming project of many months . . . all these have now placed this masterpiece in its final stages of editing. Already the tide of public interest is rising higher and higher—in anticipation of this epic story of the grandeur of man and the horror of war. And the far-flung mass audience awaiting it will share in the most deeply felt love story the screen has ever had the privilege to record. “WAR AND PEACE” will reach theatres late this year. It will be a milestone in exhibition, as well as in production. It will be a major experience in the lives of all who see it.*



LEO TOLSTOY'S



War

and

Peace



PARAMOUNT PRESENTS

**AUDREY HEPBURN**

**HENRY FONDA**

**MEL FERRER**

in

**War and Peace**

A PONTI-DE LAURENTIIS PRODUCTION

Co-starring

**VITTORIO GASSMAN**

**HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG**

HELMUT DANTINE · BARRY JONES · ANNA MARIA FERRERO · MILLY VITALE · JEREMY BRETT and

**JOHN MILLS**

Produced by **DINO DE LAURENTIIS** · Directed by **KING VIDOR**

Based on the novel "War And Peace" by **LEO TOLSTOY**

Color by **TECHNICOLOR**

**VISTAVISION**  
MOTION PICTURE HIGH-FIDELITY

In addition, we obtained a three column co-op ad with John and Samuels Beauty Salon, which ran in both papers; and the Ritz Ballroom plugged the title of the film in their ads and ran a 'teen age "Guys And Dolls" contest and gave guest tickets for prizes. The ballroom was decorated with an overhead streamer in front of the bandstand plugging the film, theatre and playdate.

Around the theatre we used teaser cards; overhead streamer and 40x60 with critics' raves in the outer lobby in advance. We used an illuminated stage display in our inner lobby, plus door panels and mural display inside.

We used attraction letters, illuminated, on marquee of the closed Globe theatre; and had big window displays at Whittings and the A and J Music stores. Four standees were used in a Main Street window and a 24-sheet was used at a Congress Street parking lot.

The Fairfield County News Company bannered their trucks and distributed cards at newsstands that tied in with the book. Three-color heralds were used and put in Sunday newspapers by newsdealers and newsboys. This is a sure way to get into the homes.

Disc jockeys of WNAB and WICC plugged the tunes from the film in advance.

The 75 buses were placarded on the outside.

### RUNNER-UP NUMBER 3

#### "FOREVER DARLING"

Submitted by Bill Duggan  
Florida, West Palm Beach, Fla.  
871 seats • 95 cents top admission  
General patronage.

Our newspaper campaign included a co-op from MGM.

Belk's, one of the town's leading department stores, agreed to run the coloring contest as shown in the press book in the Palm Beach Post, a morning newspaper and the Palm Beach Times, an evening newspaper. This amounted to a three column x 10 inch ad. They also carried the theme of "Forever Darling" in a half-page ad.

Belk's further contributed two windows. In one, two mannequins clothed in white night-gowns were supported by wires from the ceiling. This gave a floating effect for the mannequins. Appropriate window copy on the picture tied in. The other window was devoted to entries received in the coloring contest. Window cards were also placed throughout the store calling attention to both the film and the theatre.

A contest was planted on radio station WWPG asking for 25 words on "Why I Love My Husband." This was won by an Air Force bride, who said "I love my husband because he keeps both Uncle Sam and myself satisfied." Another radio contest was planted on WJNO inviting all teen-agers to vote on favorite disc jockey. Passes went to those voting for winner.

A lovely blonde girl was used in the lobby distributing candy "kisses" and reminding patrons to see the forthcoming "Forever Darling."

We cooperated with Quaker Oats and had window cards sniped with playdates

in all grocery stores. Quaker Oats ran small ad calling attention to fact children could get free tickets by buying Quaker Oats.

Music stores featured the "Forever Darling" song; and this was played during our intermissions for two weeks in advance.

We had six large glass doors that form the entrance to the theatre postered with six-sheet cut-outs, and other ad matter on the film.

Teaser ads were used in advance in newspapers in off the amusement page spots.

### RUNNER-UP NUMBER 4

#### "THE KING'S THIEF"

Submitted by Sid Kleper  
Loew Poli College, New Haven, Conn.  
1410 seats • 80 cents top admission  
General patronage.

Exploitation on this MGM film included the use of several boys in cavalier costumes out for street bally. They were properly bannered and were quite resplendent with rapiers, etc. They did a bit of fencing now and then, and attracted plenty of attention.

An Ann Blyth special still on jewels was used as an "in" to cop a jewelry window display.

The Yale fencing team were invited to attend a showing as guests; and this resulted in not only campus publicity, but newspaper publicity as well.

Some real old stunts were utilized, also. We dragged out the sidewalk stencils; had soda streamers in Kresge, Woolworth, Liggett and Grant soda fountains. We had institutional displays at the Taft and Garde Hotels; also a special display in a stationery store window; one in a florist shop; and one at a women's specialty shop using the still of Ann Blyth in a night gown.

Plugs were arranged for with three radio stations, one being a three day contest with WELI.

Working on the historical angle, Charles II and the 17th Century restoration, the Crown Jewels of England, etc., we contacted schools; and on period costumes and weapons display at the Peabody Museum.

Our lobby featured a full color standee; plus regular displays three weeks in advance; and a 14 x 36 doorman's ticket colored box.



### Artist Tours For "Moby Dick"

NEW YORK—John Huston's motion picture version of "Moby Dick" for Warners has inspired a 26-week, 52-city nationwide lecture tour and presentation of paintings based on the Herman Melville classic by the internationally renowned American artist, Gil Wilson. Wilson launched his tour, arranged by Warners and the Melville Society, in New Bedford, Mass., where the epic film will have its world premiere on June 27 simultaneously at three theatres.

Wilson will visit schools, community groups, clubs, and other organizations from coast-to-coast. His talks will be illustrated by a selection of color slides made from his collection of 300 "Moby Dick" paintings which tell the tumultuous story of Ahab and the White Whale, and from Technicolor scenes from the picture. He is also taking along behind-the-scenes production shots of the fitting out of the "Pequod," Ahab's whaling vessel, and shots of the mechanical marvels of the manufacture of the White Whale of the title.



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, no more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

#### DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

\$500<sup>00</sup> on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

\$750<sup>00</sup> on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

# Unusual Allen Pic Gigantic Effort

"THE ANIMAL WORLD"  
(Windsor-Warners)

Irwin Allen, who wrote, directed and produced this Windsor production for Warners, has taken on the job here of telling the story of "The Animal World" on this planet, exclusive of man, from the beginning of creation to the present time. It is a really gigantic effort and obviously no pains have been spared to make it factual and impressive. If there are any flaws in the presentation, any faults an individual might find, they are sins of omission rather than commission and they are venial. If anyone doubts that audiences find this sort of science-fact endlessly intriguing, he has only to consult this week's Life magazine where one of the most popular picture magazines of our time is pursuing somewhat the same sort of anthropological-historical study with gratifying circulation results. And the Technicolor screen is capable of far greater excitement than any magazine page.

The story begins with the creation of the earth, with the first appearance of single-cell animal life and follows it from the sea to the land. There it records the development of prehistoric beasts and records too, their death throes in stunning pictorial terms. It goes on to show how all members and species of the animal world, from the ant to the elephant, came into being in the era of man and how each continues to this day.

This brief summary does no justice to "The Animal World," because this is a major work, in conception and in execution, and the achievement is correspondingly great. One sequence, indicative of the magnitude of the film and one that is certain to be widely commented upon, is that of the age of dinosaurs. These great animals have never before been so realistically created as they are here and the violent scenes of their battles and final extinction have a terrifying grandeur about them and even—and here is the touch of genius—a kind of pathos. It may seem incongruous to shed a tear for a brontosaurus, but even these 60-foot reptiles are dwarfed and made pitiful by the cataclysms that Allen has devised to show their last days.

If there is pathos and tragedy, there is also humor. It is no discredit to Allen's originality and creative ability to say that there is the same sort of humor here that Walt Disney achieves so well in his much smaller-scaled animal pictures. This is the kind of anthropomorphic humor that the critics invariably denounce and that audiences invariably take to enthusiastically. It is good pacing, because it gives "The Animal World" needed variety to contrast the fierceness and brutality that is so much a part of any depiction of animals, in any age or time.

There isn't a TV screen in existence or conception that could do justice to the magnificence of "The Animal World." Irwin Allen, who received an Academy Award for his previous film, "The Sea Around Us," will certainly be mentioned for similar honors with "The Animal World." Put this one down as a blue chip product with extraordinary values for the exhibitor providing it is presented to the customers for what it is; a unique film on a subject never before covered in anything like the scope and splendor it receives here.

# "THE ANIMAL WORLD"

## IS A WORLD THEY'VE NEVER SEEN!

## AND WARNERS' MAMMOTH SATURATION BALLYHOO

## WILL BEAT ANYTHING YOU'VE EVER SEEN!

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color by **TECHNICOLOR** • A WILSON

**WORLD"**



*"A masterpiece!  
A bell-ringer  
for the  
coming  
summer  
months!"*

M. P. HERALD

*"Fantastic  
revelations!  
Startling  
photography!  
Combines  
scientific fact  
with top  
showmanship!"*

VARIETY

*"Should not  
be missed  
by anyone!  
Most unusual  
in drama,  
suspense and  
excitement!"*

SHOWMEN'S  
TRADE REVIEW

*"Should  
attract  
audiences  
of all  
ages!"*

FILM DAILY

*"A bigger  
and better  
picture  
than  
Academy  
Award  
winning  
'Sea  
Around  
Us'!"*

M. P. DAILY

PRODUCTION • WRITTEN, PRODUCED AND DIRECTED BY IRWIN ALLEN • PRESENTED BY **WARNER BROS.**



# "Warner Bros. Presents" TV Show To Continue As ABC Network Fare

NEW YORK—"Warner Bros. Presents" will be continued as a weekly motion picture television program over the ABC-TV network, it was announced jointly last week by Jack L. Warner and Robert E. Kintner, president, American Broadcasting Company.

The program, which has sky-rocketed to a top spot among network shows since its debut Sept. 13, will continue as a full-hour entertainment feature. It will be made under the personal supervision of Jack L. Warner with William T. Orr continuing as executive producer.

The successful "Cheyenne" series of western dramas, starring Clint Walker, continues as a highlight of "Warner Bros. Presents," according to the announcement. Seven new "Cheyenne" stories are now in preparation for early filming, with Roy Huggins and Richard L. Bare continuing as producer and director, respectively, of the series.

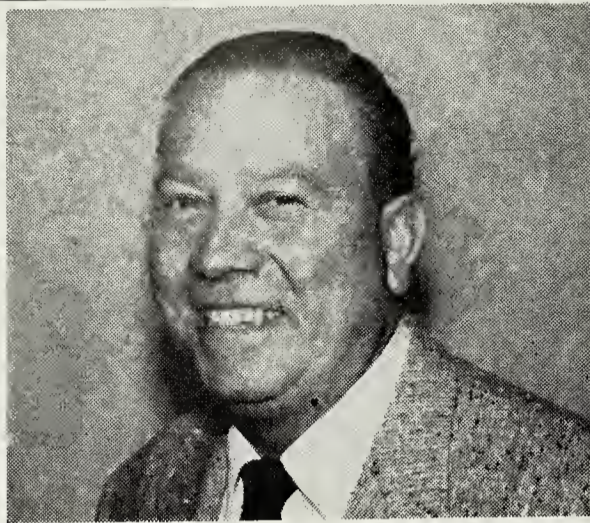
Alternating on the weekly schedule with "Cheyenne" will be selective stories of the recently launched dramatic series.

The "Behind the Cameras at Warner Bros. Studios" segment of the program will take viewers backstage at the world's largest motion picture studios for the weekly glimpses of film making and visits with stars. Arthur Silver remains as the producer of this feature of the program.

First of the major motion picture company television programs to reach the airways, "Warner Bros. Presents" was also the most successful. The 20th-Fox and MGM contributions to TV seem to face doubtful futures.

## "Trapeze" Stars To Tour

NEW YORK—Burt Lancaster, Gina Lollobrigida, and Tony Curtis will undertake a tour across the country early in the summer on behalf of Hecht-Lancaster's forthcoming United Artists release, "Trapeze," it was announced last week by Roger H. Lewis, UA national director of advertising, publicity, and exploitation. The transcontinental junket will be made by the film's stars in two special railway cars, which will house them for the duration of the trip and will also accommodate the press.



George Miller, former National Theatres executive, was recently placed under term contract by C. V. Whitney Pictures, Inc., as general manager of distribution.

## UA Circuit Shifts

NEW YORK—Jim Carbery, city manager in Little Rock, has been transferred to United Artists Theatre Circuit, to operate their theatres in Los Angeles. Lloyd Pullen will move to Little Rock to be city manager, and also to serve as district manager for the company's other operations in Arkansas. Vice-president and general manager C. V. Jones will supervise Durant, Okla.; Laredo, Tex.; and McAlester and Muskogee, Okla. Bill Slaughter, district manager, and Don C. Douglas, publicity and public relations, will supervise other Texas operations in 21 towns.

## Snyder Takes UTOO Post

OKLAHOMA CITY—Earl Snyder, Jr., Tulsa, will complete the unexpired term of Ed Thorne as board chairman, United Theatre Owners of Oklahoma, it was announced last week. Snyder was named by the directors following acceptance of Thorne's resignation, which was tendered when he dropped out of exhibition to join Sindlinger and Company, Philadelphia industry research firm. The board announced that a regional meeting has been set for Tulsa on July 17, with Snyder as chairman of the arrangements committee.

## NFS Mulls Entry Into Trailer Field

NEW YORK—National Film Service is contemplating entry into the trailer field, it was reported last week in the course of the discussions held by delegates attending the National Film Carriers convention in the Sheraton Astor Hotel. The carriers would engage in both the production and distribution of trailers as the result of overtures made by some distributors, it was said, although confirmation from an NFS spokesman was not available.

The nationwide NFS network with exchanges in 35 cities distributes for most independent producers in almost every territory. United Artists and Buena Vista are handled nationally, while Republic and RKO Radio are handled in a number of areas, and other majors are serviced in certain districts.

An NFS-NFC luncheon in the Sheraton Astor was widely attended by production and distribution executives. John M. Vickers, Charlotte, presided in the absence of NFS president James P. Clark, Philadelphia. Vickers introduced W. S. Wycoff, vice-president, Salt Lake City, and M. H. Brandon, Memphis, executive committee chairman. Following the luncheon and preceding the afternoon business meeting, a carriers committee met with one representing distribution to discuss mutual problems.

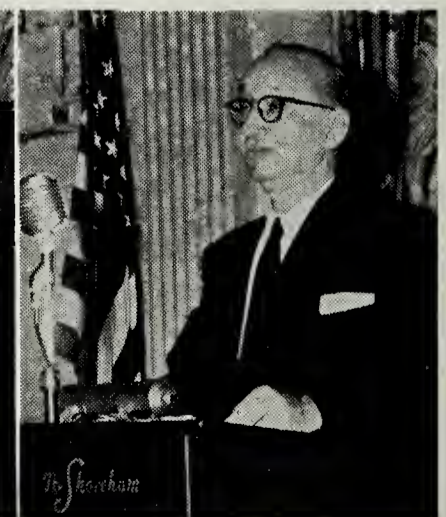
## "Commandments" Dates Set

NEW YORK—Paramount last week announced the first six dates for Cecil B. DeMille's epic production of "The Ten Commandments." The theatres were selected after Paramount distribution executives had studied the situation with special emphasis on those theatres best suited for long runs.

The theatres selected, according to the announcement from Charles Boasberg, supervisor of sales for "The Ten Commandments," include the 1671-seat Criterion in New York, the 1855-seat RKO Keith's in Washington, the 1350-seat Loew's Ohio in Cleveland, the 1612-seat Warner Beverly in Beverly Hills, and 1350-seat Astor in Boston, for November openings, and the 1600-seat New in Baltimore, where it will open in December. The schedule of openings is being arranged so that DeMille and stars of the film may attend.



Seen at the recent Washington Area Motion Picture Convention are Ralph Pries, Berle Vending Company sales manager; and the Honorable Calvin D. Johnson, Remington Rand special representative and the opening speaker at the Shoreham Hotel sessions; Julian Brylawski, president, Motion Picture Theatre Owners of Metropolitan Washington; Seymour Hoffman, president,



Virginia Motion Picture Theatre Association; and Wade Pearson, general chairman of the convention. Three other speakers were William C. Gehring, 20th-Fox vice-president; Arthur Mayer, in charge of Paramount promotion for Cecil B. De Mille's "The Ten Commandments"; and MOTION PICTURE EXHIBITOR publisher Jay Emanuel.

KING  
KONG  
IS  
COMING!

RKO

# The International Scene . . . . .

## Canada

### Multiple Booking Aids Business At Sub-Runs

TORONTO—The policy of multiple theatre booking has evolved in Canada in recent months, with both major circuits, Odeon and Famous Players, adopting it across the country. It was originally introduced in Toronto by Twinex Theatres, which utilized seven theatres, booking in double bills to play day-and-date, following this pattern through their subsequent bookings.

Famous Players suburbans in Toronto adopted the pattern in their "Show Of The Week," setting off a pattern for the rest of the country to follow. It has been in vogue for about a year and a half, using anywhere from five to eight theatres, combining two top features from one single distribution company, instead of a top feature linked with a "B" feature, with a different program in each house.

Split week houses have now become one change a week situations, with Famous Players benefiting from the success of the operations as well as the film companies and the public. Success of this formula in these houses has kept Toronto suburban business healthy and opened up a new pattern of centralized selling, resulting in intensified promotional activity.

In Toronto, the two Loew's houses, Uptown and Downtown, have combined to present programs, while Odeon's flagship, the Odeon-Carlton, combined with four suburban houses, and Nat Taylor combined his Towne Cinema with another house, the Circle. In Vancouver, Odeon is now using three different combinations, one unit being first-run. In Winnipeg, there are two combinations, one a "Show of the Week" using three houses and a "Pic of the Pix Show" being used in two groups of houses, both involving four houses. In Montreal, United Amusements has been using the policy both for top first-run films, single bill, as well as for two top features in a series of combinations.

### Canadian Comment

Directory of theatres to be issued by the Canadian Motion Picture Distributors Association will show a total of 1,782 35mm. houses, according to Clare J. Appel, executive director of the Association. These houses, as of April 1, 1956, have a capacity of 923,697 seats. Over the past year, indicates the directory, 135 houses have been closed, with a drop of 52,392 seats occurring. Appel said that the overall picture was not as bleak as the statistics may indicate. A number of marginal houses which were obsolete in many details finally folded. Others realized profits on increased real estate values and were demolished to be used for other purposes. A number of old theatres which have frequently changed ownership in the past five years have now become storehouses, meeting halls, etc. There probably will be additions to this latter group in the year ahead. Important sub-



On the recent occasion of Columbia celebrating 25 years in Cuba, executive vice-president Jack Cohn, right, presented a silver bowl to Ernesto Smith, head, Havana office since its opening. Columbia International president Lacy Kastner is seated next to Smith at the party held in Havana.

urban houses now closed in Vancouver are expected to reopen soon. More changes among lessees of theatres were reported in the past year than in several years previous and many houses that had been leased at prosperity rental figures are now back in the hands of their owners, who may be able to operate them profitably.

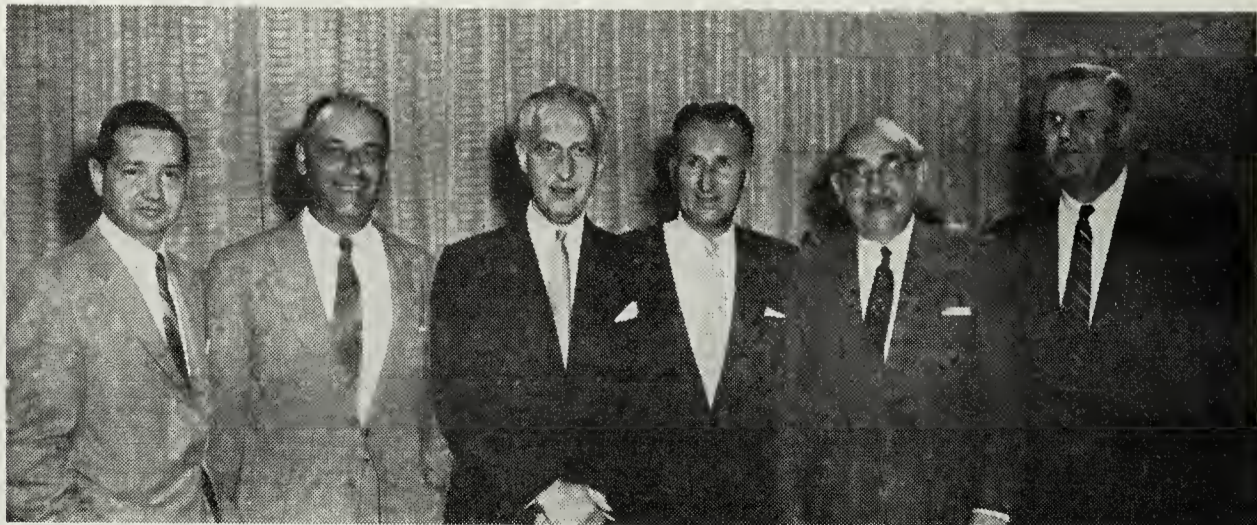
**CINE CHATTER:** Nicole Maurey highlighted the five-theatre opening in Montreal of RKO's "The Bold And The Brave." The film bowed in at United Amusements' Snowdon, Outremont, Papineau, Strand, and Seville. . . . Nat Levant of Columbia Pictures heads the Vancouver Film Board of Trade, elected to succeed Jack Reid of JARO as president. Robert Smith of RKO was named to replace Steve Rolston of Astral as vice-president, and Lou Segal of IFD follows Harry Woolfe of UA into the office of secretary. . . . A new buying and booking organization for British Columbia was opened in Vancouver by Joe Garfin, who resigned recently as Toronto branch manager, Empire-Universal Films, Ltd. He will be a partner with Owen Bird, who operates several theatres and is currently president, British Columbia Motion Picture Exhibitors' Association. The new organ-

ization will be the first of its size in B.C. and will provide an advertising service as soon as possible after it opens. It intends to engage in anything pertaining to servicing theatres. . . . Fire destroyed the Palace, Val d'Or, Que., causing \$135,000 damage and forcing 300 patrons in the theatre to leave. The patrons left calmly minutes before flames leaped from the doors. Theatre was owned by John Dydzak, operator of four drive-ins in Ontario. . . . Freddie Fink has closed the Gem, Gaiety, and Kenwood in Toronto, but is continuing the operation of the Astor. . . . Members of the Winnipeg Film Board for 1955-56 are Sam Pearlman, president, Columbia; Barry Meyers, vice-president, RKO; Len Norrie, secretary, Empire-Universal; Frank Davis, fire marshal, Warners; and Stu McQuay, assistant fire marshal, JARO.

Hamilton Theatres Managers' Association raised over \$1000 for Variety Village at a Sunday night variety show. An annual event, the performance took place in the Odeon-Palace, Hamilton, donated for the occasion. The feature part of the program was supplied gratis by J. Arthur Rank Film Distributors. Handling details were Don Edwards, who acted as chairman of the affair; J. Kent Craig, who handled the publicity; Buster Hodgins, invitation; Paul Turnbulle, entertainment; Mel Jolley, the reception which followed the shows; and Al Ford, manager, Palace, who was in charge of special arrangements. John Kurk, chairman, out-of-town fund raising committee of the Toronto Variety Club, acted as liaison.

Jacques Sauriol, newspaper publisher, has resigned from the Quebec Board of Film Censors to take a position as a publicist for a non-political group interested in municipal affairs. . . . Al Allin has left the Roxy, Woodbridge, to manage the Odeon in Brampton and has been succeeded by Jack Boddam. . . . Regina exhibitors informed City Council that their theatres would have to close unless the Council exempted theatres from the amusement tax, removed the 75-cent seat tax, barred traveling shows or taxed them heavily, and controlled or taxed the use of sound tracks. . . . Famous Players Teeners Advisory Board in Fort William, organized by James Cameron, recently put on a most successful fashion show in connection with the regular film program at the Capitol.

—HARRY ALLEN, JR.



Seen at the recent official opening of Canada's first service studio by Shelly Films, Ltd., celebrating its 30th anniversary, were, left to right, Peter Meyers, Canadian general manager, 20th-Fox; N. A. Taylor, International Film Distributors; Leon C. Shelly; O. S. Silverthorn, chairman, Ontario Board of Censors; Haskell M. Masters, general manager, Warner Brothers Pictures; and Frank Fisher, general manager, Odeon Theatres of Canada.





THE TALE OF THE "TIGER" TOLD IN  
ROARING RAVES FROM THE TRADES!

"EXHIBITORS WHO FEEL THAT  
THEY'VE BEEN GIVING THEIR PATRONS AN  
OVERDOSE OF SEX, VIOLENCE, MURDER AND  
BLOODSHED SHOULD FIND **TOY TIGER**  
A WELCOME RELIEF... it's loaded with laughs...  
built for wholesome family entertainment!"...

MOTION PICTURE DAILY

"**TOY TIGER** boasts all the  
heart-warming, wholesome qualities  
of its predecessor.. ("The Private  
War of Major Benson") and  
should establish an even more  
impressive revenue record!"

BOX OFFICE



"The whole family will love  
**TOY TIGER** ... when real honest-  
to-goodness family pictures  
are not too plentiful, here is one  
to really sell the folks...  
ideal entertainment for  
young and old alike!"

SHOWMEN'S TRADE REVIEW

"**TOY TIGER** is designed  
to insure exhibitors  
healthy grosses..."

MOTION PICTURE HERALD


film should appeal to young and old  
like... preview audiences' warm  
response concludes that **TOY TIGER**  
will sell well all over the country!"

FILM DAILY

with CECIL KELLAWAY • RICHARD HAYDN

Directed by JERRY HOPPER • Screen Story and Screenplay by TEO SHERDEMAN • Produced by HOWARD CHRISTIE

PRINT BY TECHNICALOR



Universal-International presents  
JEFF CHANDLER  
LARAINÉ DAY  
**TOY TIGER**  
and TIM HOVEY  
That hilarious little boy who drove "Major Benson" crazy!



## Huge Music Promotion Aids Columbia's "Duchin"

NEW YORK—One of the all-time biggest music promotions for a motion picture moved into gear last week as five major recording companies announced the release of albums of music from Columbia's "The Eddy Duchin Story," and plans for the recording of seven versions of the theme song, "To Love Again," also were made public.

Release of the record albums three months before release of the film was arranged so that the full impact of the high pressure campaign to be conducted for these recordings will be making its impression as "The Eddy Duchin Story" moves into the nation's theatres.

The five albums include Decca's recordings of Carmen Cavallaro, who plays the piano for Tyrone Power, as the title character, on the sound track of the film; Capitol's waxings of Harry Geller's or-

chestra; collections of original Duchin recordings, being issued by both Columbia and Vik; and the Mercury recordings by pianist David Le Winter.

There also will be a Coral recording of Duchin selections. Capitol and Decca will both offer two versions of "To Love Again," by Les Baxter and Woody Herman for the former and by the Four Aces and Carmen Cavallaro for Decca. Additional recordings of this theme song will be made by Vic Damone for Columbia, LeRoy Holmes for MGM, and Bob Manning for Victor.

All of the record companies have planned extensive nationwide promotion campaigns directed at disc jockeys, juke box operators, and record retail outlets. In addition to the material being distributed, large field forces are making direct contact on behalf of these albums and the single sides.

Point-of-sale merchandising will include stickers for juke boxes, and window cards and streamers, counter displays, counter slips and other material. Decca has announced that it will institute a large scale advertising campaign in both trade and general publications and will also join in cooperative newspaper advertising with dealers.

### Radio Program Sponsorship Set By Columbia With CBS

NEW YORK—Columbia will sponsor 25 segments of eight top CBS Radio Network programs to promote its upcoming "The Eddy Duchin Story." Announcement of the unprecedented purchase of network radio facilities by Columbia was announced by Arthur Hull Hayes, president of CBS Radio, and Paul N. Lazarus, Jr., vice-president in charge of advertising and publicity for the film company.

Columbia sponsorship of the CBS Radio programs will get under way on June 24, continue over a three-week period, and will include the "Edgar Bergen Hour," "Bing Crosby Show," "Amos 'n' Andy Music Hall," "Jack Carson Show," "Galen Drake Show," Peter Potter's "Juke Box Jury," "Mitch Miller Show," and the "Robert Q. Lewis Show."

### MGM Heralds Go West

NEW YORK—In a move by MGM to solve another exhibitor problem in the merchandizing of the show to the public, Howard Dietz last week announced that beginning with "Bhowani Junction," the full-colored tabloid heralds for MGM pictures heretofore produced only in the east will be printed also in Chicago, thus reducing shipping charges to theatres in the midwest, deep south, and far west.

The heralds, printed by Cato Show Printing Company, Cato, N. Y., will be produced in Chicago by Printing Industry Corporation of America.

Emery Austin, director of exploitation, made the arrangements with the Chicago firm under which MGM will underwrite the cost by supplying duplicate negatives which will be made by Cato. Thus the heralds will be identical. Exhibitors may order from one or the other supplier as they choose, basing their decision on the savings in shipping costs to themselves.

## AA Production Slate Launches Seven Films

HOLLYWOOD—The most impressive production schedule in the history of Allied Artists, involving seven pictures and representing a multi-million dollar investment, will be launched during the next four months, executive producer Walter Mirisch announced recently.

The seven films soon to be launched include five to be filmed in CinemaScope and are in addition to "Notre Dame Of Paris," which went before the Technicolor cameras recently with Gina Lollobrigida and Anthony Quinn in the star roles.

The first of the seven to be launched is "The Oklahoman," in CinemaScope, to star Joel McCrea, which Mirisch personally will produce and Francis D. Lyon will direct. Two will roll in June, "Jeannie," in CinemaScope, to star Vera Ellen and Tony Martin with Marcel Hallman producing and Henry Levin directing, and another in CinemaScope, "The Pinkerton Man," with George Montgomery starred and Vincent M. Fennelly producing.

The first to be put before the cameras in July will be "Typee," producer-director John Huston's initial picture for the company, to star Gregory Peck. Also in July, producer Hayes Goetz will launch the filming of "Poppaea," an extravaganza in CinemaScope. Gary Cooper, Audrey Hepburn, and Maurice Chevalier will topline the cast of "Adriane," which producer-director Billy Wilder will launch in August as his initial production for Allied Artists. The last of the group to be started will be "Laredo," a large-scale, outdoor drama in CinemaScope, which Hayes Goetz will produce, also with an August starting date.

### IFE Adds Six To Slate

NEW YORK—In the greatest multiple acquisition of product in the company's history, six new important motion pictures have been scheduled for distribution this year by IFE Releasing Corporation, it was announced last week by Seymour Poe, executive vice-president.

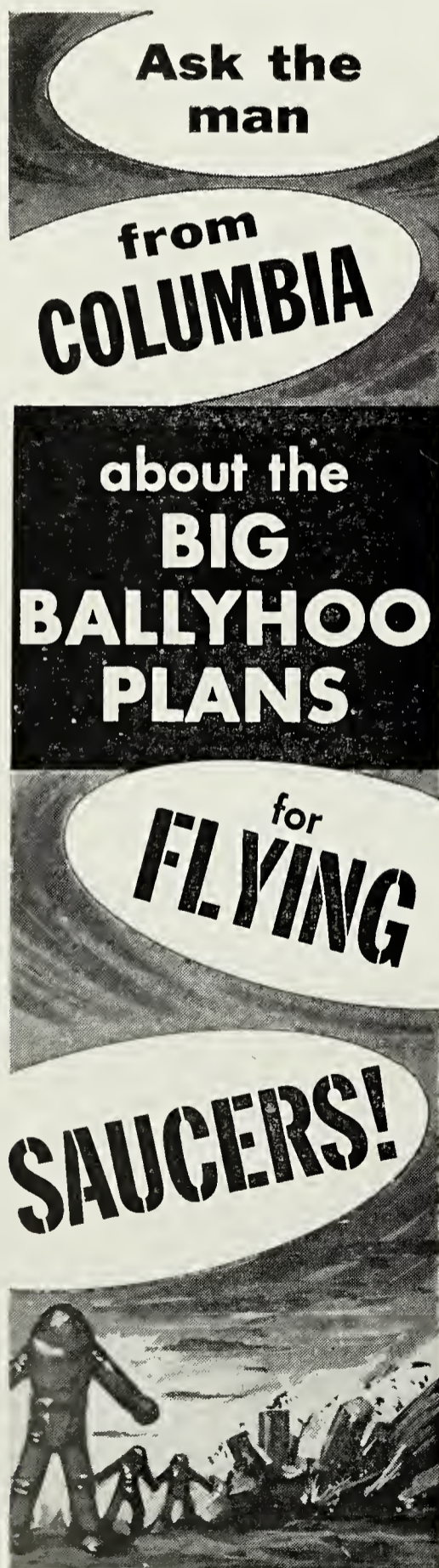
The new product line-up includes three color films, one in CinemaScope. Five of the six are in American language. Included in the group is the company's first French-produced movie, which continues IFE's policy of releasing not only Italian product but also the best available films, regardless of the country of origin.

The new films are "Roman Tales," in CinemaScope and Technicolor; "Symphony Of Love," in Technicolor; "Forbidden Fruit," the company's first French film; "Torpedo Zone"; "Con Men"; "Fabulous India," in color. They raise to 13 the number of films on the 1956 release slate.

### Mealand Leaves Paramount

NEW YORK—Richard L. Mealand, for the past five years general production representative in Great Britain for Paramount and managing director, Paramount British Productions, Ltd., has resigned because of ill health.

Mealand will be succeeded in the Paramount British assignment by Lawrence P. Bachmann.



## U-I Global Meet

(Continued from page 9)

Sommer, U-I vice-president; Joseph Mazer, head, 16mm. department; Irving Weiss, manager, service department; Fortunat Baronat, director of publicity; John Spires, continental supervisor; Marion Jordan, continental sales manager; Al Lowe, Latin American supervisor; Arthur Doyle, Far East supervisor; and Herc C. McIntyre, managing director, Australasia.

## Daff Outlines 1956-57 Plans For 30 Top Budget Features

The company will release 30 top budget film productions in the foreign market during the 1956-57 releasing year, which runs from March 1, 1956 to Feb. 28, 1957, Daff later revealed, stating that there will be a strong swing to CinemaScope pictures in the program. Of the 30 pictures, 18, or 60 per cent, are in Technicolor; 10 are to be in CinemaScope; and one, "Away All Boats," is in VistaVision. Hollywood's



DAFF

top boxoffice personalities will be joined by some of the most important film personalities of the world in the starring roles in these pictures, Daff continued. The 10 pictures in CinemaScope to be released during this season in the foreign market are "Istanbul," "Kelly And Me," "Battle Hymn," "Walk The Proud Land," "Four Bright Girls," "Gun For A Coward," "Cory," "My Man Godfrey," "The Goddess" and "Interlude." All these are in Technicolor, as is "Away All Boats." Additional Technicolor pictures are "Congo Crossing," "Toy Tiger," "Written On The Wind," "Unguarded Moment," "Raw Edge," "Tammy," and "The World And Little Willie."

Other speakers at the final session were Blumberg, Feldman, David A. Lipton, Norman Gluck, vice-president, United World; and Charles Simonelli, eastern advertising and publicity department manager.

It was reported that foreign business had again hit a new high.

## Feldman Drive Concluded

NEW YORK—U-I's current 17 weeks "Charles J. Feldman Annual Sales Drive" concluded recently with what was expected to be the biggest week's business this year.

Although the final results will not be known for several weeks, the leaders in the divisional standings at the end of the 16th week were the eastern division, headed by P. T. Dana, in first place, with the western division, headed by Foster M. Blake, in second. The district of Manie M. Gottlieb, which includes the Chicago, Indianapolis, Milwaukee, and Minneapolis branches, was first among the districts.

The top branch in the country at the end of the 16th week was the Cleveland office headed by Carl Reardon. Second place was held by Chicago, managed by Lou Berman; Indianapolis, managed by Samuel Oshby; Cincinnati, managed by Franklin Schreiber; and Pittsburgh, managed by Francis J. Guehl.



William Dozier, left, RKO vice-president in charge of production, in a recent conference with Samuel Fuller, examines authentic American Indian lance, one of the props Fuller will use in his forthcoming "Run Of The Arrow," first of four pictures the writer-director-producer will film for RKO.

## First Publicity Blast Aids "War And Peace"

NEW YORK—The nation's exhibitors and the important molders of public opinion who rely on the motion picture trade press for advance product information will be the targets of Paramount's "War And Peace" kick-off advertising barrage during this month, nearly a half year ahead of release of the VistaVision-Technicolor production of Tolstoy's immortal novel.

The "opening gun" of this extensive advertising campaign was sounded by "interest-whetting" full-page ads in four major U. S. newspapers that reach "opinion-makers" and important industry executives over wide areas of the country.

The New York Times carried the first full-page "War And Peace" newspaper ad on its back page. Within a week, the same spectacular ad was carried by the Washington Post, the Chicago Tribune, and the Los Angeles Times.

Paramount will further call attention of the motion picture trade to the vast entertainment scale of "War And Peace" with information-full, multi-color inserts that will appear in all trade papers between May 5 and 19.

Represented as but a single facet of an all-embracing promotion campaign that will surpass any previous Paramount ad-publicity-exploitation effort, the "War And Peace" advertising campaign will increase in momentum and range as the first opening of the picture advances, according to the company.

## Five From MGM

NEW YORK—MGM will release five pictures during May and June, two of which are in CinemaScope and Eastman Color. In May, there will be "Gaby" starring Leslie Caron, John Kerr and Taina Elg, in CinemaScope and color; and "The Rack," starring Paul Newman, Wendell Corey, Walter Pidgeon, and Anne Francis.

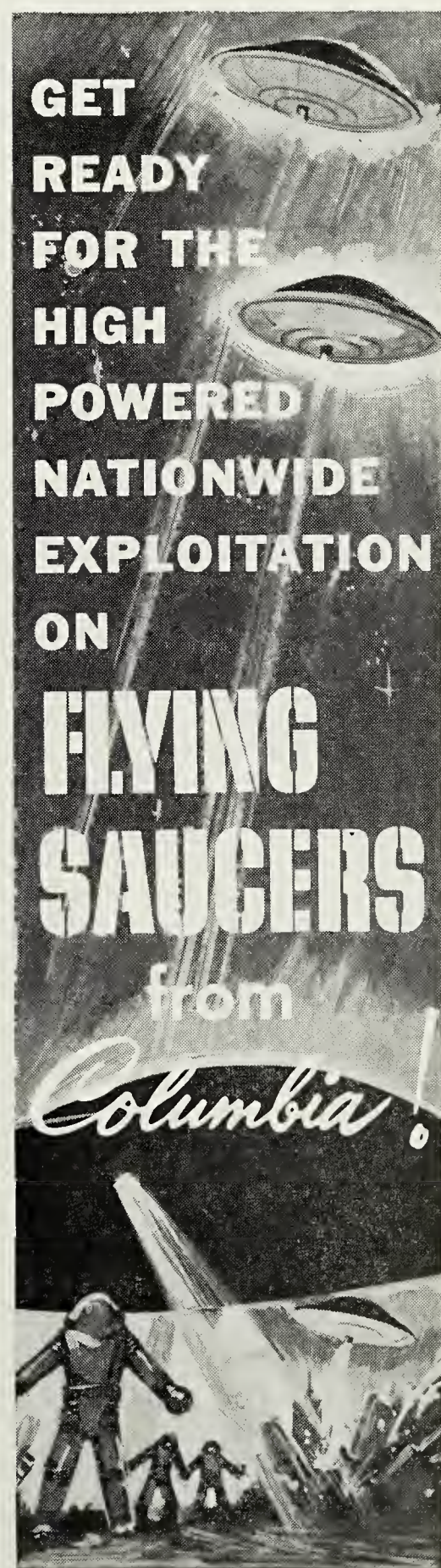
The list for June will be headed by "Bhowani Junction," in CinemaScope and Eastman Color, starring Ava Gardner, Stewart Granger, and Bill Travers, and also will include "The Catered Affair," starring Bette Davis, Ernest Borgnine, Debbie Reynolds, and Barry Fitzgerald and the Masterpiece Reprint, "Annie Get Your Gun," in Technicolor.

## Loew's Expands In Germany

NEW YORK—The Loew's International theatre expansion program calls for the acquisition of one representative exhibition outlet in each key West Germany city, it was revealed last fortnight by Arthur M. Loew, Loew's, Inc., president, in a letter to stockholders.

The German program, it was said, was initiated with the Loew's International operation of the Waterloo, Hamburg.

In addition to German expansion, Loew continued, the company has acquired its first foreign drive-in at Salisbury, Southern Rhodesia, and plans to open its new 2500-seat Metro in Buenos Aires this spring. Regarding TV, the executive disclosed that the company is exploring various arrangements for the presentation of MGM films on television, with a revised format of the MGM Parade being considered for telecasting in the fall following the summer lull.



## Konecuff

(Continued from page 8)

film without taking any of their dough. This is pretty smart, as now they will go out and break their backs making sure that it is sold to the hilt everywhere in the area.

The Philippines turn out 50 to 60 features annually which are not up to Hollywood technical or artistic standards, and their studios are a little under par. Still they have a lot to offer. He thought their stunt men were outstanding, thinking nothing of performing hair-raising feats several times to make sure they were properly captured by the cameras.

Young had other ideas to discuss.

The Production Code: He thought it was being modernized in interpretation rather than changing the wording directly. It's been a good thing and has kept us out of trouble, and it should be retained with up-to-date revisions written in. Films are doing a better job policing



On the left, Jane Wyman is seen welcoming, left to right, Pittsburgh's Dorothy Reichl; Cincinnati's Rose Marie Clemens; Detroit's Kay Jordan; and Chicago's Kay Muench, and congratulating them for being winners in the "A Miracle Can Happen To You" contest inspired by Warners' "Miracle In The Rain," the prizes for which were three-day expense-free Hollywood holidays. On the right, Denver's Esther Bononi and Salt Lake City's Dorene Lloyd, with Sarita Montiel and Clint Walker.

themselves than is TV, which is really going to get into hot water one of these days going into millions of homes with some of the material they send out.

Future Plans: His next film will be "The Halliday Brand," a western with Joseph Cotten, to roll in June in black and white with UA financing and distributing. He's got some deals cooking in TV as well.

Incidentally, "Huk" is not short for "Huckleberry Finn."

**THE METROPOLITAN SCENE:** A party marking Eddie Cantor's return to films in a picturization of the hit play, "The Fifth Season," was in order after theatre time last week at the Eden Roc, with press and celebs in attendance. . . . More than 100,000 book, department, drug, and chain stores are participating in a huge tie-in campaign with theatres on the forthcoming 20th-Fox film, "D-Day The Sixth of June," via movie editions of the book. . . . Irwin Allen, writer, producer, and director of Warners' forthcoming "The Animal World," was in for the round of interviews in advance of national release next month. . . . The UA softball team was scheduled to open its season

against the Sesac Music Corp. . . . "The Revolt Of Mamie Stover" is getting lots of attention for its opening via a series of 11 full-page ads or a reasonable equivalent thereof sponsored by Abraham and Straus in all the metropolitan newspapers. . . . TESMA is out with its first edition of a monthly newsletter. . . . Screen Publicists Guild is sponsoring its third annual art exhibit at union headquarters. . . . Our old "poscudniak" buddy, Moe Silver, in Pittsburgh, received a certificate of honor from the local chamber of commerce for bringing the world premiere of "While The City Sleeps" (RKO) yonder and dorten. . . . Bob Shapiro and the Paramount are looking for male and female facsimiles of James Stewart and Doris Day in recognition of the opening of "The Man Who Knew Too Much." . . . Flash! The UA softball team won, 10 to 4. . . . Rod Steiger gets the profile treatment in the current Colliers. . . . Another Flash! Irwin Allen (above) arrived in town with a collection of dinosaur models for picture (above). . . . UPA, which produces such items as Magoo, McBoing Boing, the Adventures of Harry and Bert Piel, etc., had a party to celebrate the opening of new offices at 60 East 56th St.

## BIG, BIG PROMOTION COAST-TO-COAST!

HERE  
COME  
THE

FLYING  
SAUCERS  
FROM  
COLUMBIA

## This Was The Week When . . . . .

Twentieth-Fox world-premiered "The Revolt Of Mamie Stover" in Honolulu as a gesture of appreciation for the islanders' cooperation in the production. . . . Distributors Corporation of America acquired redistribution rights to Mark Hellinger's "Brute Force" and "Naked City." . . . Allied Artists directors declared a quarterly dividend of 13¾ cents per share on the 5½ per cent cumulative preferred stock, payable June 15 to holders of record June 4. . . . A luncheon launching the industry's 1956 United Jewish Appeal of Greater New York drive raised \$190,000 in pledges from 50 executives in attendance. . . . The Plaza, New York, announced a May 22 American premiere for MGM's "Invitation To The Dance," to benefit the Ballet Theatre Foundation. . . . John Wayne prepared to undertake a rare personal appearance tour on behalf of Warners' "The Searchers," covering Chicago, Buffalo, Detroit, and Cleveland.

The Pittsburgh Chamber of Commerce awarded Moe Silver, Stanley Warner zone manager, a Certificate of Honor for bringing the world premiere of RKO's "While The City Sleeps" to "the city that never sleeps." . . . Carroll Pictures acquired distribution rights to the French-Italian "The Baker Of Valorgue," a Fernandel starrer. . . . The Fine Arts release distributed by Jacan Film, "Rosanna," was slated for its American premiere today (May 16) in the World, New York. . . . Artists-Producers Associates, headed by A. W. Schwalberg, announced the conclusion of a deal with Milton Cross to do the narration for "The Life And Music Of Giuseppe Verdi" and "Figaro, The Barber Of Seville." . . . Allied Artists announced a full-dress world premiere for the Bischoff-Diamond production of "Screaming Eagles" in the Colony, Fayetteville, N. C., May 22. United Artists world-premiered "Unidentified Flying Objects" in the Fox Wilshire, Los Angeles.

## NEWS OF THE TERRITORIES . . .



Governor Christian Herter, Massachusetts, recently pledged his support of the United Cerebral Palsy campaign to Frank C. Lydon, executive secretary, Allied Theatres of New England, who has been named general chairman of the Greater Boston area.



Tickets to Disneyland were presented recently to Ronnee L. Hoffman, 10, and John A. Peterson, Jr., nine, by Samuel Pinanski, president, American Theatres Corporation, Boston, as their mothers watched. The youngsters submitted the winning color drawings in a contest.

### Georgia-Alabama Unit Sets Convention Plans

ATLANTA—The Alabama Theatres Association and the Motion Picture Theatre Owners and Operators of Georgia have cordially invited all southeast exhibitors to their annual convention, May 27-29 in the Dinkler Plaza Hotel, which has excellent convention accommodations and is only three blocks from Film Row.

Convention planning has been concentrated on various features of value to the average small town exhibitor. There will be available to any exhibitor who attends convention the best talent in the industry to help him with his individual problems. The Cyclorama of Modern Exhibition Clinics will deal with all the major phases of theatre operation and management. There will be clinics on concessions, product, advertising, and

general theatre equipment and financing. The convention slogan is "Gold Mining in YOUR Concession Stand."

Clinic counsellors from exhibition, well qualified by training and experience, will offer expert help upon request.

Alfred Starr, past president of TOA, will address the conclave. In preparation for his appearance, Starr is contacting major distributors to ascertain what they plan to do for the relief of the small exhibitor.

Entertainment will include a lavish program for the ladies and a special showing of "This Is Cinerama." The convention committee is headed by R. M. Kennedy, ATA president, Birmingham, and J. H. Thompson, MPTOOG president, Hawkinsville.

### \$100,000 Goal Set In Variety Fund Drive

ATLANTA—The sixth annual Old Newspaperboy's Day will tackle the biggest goal ever attempted, \$100,000 in the drive to aid cerebral palsy children. Last year's goal, \$75,000, was topped by \$1,500. The date will be May 18, Harold Spears, general chairman and Variety Club chief barker, announced.

Old Newspaperboy's Day is sponsored each year by the Variety Club, The Atlanta Journal, and The Atlanta Constitution. Newsboys of all ages will take to the streets for a day-long canvass, selling special editions of the Journal and the Constitution, and every cent they raise will go to support the Cerebral Palsy School and Clinic.

Spears said the school now is treating about 136 children, 80 in-patients and 56 out-patients, depending on the sponsoring organization for all its funds, except for education.

### Albany

Star-Lit Drive-In, Watertown, N. Y., has been added to the Jules Perlmutter circuit. He purchased the lease held by Joe Agresta, and also took over equipment. Fred Kleemeier at one time operated 400-car theatre. . . . Visitors included Edward L. Fabian and Bernard Brooks, Fabian home offices; Louis W. Schine and Chris Pope, Schine Circuit; Jack Bloom, 20th-Fox sales representative; Maurice Harris, U-I exploiter; and Abe Bernstein, United Artists drum beater.

### Atlanta

Sara Masden, formerly with United Artists, returned there to replace Betty Landers, who resigned to join Georgia Theatres. . . . Dooley Sims, owner, Ball, Grimsley, Tenn., is the new owner, Palace, Monterey, Tenn., from D. A. Darwin. . . . Dixie Theatre Company reopened the Palm Drive-In, Savannah, Ga., with Lewis Hickman as manager. . . . U. S. Senator Walter George (D., Ga.) advised

## BE SURE TO ATTEND!

### JOINT ANNUAL CONVENTION

## ALABAMA THEATRES ASSOCIATION & MOTION PICTURE THEATRE OWNERS & OPERATORS OF GEORGIA

### MAY 27, 28, 29, 1956

at the DINKLER PLAZA HOTEL, ATLANTA, GA.

featuring

### "GOLD MINING IN YOUR CONCESSION STAND"

MAKE RESERVATIONS NOW!!

### N. Y. Board Of Regents Upholds Nudist Film Ban

ALBANY—Life in a nudist camp can not be shown on screens in this state, the Board of Regents ruled, in affirming the finding of Motion Picture Division, State Education Department, that "Garden Of Eden" was not licensable, except with the elimination of numerous scenes.

Excelsior Pictures Corporation argued, via Attorney Sol A. Rosenblatt, New York, that such a directive was "tantamount to rejection of the entire film," and it was thought likely that he would appeal to the courts for a reversal of the Board's decision.

Rosenblatt argued that prior to January, 1956, when the "Garden Of Eden" appeal to Regents was initiated, the picture had 958 playdates in 36 states, the District of Columbia, Alaska, and Hawaii, as well as exhibitions in a number of foreign countries, and had met with no objection, except by the Pennsylvania Board of Censors.

## Drive-In Construction Opposed By Board

FALL RIVER, MASS.—The Planning Board has recommended the City Council reject a proposed zoning change which would permit construction of an outdoor theatre in the Tucker Street area. The petition was submitted by Norman Zalkind, owner, Strand, and Hyman Lepes. Plans included a shopping center as well as a drive-in. The Planning Board held a public hearing on the rezoning request on March 29.

In its adverse finding, the Board noted that the characteristics of the area do not merit consideration at this time for non-residential uses. The report stated that the section was zoned for general residential purposes less than four years ago. Only three Planning Board members voted on the issue. The City Council will meet on May 28 to review the decision of the Planning Board.

theatre owners he would work for repeal of the federal admissions tax. . . . Mid-Tennessee Amusement Company, Cowan, Tenn., announced plans for a new drive-in near Cowan. . . . Bailey Theatres acquired the Roxy, Lakeland, Fla. . . . Martin Theatres named Jesse White central Georgia and Alabama district manager. T. C. Laird succeeds him as Columbus, Ga., city manager.

Albert G. Weber started construction of a \$150,000 drive-in at Donelson, Tenn. He owns the Colonial Drive-In there. . . . Herman Abrams is the new owner, Richland, Richland, Ga., from C. R. Cowart. . . . Georgia Theatres sold site of the Tenth Street here to the city, for reported price of \$120,000. The land will become part of an expressway. . . . J. H. Thompson, president, Georgia Theatre Owners and Operators Association and head, Martin and Thompson Theatres, held a meeting here of his executive committee. . . . The screen tower of the Skyway Drive-In, Fitzgerald, Ga., was demolished by a wind storm. . . . Dan Hill, former city manager, Georgia Theatres, Athens, Ga., died in Asheville, N. C. . . . The Bailey circuit took over the Twinkle Star Drive-In, Auburndale, Fla., from Talgar Theatres.

Verlin Osborne, past national president, WOMPI, was honored at a luncheon of the Dallas club. A president's pin was presented to her by Dallas president Lorena Cullimore. The WOMPI directors and committee chairmen met for dinner in the Variety Club. Final plans were made for participation in Old Newsboys Day.

### Boston

Nathan Yamins was reelected president, Temple Mishkan Telifla, Roxbury, Mass., at the 99th annual meeting. . . . Jack McCarthy, former Warners salesman, joined Embassy Pictures as salesman. . . . The anti-trust case of the Ideal, Milford, Mass., owned by Leon Task, against the major distributors is docketed for trial during the latter part of May in Federal Court. . . . Joseph Liss, district manager, Stanley Warner, who was critically injured in an auto accident last June, returned to a Worcester, Mass., hospital for surgery. He is now at his Lawrence, Mass., home recovering. . . . A second son was born to Charles School, MGM.



The U. S. Air Force recently extended full co-operation at the midwest premiere of 20th-Fox's "On The Threshold Of Space," Keith, Dayton, O. Seen at a dinner following the opening are, left to right, Major General J. Rusto, deputy commander, Air Material Command; T. O. McCleaster, 20th-Fox central district manager; and Harry Hall, executive vice-president, Dayton Chamber of Commerce.

Arnold Eisen, Massachusetts general manager, B and Q Theatres, resigned to join Harry Walker Talent Agency, Miami Beach, Fla. Larry Lapidus, son of Jules Lapidus, is to be brought to Boston to head the buying and booking for the circuit's Massachusetts theatres. . . . James Velde, new general sales manager, United Artists, was introduced to exhibitors at a luncheon in the Sheraton-Plaza hosted by Harry Segal, branch manager. . . . The Beacon Hill, owned and operated by Benjamin Sack, has had Stereophonic sound and a Raytone screen installed by Massachusetts Theatre Equipment Company.

All officers of Local 182, IATSE, were reelected at the annual meeting. Delegates to the national convention to serve for two years are Walter Diehl and Morris Goldman. . . . Michael Redstone and Nathan Yamins were appointed co-chairmen, 1956 convention, Independent Exhibitors, Inc., of New England, it was announced by Edward W. Lider, president. The convention is set for October 15-16 at Toy Town Tavern, Winchendon, Mass., with Lider as general convention chairman. . . . Redstone Drive-In Theatres changed its corporate name to North East Drive-In Theatre Corporation, Michael Redstone, president. Two new men have been added to the circuit's managerial staff, Hervey Keator, manager, Salinas Drive-In, Rochester, N. Y., and Jack Keegan, supervisor, three western New York ozoners.

### Variety Man Of Month Is Century Head Murphy

BUFFALO—The Who's Who of the Month in the Variety Club's official publication, "The Broadcast," is Robert T. Murphy, general manager, Century. He is described as "charter member and two times chief barker . . . a veteran of over 40 years in the industry going back to the old piano-playing nickelodeon days . . . shipper, booker, branch manager and part owner of an exchange, as well as being connected with major circuits . . . neither distribution nor exhibition hold any mysteries for him. His never failing good humor has made him a long standing favorite and asset to the industry and especially Variety."

## Polio Fund Campaign Collects Record Sum

PROVIDENCE, R. I.—Moviegoers at 37 Rhode Island theatres contributed \$11,233.67 to the March of Dimes collections, according to Edward M. Fay, chairman, Providence County Chapter, National Infantile Paralysis Foundation. The amount totaled \$1,185.67 more than last year.

The March of Dimes was invited to join the United Fund Campaign but declined, local showmen preferring to operate on their own, as they have done successfully in the past. As in previous years, the usual rivalry existed among the houses, in all sections of the state, each exhibitor spurring on his workers to achieve a total higher than his regional rival.

In Providence, the Majestic amassed a total of \$2,076.45, to lead all other houses. Next came Loew's State, with \$1,480.11. The Strand, Pawtucket, led that city's theatres, with \$740.04; closest in this area was the Leroy, \$245.41. A much closer finish existed in East Providence, where Joe Jarvis' Gilbert Stuart, with \$78.50, nosed out the Hollywood, which collected \$70.41.

A battle raged in nearby Newport, where the Opera House rang up a total of \$506.59; the Strand \$435.75; and the Paramount, \$284. Woonsocket was the site of another hard-fought contest, with the Park's \$356.23 winning over the Stadium's \$321.81. The Bijou there finished third, with a tidy \$107.63. The Elmwood, and Hope, two neighborhood houses in Providence, staged a stubborn race, with the former collecting \$399 to the latter's \$300.86.

As in all local charitable and civic drives, the theatreman led all other groups in their efforts to support a worthy cause.

PROVIDENCE, R. I., NEWS—Several hundred persons attended "A Night In Las Vegas" at Rhodes-On-The-Pawtuxet, given by the Warwick, R. I., Young Women's Club for the benefit of the new Veterans Memorial High School. Cooperating in the gala event was Bill Trambukis, Loew's State manager, in a carefully-timed exploitation in conjunction with the forthcoming showing of MGM's "Meet Me In Las Vegas." Gambling games of all descriptions, can-can girls, cigarette girls, mustachioed faro dealers, and a floor show highlighted the activities. Considerable free promotion featuring the film itself indicated a bright engagement for the coming attraction.

### Buffalo

Edmund C. DeBerry, former Paramount branch manager, has moved to Cincinnati in the same capacity. . . . Paramount salesman Frank Saviola and Mike Jusco switched areas. Saviola now covers Buffalo and Jusco Rochester and Syracuse, N. Y. Branch manager Hugh Maguire was in New York for home office conferences recently. . . . The Variety Club Women's League named Mrs. Irving Cohen president, succeeding Mrs. Marvin Atlas. Other new officers include Mrs. Audrey Wagner, Mrs. Elmer F. Lux, and Mrs. Samuel Geffen, vice-presidents; Mrs. Leonard Belling, Mrs. Herman Bleich,



## Man becomes own best friend . . .

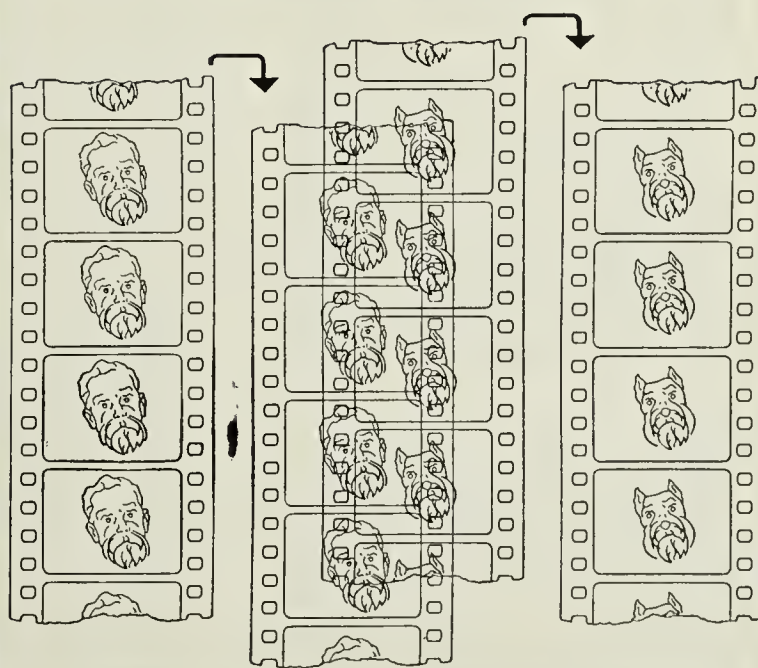
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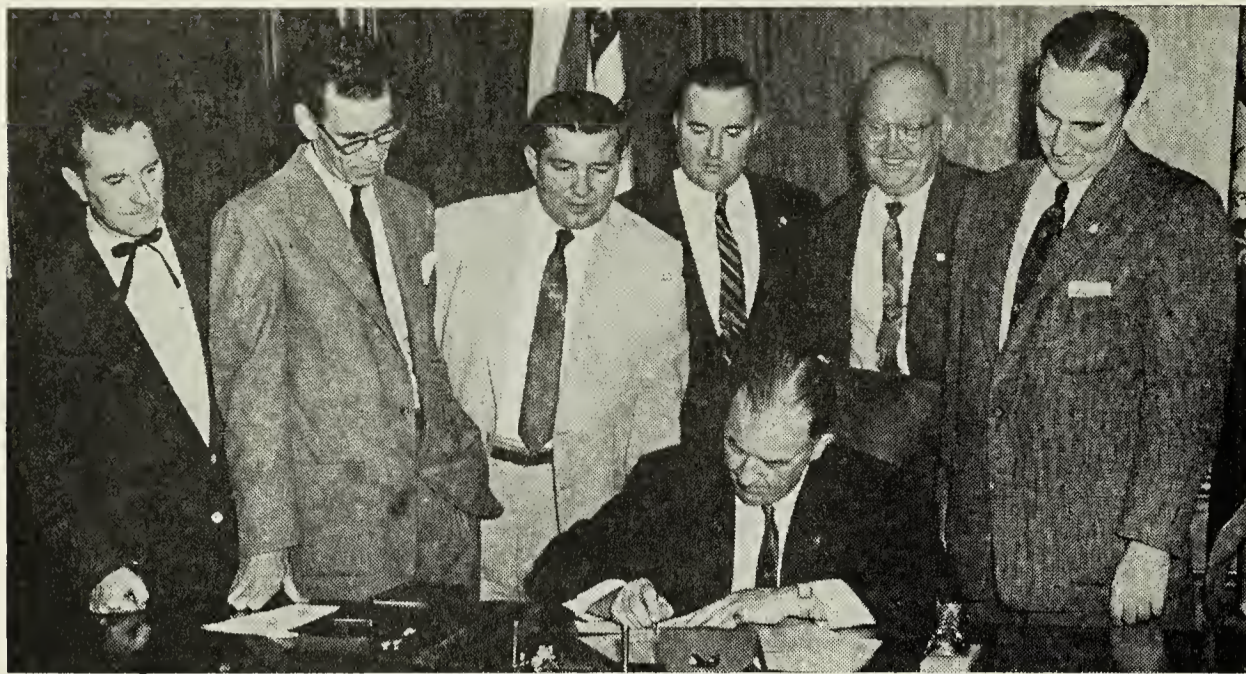
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A. B. "Happy" Chandler, Governor of Kentucky, is seen as he recently signed the repeal of the Kentucky State Amusement Tax covering theatre admissions up to and including 50 cent admissions. Witnessing the signing are, left to right, Russ Brown, Trail and Mills, Morehead, Ky.; Jim Denton, Majestic, Owingsville; Johnny Smith, Drive-In, South Williamson; Jim Atterberry, Grand, Frankfort; Bob Cox, Schine district manager, Lexington; and Gene Lutes, Chakeres Theatres Kentucky manager and chairman of the Kentucky Theatre Tax Repeal Committee.

## Tax Reduction Won By Kentucky Exhibs

FRANKFORT, KY.—The State Senate last fortnight passed a bill to exempt theatre tickets costing 50 cents or less from the Kentucky tax and reduce the levy on admissions over 50 cents. Governor A. B. Chandler signed the bill.

The new rates are five cents tax on tickets in excess of 50 cents and not exceeding 58 cents; five cents plus one additional cent for 10 cents or fractional part thereof in excess of 58 cents and not exceeding one dollar; and, in excess of one dollar, 10 cents plus one additional cent for each 25 cents or fraction thereof.

The present rate, effective until the bill becomes law, is, 11 to 18 cents, one cent;

19-28 cents, two cents; 29-38 cents, three cents; 38 cents to one dollar, three cents plus one cent additional for each ten cents over 38 cents; in excess of one dollar, 10 cents plus one cent for each additional 25 cents or fraction thereof.

Gene Lutes, district manager, Chakeres Theatres, headed the tax repeal committee for exhibitors, and was credited by Allied Theatre Owners of Kentucky in its bulletin with having done a "lion's share" of the work behind the repeal. The organization warned that the job of securing complete tax elimination remains and that vigilance is essential to ensure that the tax is not reenacted.

and Mrs. Frank B. Quinlaven, secretaries; and Mrs. David A. Zachem, treasurer. The trustees include Mrs. Henry Rothschild; Mrs. Irving Sanders; Mrs. Sidney Lipsitz; Marion R. Ryan; Mrs. Michael D. Perna; Mrs. Cohen; Mrs. Robert Gray; Ethel Tyler; Mrs. Constance J. Basil; Mrs. Edward A. Paepke; Gianina Pappalardo; and Mrs. Harold Bennett.

Gianina Pappalardo, a Shea executive for 25 years, resigned to enter another industry. . . . William Colson, Niagara manager, was hospitalized. . . . Elmer F. Lux, Variety Club chief barker, headed the local delegation to the Variety International convention in New York. Others attending included Marvin Jacobs; Dewey Michaels; V. Spencer Balser; and W. E. J. Martin.

### Charlotte

W. G. Enloe, Raleigh, N. C., district manager, North Carolina Theatres, Inc., was named state chairman of a drive promoting Adlai Stevenson for president. He is president, Wake County Stevenson-for-President Club. . . . H. F. Kincey, Wilby-Kincey Theatres, was a featured speaker at a dinner launching a fund-raising campaign for the YMCA. . . . Rebecca Miller, National Screen Service bookkeeper, was installed as treasurer, Veterans of Foreign Wars local auxiliary. . . . David Phillips, Columbia booker, was installed as new commander, Stonewall Jackson Post, Veterans of Foreign Wars.

### Chicago

Loop exhibitors calculate that the appearance of a star for a movie opening enhances the gross at least 50 per cent. . . . Mary O'Leary, U-I staff, and Joe Callahan were wed. . . . Jim Partington, formerly with Alliance Amusement Corporation, was named manager, Frankfort Outdoor, Frankfort, Ind. . . . The Milford Lions Club, Milford, Ill., reopened the Milford as a public service. . . . The Bloomer Amusement Company rebuilt the Skyview Drive-In, Belleville, Ill., which underwent \$75,000 storm damage. . . .

### Statute Of Limitations Factor In Court Decision

CHICAGO—The two-year statute of limitations was a factor in the ruling by the U. S. Court of Appeals for the seventh circuit in deciding against Sheldon Grengs in his suit naming Fox-Wisconsin Theatres, its affiliated companies, and distributors.

Operator of a theatre in Wausau, Wis., from 1942 to 1946, Grengs had charged the defendants with a conspiracy to drive him out of business, until, eventually, he had to close. The court held also that it was too late to sue RKO, which had entered into a consent decree in 1949, and Paramount, because of its consent decree in 1948.

## Gobel Is Welcomed In Return To Chicago

CHICAGO—The most colorful and outstanding event of the current theatrical season took place last fortnight when George Gobel came back to his home town to make a personal appearance at the premiere of Paramount's "The Birds And The Bees." Searchlights swept the skies in front of the newly-decorated State-Lake and crowds of fans cheered the popular comedian.

Gobel was greeted at Midway Airport by his wife, Alice, his parents, Mr. and Mrs. Herman Gobel, a throng of friends from his early Chicago years, and hundreds of youngsters from the Neighborhood Boys Club, of which he was a member in his youth. Gobel rode to the Sheraton-Blackstone Hotel with the boys in their gayly-bannered bus.

This was the beginning of a busy two-day schedule of press conferences, interviews, radio and TV appearances, and promotional activities. Gobel appeared on an NBC show, "Adults Only," on the day of his arrival. The gala premiere of "The Birds And The Bees" was begun with a WMAQ-NBC broadcast from the lobby of the State-Lake. Many celebrities appeared and, following the show, the Gobels entertained their family and close friends at a buffet supper in the Sheraton-Blackstone.

The second day of his visit, Gobel started out by wandering along State Street, as the all-important attraction in a "Go-For-Gobel" Contest, sponsored by the State Street stores. The person identifying him was presented with a new summer suit. At noon, Gobel joined the Chicago movie critics for lunch and interviews. Following this, there was a tape-recording session for radio personalities. Later, he held a reception for press, radio, and TV editors.

It was noteworthy that the premiere was accorded an avalanche of newspaper space, exceeding that given to any celebrity in years. There were welcome salutes on radio and TV, and Dial Soap and Pet Milk, sponsors of Gobel's television show, cooperated in putting up hundreds of window displays, and took much newspaper space, to plug the personal appearance as well as the premiere.

Charles F. Carpentier, secretary of state and downstate theatre owner, was renominated in the primaries. . . . The Princess, Hoopeston, Ill., was reopened after being closed for several months. . . . William C. Kalafat gave his York, Churubusco, Ind., a wide screen and new decoration. . . . The reopening of the Times by Harry Nepo, its new owner, brightened the Jefferson Park area. Fred Gielow was named manager. . . . The Chicago decided against stage shows, and the Oriental has followed suit.

Sam Lemansky, Columbia head shipper and business manager of Film Row unions, was in Chicago Heights Hospital for surgery. . . . The Plaza, renamed Teatro Plaza, recently acquired by Abraham Gomez, head, Gomez Enterprises, was refurbished and reopened with stage shows in addition to movies. . . . John Wayne was to appear in the Chicago for the opening of Warners' "The Searchers."





Seen at the recent sneak preview of U-I's "Away All Boats," RKO 86th Street, New York, were Mrs. Sol A. Schwartz, president, RKO Theatres; Milton R. Rackmil, president, U-I; and Charles J. Feldman, vice-president and general sales manager, U-I.

. . . J. J. Allin, Film Delivery Service executive, was in St. Luke's Hospital. . . S. J. Gregory, president, Alliance Amusement Company; Ted Dario, drive-in supervisor; and Pete Panagos went to Seattle on business connected with Mid-States Theatres, an Alliance subsidiary. . . Lester Gleason was named to the State Lake managerial staff. . . Walter E. Heller Company, film financier, netted \$683,591 in the first quarter of the year and paid a 49-cent dividend, compared with 41 cents last year. . . Paul Gardner, veteran projectionist, died. Interment was in Mt. Greenwood Cemetery. . . Homer Hisey, Warners salesman, is home at Nashville, Ill., after being hospitalized at Sikeston, Mo.

### Cincinnati

Attending the Variety International convention in New York were Herman Hunt and Vance Schwartz, exhibitors, and Mike Chakeres, Chakeres Circuit, Springfield, O. . . Also in New York for a stockholders meeting of National Film Service were Meyer Adelman, Philadelphia, president, and P. K. Wessel, this city, treasurer, States Film Service. . . Twentieth-Fox set May 23 as the saturation date for "Mohawk." . . Film Row will be honored by the Variety Club with a stag party May 21 in the Hotel Metropole clubrooms. . . Ross Williams, United Artists city salesman, has been advanced from vice-president to president of the Colosseum, succeeding Al Kolkmeier, who resigned when he became U-I office manager. . . O. G. Roaden is the new owner of the Lyric, Lawrenceburg, Ind. . . Kip Smiley has leased the Zenia Auto Drive-In and the Old Town Auto Drive-In, Zenia, O.

Watch for them!

**NEXT!**

**Cleveland Territory**

Issue of May 23

**Detroit Territory**

Issue of May 30

Save them!

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Emerg. Phone: Independent Film Service, FEderal 5-2203.
- ALLIED ARTISTS, 1019 Currie Ave.—Federal 6-8337**  
Br. Mgr.: Irving Marks. Sls. Mgr.: Martin Braverman. Office Mgr. & Booker: Earl Fainblit. Sales: Frank Campo. Cashier: Elizabeth Smith. Emerg. Phone: Fainblit, Cherry 1077.
- BUENA VISTA (Disney), 72 Glenwood Ave.—Federal 8-2070**  
Sales: Avron Rosen. Emerg. Phone: Rosen, ORchard 5-9366.
- COLUMBIA, 1100 Currie Ave.—Federal 3-6227**  
Br. Mgr.: H. Chapman. Office Mgr.: Jack Hollischer. Sales: Bill Wood, Sid Lax, Irving Braverman, Roger Dietz. Bookers: Dick Kolling, Elaine Norby, Don Levy. Cashier: Genevieve Donovan. Emerg. Phone: Hollischer, Aldrich 0959
- INDEPENDENT-REALART-LIPPERT (Don Swartz), 1109 Currie Ave.—Federal 8-7013**  
Booker: Jeanette DuChene. Cashier: Marlene Gibbs. Emerg. Phone: Swartz, Midway B-3676.
- METRO-GOLDWYN-MAYER, 1104 Currie Ave.—Federal 2-2553**  
Asst. Br. Mgr.: Eph Rosen. Office Mgr.: J. Howell Owens. Sales: George Turner, Mel E. Turner, Charles R. Stoffel, LeRoy H. Smith. Bookers: Hannah Sundloff, William Burke, Don Dalrymple, Tom Lutz. Cashier: Ema Fenske. Field Exp.: Bob Stone. Emerg. Phone: Owens, WALnut 2-1454.  
(Dist. Mgr. in residence: Ralph W. Maw)
- PARAMOUNT, 1201 Currie Ave.—Federal 3-0537**  
Br. Mgr.: Jesse McBride. Sls. Mgr.: Forrest Myers. Sales: Ernest Lund, Duane Becker, Joe Murphy, Birger Ronning. Bookers: Joe Rosen, Bonnie Lynch, Leslie Bird, John Louis. Cashier: Harold Schneider. Emerg. Phone: McBride, Regent 3129.
- RKO, 1025 Currie Ave.—Federal 3-6367**  
Br. Mgr.: C. J. (Fay) Dressell. Office Mgr.: Al Stern. Sales: Dick Dynes, Stan McCulloch, Earl Wilson, Dick Powers. Bookers: Fred Finnegan, Morrison Buell. Cashier: Stella Lettus. Emerg. Phone: Stern, SOuth 1-4353.
- REPUBLIC, 1104 Currie Ave.—Federal 2-8071**  
Br. Mgr.: Joe Leffler. Office Mgr. & Booker: Gen Kudzia. Sales: Joe Hawk, George Fosdick. Cashier: Mavis Sedio. Emerg. Phone: Kudzia, WALnut 6-9751.
- 20TH CENTURY-FOX, 1015 Currie Ave.—Federal 3-2201**  
Br. Mgr.: Sol Malisow. Office Mgr.: Jack Kelvie. Sales: Dean Lutz, Warren Branton, Don Halloran, Robert Levy, Harry Levy. Bookers: Ben Lander, Ann Griffin, Bull Mussman. Cashier: Josephine M. Menke. Emerg. Phone: Lander, Locust 4446.  
(Mid-West Div. Mgr. in residence: M. A. Levy & Asst. Mid-West Div. Mgr. in residence: Harold Lundquist)
- UNITED ARTISTS, 1101 Currie Ave.—Federal 3-7276**  
Br. Mgr.: Herbert Buschman. Office Mgr.: John O'Rourke. Sales: Ray Lehrman, Eddie Stoller, Irving Mills, Mort Eichenberg, Russ McCarthy. Bookers: John O'Rourke, Joe Behan. Cashier: Margaret Pufahl. Emerg. Phone: Buschman, PL 6925.
- UNIVERSAL-INTERNATIONAL, 1113 Currie Ave.—Federal 3-5334**  
Br. Mgr.: LeRoy Miller. Sls. Mgr.: Kenny Adams. Office Mgr.: Leo Doty. Sales: Howie Greenstein, Bob Helmerston, Fred Bunkelman, Chet LeVoi, Chuck Bliss. Bookers: Glenn Wood, Kenny Bergman, Lee Campbell, Bill Marshall. Cashier: Florence Harris. Emerg. Phone: Wood, Cherry 8532.
- WARNER BROS., 1000 Currie Ave.—Federal 3-3281**  
Br. Mgr.: Mike Adcock. Sls. Mgr.: Ernie Hill. Office Mgr.: Bob Branton. Sales: Frank Anderson, Don Urquhart, Perry Smoot, Bill Westerman. Bookers: Gertrude Guimont, Maxine Murphy, Cliff Luzar. Cashier: Alice Kuhlman. Emerg. Phone: Adcock, GRGreenwood 7-2812. (Prairie Dist. Mgr. in residence: Art Anderson)

### • Supply Dealers

- AVED THEATRE SERVICE, Lumber Exch., 5th and Hennepin—Federal 2-8963**
- FROSC THEATRE SUPPLY, 1111 Currie Ave.—Federal 5-1166**
- MINNEAPOLIS THEATRE SUPPLY, 75 Glenwood Ave.—Federal 5-3306**
- NATIONAL THEATRE SUPPLY, 56 Glenwood Ave.—Federal 2-8273**
- WESTERN THEATRE EQUIP. EXCH., 45 Glenwood Ave.—Federal 6-2066**

### • Screen Trailers

- NATIONAL SCREEN SERVICE, 1105 Currie Ave.—Federal 3-5571**  
Br. Mgr.: J. W. MacFarland. Office Mgr.: Esther Turner. Sales: Jack Greenberg, Gil Braaten. Bookers: Alice Kenealey, Irene Mallinson, Ann Wilder. Cashier: Irene Fraser. Emerg. Phone: MacFarland, WALnut 6-6135.

### • Signs, Advertising and Printing

- AD ART ADVERTISING, 121 N. 7th St.—Federal 8-5681**
- NATIONAL SCREEN SERVICE, 1105 Currie Ave.—Federal 3-5571**
- SILK SCREEN STUDIOS, 712 Ontario Ave., W.—Federal 6-3103**
- THEATRE SIGN & DISPLAY SERVICE, 74 Glenwood Ave.—Federal 5-2605**

### • Messenger Service

- FILM TRANSFER CO., 74 Glenwood Ave.—Federal 6-3505**

### • Service Companies

- ALTEC SERVICE CORP., 2945 Bloomington Ave.—Parkway 2-6565**
- NORTHWEST SOUND SERVICE, INC., 73 Glenwood Ave.—Federal 5-0194**
- PROJECTION SERVICE & SUPPLY CO., 111 N. 11th St.—Federal 8-0351**

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## Making Public Aware Seen Major Problem

COLUMBUS, O.—The difficulties besetting smalltown exhibitors in getting advertising messages across were described by an anonymous Ohio exhibitor in a letter to Robert Wile, secretary, Independent Theatre Owners of Ohio. Wile sent the letter to Silas Seadler, MGM advertising department, who had asked if any Ohio exhibitors would show their film trailers in grocery stores. Wile had wagered that most of them would, if it meant getting their message across to potential patrons.

The exhibitor said, "Only a few remaining regular theatregoers are interested in what's playing and nobody else reads the theatre page ads, large or small. How can I make them aware that the theatre is still there and is still playing good pictures, the kind they would like? Every available space is filled with colorful advertising, handbills are frequently wadded up without being looked at. Window cards are so sandwiched in between posters announcing lodge meetings, class plays, bake sales, rummage sales, and what have you that they do not command much attention."

Wile said that the problem is not limited to small towns, saying he had talked with big-town exhibitors and that they have similar problems. He wrote Seadler, "I am still of the belief that if you were to split up the full pages you took on 'The Swan' among 40 different pages of the Sunday newspaper, you would have had a greater impact on the public."

Coincidentally, Columbia placed a series of small ads, in addition to regular large theatre page ads, on various pages of Columbus papers for "The Harder They Fall" for its Loew's Ohio engagement. The small ads were scheduled on television pages, women's pages, sports pages, and general news pages.

Dick Breslin, 20th-Fox salesman, resigned to join the Sam Levin organization, which operates drive-ins in Dayton and Springfield, O., and has expansion plans underway. . . . Clifford Smiley, MGM salesman, resigned to join the Needham Circuit, Columbus, O. . . . James Doyle, Paramount salesman, is now U-I salesman in Columbus, O., replacing William Brower, who is now city salesman here. . . . Jack Kirchbaum, Paramount booker, was named Kentucky salesman. . . . Stuart Jacobson, assistant to W. A. Meier, Paramount sales manager, was transferred to Columbus, O., as salesman.

COLUMBUS, O., NEWS—"The Birth Of A Nation," D. W. Griffith's masterpiece, was booked by Charles Sugarman in the Indianola, an art house. The Ohio censor board banned the film over 40 years ago. . . . Herbert Schloss, exploitation representative, Columbia, was here in advance of "The Harder They Fall." Manager Walter Kessler, Loew's Ohio, invited sports writers to see the film, with the result that Earl Flora, Ohio State Journal, and Lew Byrer, Columbus Citizen, devoted full columns to the feature. . . . Manager Edward McGlone, RKO Palace, was host to the annual cooking school in the theatre. . . . The Empress has been turned into the United House of Prayer.



Seymour Poe, executive vice-president, IFE, recently sold the first tickets for the benefit premiere of "Madame Butterfly," Baronet, New York, to Rudolph Bing, general manager, Metropolitan Opera Company, left. Proceeds went to the Hospitalized Veterans Service of the Musicians Emergency Fund.

## Cleveland

The Avon, Avon Lake, O., and its manager, Vincent Aldert, are celebrating their seventh anniversary. . . . The Pearl Road Drive-In, built last year by local interests, reopened under an arrangement whereby Frank Schiessl and Alfred H. Stromeier will operate it with an option to buy at the close of the present season. The property is leased from James J. Barton and Milton A. Mooney's Co-operative Theatres of Ohio is doing the buying and booking. . . . George Delis, veteran Canton, O., exhibitor; Nate Schultz, head, Selected Theatres; and Myer Fine, president, Associated Theatre Circuit, announced plans to build a \$250,000 drive-in on Route 62, near Canton. . . . Lawrence Kuntz, sales representative, American Seating Company, died.

The Motion Picture Operators Bowling League bowled its last game of the season, putting the National Carbon team in front, with Oliver Theatre Supply as runner-up. Composing the winning team were Earl Gehringer, Bob Bullock, Carl Lucht, and Harry Lee. Because of heavy working hours, the league will not hold its annual closing dinner party, nor will it play a champion game with the Detroit Nightingales this year. Betty Kaplan, secretary to Jack Sogg, MGM branch manager, won a bowling trophy. . . . Florence Friedman Harris is temporarily back at IFE as office manager and booker. She is helping out until a permanent appointment is made following Barbara Salzman's resignation.

## Dallas

John Calvert, First National Distributors, was here negotiating a release deal with Herman Beiersdorf for "Dark Venture." . . . Executives of Cinerama were here to participate in previews arranged for the "Seven Wonders Of The World" in the Melba. Executives included Harry M. Kalmine, vice-president, Stanley Warner; Lester B. Isaacs, director of exhibition; Cliff Giessman, director of group sales; Harry Goldberg, director of advertising; Everett C. Callow, national director of publicity and advertising, Stanley Warner Cinerama. . . . If you want to fight television as a competitor, don't be evasive about it, is the idea behind a frontal attack by Frontier Theatres, Inc.,

this month, to sell the public on the fact that entertainment is much better on the wide-screen in the motion pictures than it is on the television screen. L. E. Forester, director of advertising and publicity, is in charge of the campaign. To make its point, Frontier introduced a barbed but good-natured cartoon series.

## Denver

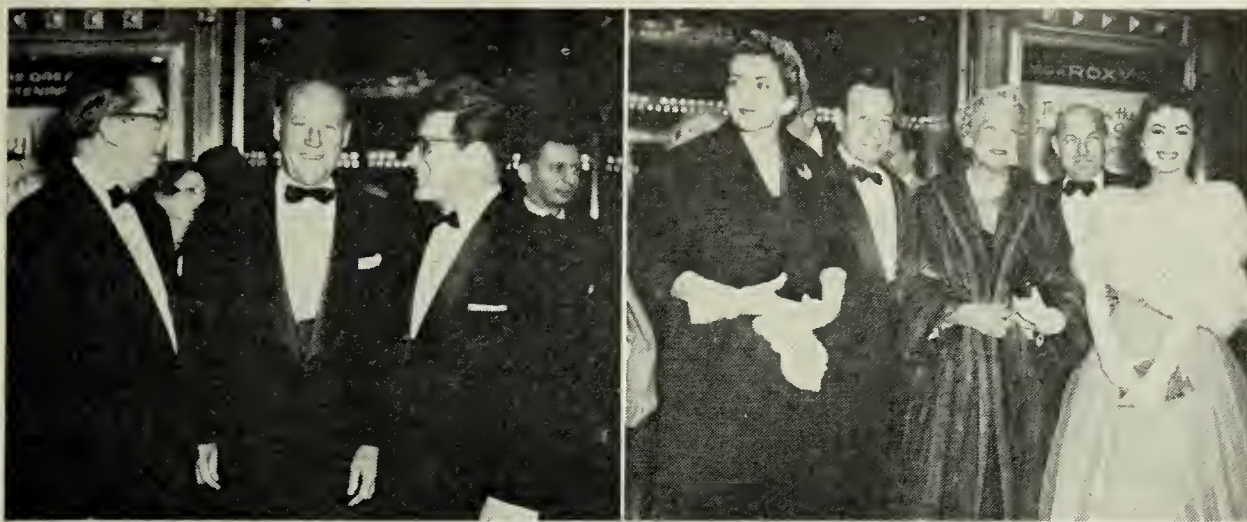
Paramount terminated two jobs by consolidation of the territory, dividing it between two salesmen, John Vos and John Thomas. William Peregrine, salesman, goes into the office as office manager; Frank Carbone becomes booker; and Don Cook, booker, resigned to become a truck driver for Safeway Stores. The other job abolished was that of Sylvia Grief, biller. . . . Stewart Granger and his wife, Jean Simmons, bought a large ranch near Silver City, N. M., and are looking over blue prints for a \$250,000 home to be built there. . . . Chick Lloyd, distributor, has taken over Realart, American Releasing Corporation, and other companies handled by Robert Herrell, who will devote his full time to his Kansas City exchange. Laura Haughey, office manager, also made the move to Lloyd's office at 820 Twenty-first Street. Leon Blender, American Releasing sales manager, was in Denver to make the switch for his company. He was accompanied by his wife, Miriam, a niece of Oscar Galanter, U-I office manager here. . . . Associated Film Releasing Corporation turned over the distribution of its films in this area to Tom Bailey.

## Des Moines

Dorothy Pobst, United Artists, was elected president, newly organized WOMPI chapter. . . . I. C. Jensen, 56, manager, Met, Iowa Falls, Ia., since 1944, died in Ellsworth Municipal Hospital there after a long illness. . . . Howard Brookings closed his Oakland, Oakland, Ia., and is dismantling the equipment. Bookings said he was forced to discontinue operation because of lack of business. He continues to operate the Avoca, Avoca, Ia. . . . Bill Ford has been named manager, State, Cedar Rapids, Ia. . . . Nathan Sandler, head, Nathan Sandler Enterprises, terminated his lease on the Valley, Missouri Valley, Ia., and the Rex, Fairfield, Ia. Both buildings will be used for other businesses. . . . Tom Ryan, Cairo, Neb., was named manager, King, Albia, Ia. Ryan sold his theatre at Cairo. . . . The Seymour, Ia., Community Club took over operation of the Seymour. . . . Frank Scott reopened the Gem, Merville, Ia.

## Detroit

Fred McBee was named manager, Theatre Operating Company's West Point Drive-In, Battle Creek, Mich. He was formerly southern Ohio district manager for the circuit. . . . Butterfield Theatres named Lewis E. Kirvan manager, Roxy, Flint, Mich., it was announced by Earl Barry, city manager. Kirvan succeeds Clarence Trimble, resigned. . . . Frank Braden, Ringling publicist, was in working on United Artists' "Trapeze." . . . Seating Service Company is installing new seats in Jack Krass' Main, Royal Oak, Mich. . . . Harry Balk was promoted to supervisor, Korman Enterprises. . . . Bernard Samuels was named manager, Jolly Roger Drive-In.



A sum of \$22,000 was raised for the March of Dimes at the recent premiere of 20th-Fox's "The Man In The Gray Flannel Suit," Roxy, New York. Seen in attendance, left to right, are John B. Bertero, National Theatres vice-president; Elmer C. Rhoden, president, National Theatres; Robert C. Rothafel, managing director, Roxy; Mrs. and Mr. C. Glenn Norris, 20th-Fox eastern sales manager; Mrs. Al Lichtman; Charles Einfeld, vice-president, 20th-Fox; and actress Shirley Jones.

### Houston

Loew's, Inc., and Frank Sharp, developer, are to be faced with a petition protesting the construction of the proposed 1,200-car drive-in at Sharpstown, Tex. The cost of the project is \$250,000. . . . Arlene McIntosh is managing the Delman while waiting for Harry Sachs and I. B. Adelman to bring in a new manager. Ernest Buffington, former manager, resigned. . . . A spectacular air show was staged during the opening of 20th-Fox's "On The Threshold Of Space" in the Majestic. A group of F-80s from the 11th Fighter Interceptor Squadron of the Texas National Guard carried out a simulated air attack over the city, and the honor guard and band from Ellington Air Force Base performed.

### Jacksonville

Alex Harrison, 20th-Fox general sales manager, was honor guest at a luncheon given by Thomas P. Tidwell, branch manager. Attending, from Florida State Theatres, were president Louis J. Finske, vice-president LaMar Sarra, south Florida supervisor Harry Botwick, Joe J. Deitch, and Harvey Garland; Wometco's Eddie Stern; Fred Kent, Jacksonville Theatre Company; and Glenn Gryder, booking agent, First Southeast Corporation. . . . Here to sell Republic product were Harold Laird and Bob Pollard, both of Tampa, Fla. . . . Judson Moses, MGM exploiter, was in from Atlanta after a long absence. . . . The Roxy, Lakeland, Fla., and the Twinkle Star Drive-In, Auburndale, Fla., came under the Bailey Theatres banner.

MIAMI, FLA., NEWS—The Variety, Miami Beach, and the Embassy were to close this week. Both houses are owned by the Claughton circuit. Because of a shortage of suitable product, the Variety will not reopen until next winter. The new First National Bank will go up on the site of the Embassy. . . . George Aylesworth, former Wometco relief manager, has been assigned to the North Dade Drive-In, assisting George Wilby. Bill Cosper was designated Wometco relief manager. . . . Robert Madison Savini, pioneer distributor and industry financier, died at his winter home on Islamorada.

### Memphis

Plans were announced by Augustine Canelolo for the construction of a new, 1000-seat theatre in the Northgate Shopping Center, Frayser, Tenn., at a cost of nearly \$100,000. . . . Moses Sliman purchased the Delta Drive-In, Osceola, from Mrs. Violet Martin. . . . Grady Cook, owner, Joy, Pontotoc, Miss., died recently. . . . John Eaton took over the operation of the Rialto. . . . Mrs. Nate Evans, wife of the exhibitor, died. . . . The city was planning to push the collection of Sunday assessments on theatres, which are based on seating capacity and range from \$8.50 to \$75 per Sunday. Some theatres, it was reported, have not been paying and the city requires the funds for the welfare department. . . . The Star, Trenton, Tenn., was sold by Strand Enterprises to Andy Jonas and J. V. Burton. . . . J. E. Singleton bought Tommie's Drive-In, Kennett, Mo., from A. T. Boyd. . . . George C. Hoover, Variety Clubs International chief barker, was here last month to address the Tent 20 general membership meeting.

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## Minneapolis

Organ music will be reintroduced into the program in the Radio City, according to Charles Winchell, president, Minnesota Amusement Company. . . . Donna Aved, daughter of Leo Aved, operator, Empress, and the Navarre Drive-In, suburban Lake Minnetonka, was married to Donald H. Krietzman. . . . Irving Marks, Allied Artists branch manager, screened "Crime In The Streets" in Huron, S. D., for exhibitors. . . . Bob Stone, new MGM press representative, began work here, replacing Norm Levinson, transferred to Jacksonville.

Managerial changes announced by Minnesota Amusement Company include Charles Zinn, district manager and managing director, Radio City, now Twin Cities district manager; Thomas Martin, formerly manager, State, has been named managing director, Radio City; Francis Wiggins, formerly manager, Lyric, will be manager, State; and Douglas Martin, New to the circuit, will manage the Lyric. . . . Larry Parks was added to the list of speakers at the annual convention of North Central Allied here this week.



Valerie French, new Columbia star, recently visited Minneapolis on behalf of "Jubal," and division manager Ben Marcus, far left, and branch manager Hy Chapman, far right, introduced her to Northwest Theatres booker Paul Lundquist, president Frank Mantzke; and booker Dick Tollette.

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## New Haven

Where the various exchanges will be located when the new highway goes through Meadow Street was still a confused issue. Some buildings were reported to remain, others were reported to be altered. . . . Norman Levinson, one-time assistant, Poli, Hartford, Conn., recently was transferred to the MGM Florida-Georgia area to handle press relations out of Jacksonville. . . . New Haven Drive-In, North Haven, and Summit Drive-In, Branford, Conn., had safe breaks recently but the thieves did not get anything. . . . Fred Greenway, Palace, Hartford, Conn., was hospitalized. . . . Grading work has started on Chase Drive-In, Watertown, Conn.

**HARTFORD, CONN., NEWS**—Numerous trade figures expected to attend the May 10 Man of the Year Awards Dinner hosted by the New Britain, Conn., Press Club in the Hedges Restaurant, honoring Peter Perakos, Sr., president, Perakos Theatre Associates, New Britain circuit. . . . Rudy D'Angona resigned from the advertising staff, Bercal Theatres, Inc. . . . Eddie O'Neill, district manager, Brandt Drive-In Theatres, named Albert Hawkins assistant to G. Malcolm Clark, resident manager, Bridge Drive-In, Groton, Conn. . . . Bernie Menschell, Bercal Theatres, Inc., advanced regular opening time from 11 a.m. to 9:45 a.m. at the Parsons to accommodate early weekday morning showings of "The Littlest Outlaw."

## New Orleans

The WOMPI May luncheon was the annual party for their bosses. . . . Phillip Foto, pioneer exhibitor, died after a long illness. . . . Preston Foster was a Variety Club visitor. . . . Douglas Netter and Ted O'Shea, Todd-AO home office executives, were in to consummate a deal with Joy N. Houck for the presentation of "Oklahoma!" in the Panorama, slated to open June 14. . . . Ed Ortte, Legion and Gulf, Gulfport, Miss., and O. O. Cummings, planned to open their deluxe new drive-in, the Don, Mississippi City, Miss., this week. . . . John Waterall was still repairing the screen tower of his 43 Drive-In, McIntosh, Ala., which was damaged by a cyclone. . . . Paxton Moore was named MGM field exploitation representative covering Memphis and New Orleans, with

### Columbia Awarded \$5,187 In Suit Against Drive-In

**HARTFORD, CONN.**—Superior Court Judge Frank Covello has ordered the Pine Drive-In Theatre, Inc., to pay \$5,187 to Columbia. The ruling was handed down after the judge found that the drive-in had violated a 1955 written agreement relating to "The Long Grey Line."

The distributor, under original agreement terms, had licensed to exhibit the film for 10 consecutive days and was to receive 50 per cent of gross receipts of the first seven days, and 35 per cent of the receipts of the next three days, with a minimum guarantee of \$4,000.

The Pine, it was charged, exhibited the film for only four consecutive days, and then refused to complete the agreement.



This is part of the attractive front the SW Astor, Philadelphia, arranged on the recent engagement of American Film Exchange's "The Blonde Pick-Up" and "Jail Bait."

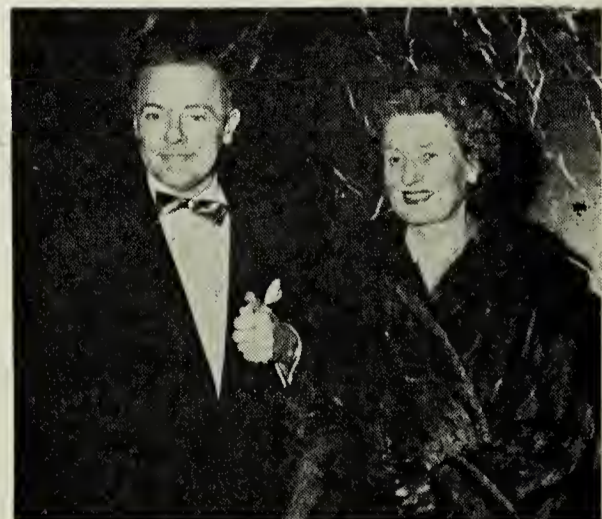
—GOLDMAN PHOTO.

headquarters here. . . . J. L. Flowers reopened the remodeled Sunset Drive-In, Winona, Miss. . . . Milton Dureau, Masterpiece Pictures head, announced the release of "Oklahoma Woman" and "Female Jungle," American Releasing Corporation product. . . . Screen play writer Edward Paramore, 60, died in Shreveport, La., from severe injuries received in a fall. He was a member of the Screen Writers Guild.

## New York

Joan Collins arrived from the coast for personal appearances on behalf of MGM's "The Opposite Sex." . . . Richard Egan arrived to promote 20th-Fox's "The Revolt Of Mamie Stover." . . . The Film Classics Society has been organized to promote interest in "neglected cinema classics," under the chairmanship of journalist Tim Wohlforth.

William C. Gehring, 20th-Fox vice-president, departed for Omaha to address the annual convention of Allied Theatre Owners of Nebraska, South Dakota, and Mid-Central States. . . . Eastern Management Corporation, Newark, N. J., announced the resignation of Larry Lapidus, buyer and booker, effective May 26. He will be succeeded by Bob Deitch. Lapidus goes to the B and Q circuit, Boston. . . . A spokesman for David Selznick described the revival of "A Bill of Divorcement" in the 72nd Street Playhouse as one of the biggest openings in the history of the house.



An audience of international dignitaries attended the recent special invitational showing of Sumar Productions' "The Man Who Never Was," Victoria, New York, co-hosted by the British Information Services and 20th-Fox. Pictured arriving at the theatre are Henry Cabot Lodge, Jr., U. S. Ambassador and permanent representative to the United Nations, and Mrs. Lodge.

## Theatre Boycott Voted By Delaware NAACP

WILMINGTON, DEL.—Delaware branch of the National Association for the Advancement of Colored People in Dover last fortnight announced a boycott of theatres in Dover, Smyrna, and Middletown, the first organized economic move in the state in connection with the integration-segregation dispute. According to Bernard Frisby, NAACP integration chapter, the action was requested by numerous calls and letters, and other activities are being planned by the branch in place of theatre-going.

Frisby stated that Negroes are not permitted to purchase tickets for theatre seats on the main floor and are admitted to the balcony only at two houses in Dover, one in Smyrna, and one in Middletown. The independently-owned Diamond State Drive-In near Dover, he said, requires Negroes to park their cars to one side and also is included in the boycott. In the Temple, Dover, one of the situations involved, benches instead of seats are provided in the balcony, Frisby asserted. Muriel Schwartz, manager, Capitol, Dover, and a representative of the circuit operating the four roofed situa-

tions boycotted, declared that the circuit's Kent Drive-In, south of Dover, also was boycotted, although there is "absolutely no segregation" there.

The situation in the roofed theatres, it was reported, is that the Negroes have access to the concession stands and the wash rooms while being restricted to balcony seats which, however, are not fully segregated inasmuch as white people also sit in them. This is especially true of servicemen from the Dover Air Force Base, which is integrated. Exhibitors, it was said, follow the lead of other businessmen in observing local practice with regard to segregation, which is the general practice south of Wilmington, and, even in Wilmington, the custom was not discontinued until recently.

Although the NAACP last week announced that the boycott had been successfully launched, Miss Schwartz said that it had been going on for some time and that no check had been made by management to determine its effectiveness. She is the co-owner of the circuit with her mother, Mrs. George M. Schwartz.

## Philadelphia

Ed Rosenbaum, dean of local press agents, is coming out of retirement to go to Cleveland for United Artists on "Foreign Intrigue" on a special assignment. . . . "Patterns" was screened at Variety Club, Tent 13, through the courtesy of United Artists. "Jubal" was screened through the courtesy of Columbia. . . . Moe Verbin, former President manager, is now managing the Overbrook for Ben Fertel. . . . Lily Rosentoor, 20th-Fox booker, has returned from Israel. . . . Most of the local exchanges were in the midst of sales drives of one kind or another and exhibitors were doing their best to keep everyone happy and to get over the top. . . . Comerford's Savoy, Northumberland, Pa., closed. . . . Perry Lessy has denied reports that he had taken over George Resnick's Cayuga. . . . Sidney K. Stanley, 59, for many years manager, Fay's, and more recently manager, Sam Stiefel's Uptown, died last week in his home. During the last war, he was with the Office of Price Stabilization. He is survived by his widow and a son. . . . Clint Weyer, vice-president, Highway Express Lines, was ill in University of Pennsylvania Hospital last week. . . . The Levittown, Pa., home of Columbia office manager Jerry Levy burned to the ground. No one was seriously hurt.

READING, PA., NEWS—Business conditions were helped by the primary election, in which an issue of \$4,500,000 new city bonds for public improvements was approved by the voters. More employment for hundreds of workers is seen as a result. As a side result, one of the candidates for the Democratic nomination for the State Legislature who wanted to pass a law legalizing bingo finished sixth in the race. . . . Jordan N. Dearolf, 68, projectionist employed for many years in local houses, died in Reading Hospital. . . . The Laurel is being offered for sale. . . . George L. Bensinger, 69, a musician in theatre orchestras over a period of 30 years, died in the Lebanon Veterans' Hospital.



This telephone booth ballyhoo on 20th-Fox's "The Man In The Gray Flannel Suit" which utilized a clothing store dummy inside attracted plenty of attention at the Senate, Harrisburg, Pa., recently.

## Grand Jury Recommends City Film Censorship

PHILADELPHIA — City film censorship was recommended last fortnight by the April grand jury to protect youth from "indecent, obscene, immoral, and crime-inciting movies," according to a section of the presentment handed up to Judge Eugene V. Alessandrone in Quarter Sessions Court. The jurors, who also called for censorship of comic books, posters, and other media of a lurid nature, favored film censorship "because of the great influence exerted on our youth by the movies."

Pennsylvania has been without film censorship since March 13 last when the State Supreme Court declared unconstitutional the 41-year-old Motion Picture Censorship Act on the grounds that it was vague and indefinite. Local censorship was to be explored by the City Council, but it was reported that that body might not be able to pass a law without enabling legislation in Harrisburg, according to Council president James H. Tate.

*Mr. Exhibitor:*

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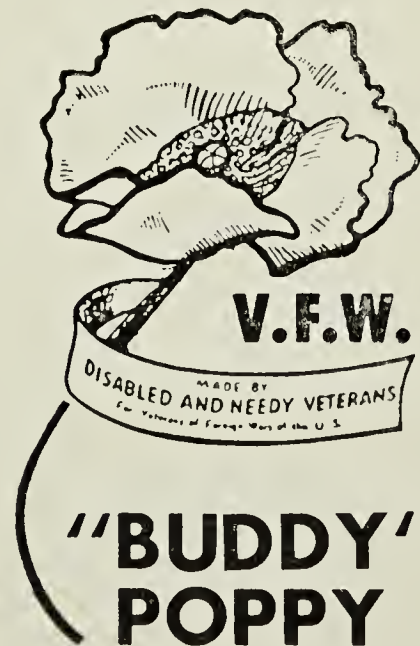
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## St. Louis

Arson is suspected as the cause of the second fire in three days in the old Powhattan, Maplewood, Mo. The latest fire destroyed the entire interior, with damage exceeding \$20,000. . . . The Frisina Amusement Company was reported to be preparing to build a drive-in near Hillsboro, Ill., on land it is said to have purchased from Louis Odorizzi, owner, Sunset Drive-In, Mount Olive, Ill. . . . Bob Good, owner, Capitol, Pickneyville, Ill., installed new projection equipment. . . . "Cinerama Holiday" played to 1,068,000 cash customers in the Ambassador, it was announced. "Seven Wonders Of The World" has now replaced it there.

Charles E. Smith closed a deal with Harold Ramage for the Lamar, Arthur, Ill. . . . The Idaho, Sumner, Ill., was reopened under the ownership and management of D. L. Simmons, who is considering construction of a drive-in there. . . . The Annex, Herrin, Ill., heavily damaged by fire a year ago, was scheduled to be reopened by Marlowe's Theatres, headed by John Marlowe. . . . The Wehrenberg circuit's Virginia here was to close for an indefinite period, with business conditions to determine its future. . . . The Pauline, owned and operated by Arthur Kalbfell, has been closed indefinitely.

The Variety Club Spring Festival will be held May 26 at 8 p.m. in the Kiel Auditorium, for the benefit of the Heart

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Fund. . . . The Colosseum of Motion Picture Salesmen scheduled a luncheon for last weekend in the Melbourne Hotel. . . . Mary Jane Webb, MGM private secretary, recovered from a long illness. . . . William C. Earle, Jr., resigned as National Theatre Supply salesman. . . . A public auction disposed of the assets of the bankrupt McCarty Theatre Supply Company. . . . The world premiere of 20th-Fox's "The Proud Ones" will be held in the St. Louis June 1. . . . Charles L. Cline, 49, former member, Local 143, Motion Picture Machine Operators Union, died last month in Lake Charles, La.



San Francisco recently heard about UA's "Alexander The Great" from actor Barry Jones. Shown from left are, Stanley Lefcourt, California Pacific Drive-Ins; Bill Greenbaum, Film Booking Service; Homer Tegtmeier, Tegtmeier Theatres; Jones; Frank Harris, UA San Francisco branch manager; Fred Dixon, United California Theatres; and Rotus Harvey, Westwood Theatres.

## San Antonio

A. J. Rebecca, Interstate, is recuperating from an operation in the Nix Hospital. . . . Ely Bergman is doing freelance film work for several national newsreel companies. . . . Stereophonic sound with four track magnetic sound equipment has been installed at Texas A and M College, College Station, Tex., by the Altec Company, under the supervision of W. J. Zeidlik. . . . Fire destroyed the Rio, Frisco, Tex., with an estimated loss of \$15,000. C. E. Barnes is owner and operator. . . . Julius Gordon, president, Jefferson Amusement Company, Beaumont, Tex., and secretary, Allied Theatre Owners of America, attended the Cannes International Film Festival. . . . Sam B. Landrum, vice-president and general manager, Jefferson Amusement Company, was elected to membership on the executive committee of the board of directors, Warm Springs Foundation for Crippled Children, Gonzales, Tex. . . . Roy Rogers is making a river junket from Denison, Tex., to New Orleans.

## Seattle

Buck Smith has been named Seattle and Portland branch manager, Favorite Films, to succeed Bill Shartin who was killed in an accident. . . . Al Larpenteur, former Northwest Releasing salesman, is now managing the Starlight Drive-In, Tacoma, Wash. . . . The Variety Club rooms in the New Washington Hotel have been redecorated under the supervision of Frank Christy. . . . Among those attending the Variety Club convention in New York were Ed Crucea, Allied Artists branch manager; Paul Grunwald, Northwest Film; Celia Blatt, 20th-Fox booker; and B. C. Johnson. . . . John Riley, National Theatre Supply, recently sold new equipment to Margaret Lowe Bradford, owner, Lowe's Igloo, Dillingham, Alaska. . . . Northwest Releasing is handling the Liberace concerts in the northwest. . . . Fred Danz was on the road visiting Sterling theatres in Longview, Kelso, and Port Angeles.

## Washington

Mrs. Earl Warren, wife of the U. S. Supreme Court Chief Justice, was the Variety Club's Mother of the Year. Mother's Day luncheon was to be tendered her in the Statler this week. . . . George Gobel was to make a personal appearance in the Ontario on behalf of Paramount's "The Birds And The Bees." . . . Samuel F. Roth, member, Variety Club, Tent 11, died last fortnight.

**SOUTHERN MARYLAND NEWS**—Jack Fruckman, owner and operator, Southern Maryland Theatres, Inc., acquired the interest of Kenneth B. Duke in the New. He took over last week. Circuit general manager T. L. Harrison, Jr., assumes operation. . . . Berlo Vending Company representative Ray Hall placed self-service candy machines in the 234 Drive-In, California, Md., the Park and Plaza, Lexington Park, Md., and the New, Leonardtown. . . . Peggy Bright is the new cashier at the Park and Plaza. . . . Jerry Tatum, manager, Plaza, Lexington Park, and a volunteer fireman, was overcome by smoke at a forest fire. He was taken to the St. Mary's Hospital for treatment. . . . The Evans, Solomon's Island, Calvert County, Md., has been redecorated and renamed the New.

**MGM****Annie Get Your Gun  
(632)****MUSICAL  
COMEDY  
107M.**

(Technicolor)

ESTIMATE: Reissue has names to sell.

CAST: Betty Hutton, Howard Keel, Louis Calhern, Edward Arnold, J. Carrol Naish, Keenan Wynn, Clinton Sundberg, Benay Venuta. Produced by Arthur Freed; directed by George Sidney.

X-RAY: When first reviewed in THE SERVICESECTION of April, 1950, it was said: "An enjoyable show for all types of audiences, light, gay, and colorful, this should go far boxoffice-wise. The story is only a framework for entertainment packed with plenty of showmanship, and the film will make its mark at any boxoffice. Hutton tops the performers with able assistance from the entire cast, the production is aided by expert direction, and the whole thing shapes up as a showman's delight. Mark this down as a film which will definitely make patrons feel that 'Movies Are Better Than Ever.'" The screen play is by Sidney Sheldon based on the musical play by Richard Rodgers and Oscar Hammerstein, II. The music and lyrics are by Irving Berlin.

AD LINES: "A Great Stage Success Becomes A Triumph On The Screen"; "Never A Picture Like This—One Of The Screen's All Time Great Musicals"; "Your Favorite Film Stars In One Of The Greatest Hits Of All Time."

**Bhowani Junction (631)****DRAMA  
110M.**

(Made in Pakistan)

(CinemaScope) (Eastman Color)

ESTIMATE: High-rating study of conflict in India.

CAST: Ava Gardner, Stewart Granger, Bill Travers, Abraham Sofaer, Francis Matthews, Marne Maitland, Peter Illing, Edward Chapman, Freda Jackson, Lionel Jeffries, Alan Tilvern. Produced by Pandro S. Berman; directed by George Cukor.

STORY: Ava Gardner, half-English, half-Indian, returns to her Indian home on leave from the Women's Auxiliary Corps. Bill Travers, also Anglo-Indian, is in love with her, but she can't agree with his willingness to live in a half-world, neither English nor Indian, or his weak admiration of the English. British officer Stewart Granger is assigned to ferret out the Communist terrorist responsible for much of the chaos and destruction tearing India apart prior to the British withdrawal. He and Gardner are attracted to each other. Lionel Jeffries, another British officer, forces his attention on Gardner, who accidentally kills him. Another admirer, Sikh Francis Matthews, rescues her and hides her in his home, where she comes under the influence of his mother, fanatic Communist Freda Jackson. Jeffries' body is disposed of by Peter Illing, actually the Communist leader, and he also kills another soldier in the process. Gardner attempts to live as an Indian, planning marriage with Matthews, but is unable to go through with it. She and Granger fall deeply in love, but she still has misgivings owing to her mixed origin. The search for Illing continues, and he kidnaps Gardner to assist in his escape. He also plots the blowing up in a railroad tunnel of a troop train and an express carrying Mahatma Gandhi. Travers and Granger discover the plot. Travers is killed in the tunnel by Illing, but Granger kills the terrorist and foils the plot. He plans to retire from the Army, return to India and marry Gardner.

X-RAY: The Pakistan locale gives this a remarkable aura of realism. Gardner and Stewart make an excellent romantic

**MOTION PICTURE****EXHIBITOR****SERVICESECTION****The original Pink Section evaluations of features and shorts**

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor.

**SECTION TWO  
VOL. 56 • No. 3****MAY 16, 1956**

team, and contribute superior portrayals, as do other cast members. Although there will be some who feel that the history of Indian tension prior to the British withdrawal is too simply stated, any sacrifices that have been made boost the entertainment potential of the film and will aid, not hurt, its boxoffice chances. Production is lavish and first-rate, and excellent direction, particularly in teeming mob sequences that capture the tension and turmoil of a populous land in the throes of nationalism, keeps interest high throughout. CinemaScope and excellent color photography are other saleable features. The name value of the cast should aid the film in its initial phases and word of mouth plus astute showmanship could fit it into the higher bracket in all situations. The screen play by Sonya Levien and Ivan Moffat, if anything, improves on John Masters' novel by tightening the plot and concentrating on people more than events.

TIP ON BIDDING: Higher bracket.

AD LINES: "A Nation Torn By Conflict . . . A Woman Torn By Two Worlds, Neither Of Them Hers"; "Intrigue And Passion In Strife-Torn India"; "Gardner And Granger . . . Great Together In A Film Loaded With Romance And High Adventure."

**The Catered Affair (633)****DRAMA  
93M.**

ESTIMATE: Highly interesting drama.

CAST: Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald, Rod Taylor, Robert Simon, Madge Kennedy, Dorothy Stickney, Carol Veazie, Joan Camden, Ray Stricklyn, Jay Adler, Dan Tobin, Paul Denton, Augusta Merighi. Directed by Richard Brooks; produced by Sam Zimbalist.

STORY: Debbie Reynolds casually announces to her mother Bette Davis and father Ernest Borgnine that she and Rod Taylor are going to get married with a simple ceremony and the immediate family in attendance so that they can take a honeymoon to California in a borrowed car. Not even uncle Barry Fitzgerald, who lives with them, will be invited. He walks out in a huff. The neighbors needle Davis about the haste and lack of a proper affair and she, too, begins to think that it would be a good chance to make up her neglect of her daughter over the years and give her a big wedding. Borgnine has planned on investing his slender savings in a cab in partnership with Jay Adler. Davis makes up her mind to have a big catered affair, and everyone is forced to go along protestingly, especially Borg-

nine who sees his savings wiped out. Friction develops between Reynolds and a girl friend who can't afford the expense; Taylor doesn't appreciate the fuss and delay; Fitzgerald wants to invite his cronies; Taylor's mother has a load of people over the set limit; and Borgnine is in despair. Reynolds calls the affair off and the simple wedding is on again. Borgnine lets Davis have it, telling her it's about time she worried about his happiness a little bit and of making their marriage succeed instead of about everyone and everything else. Fitzgerald, meanwhile, had decided to marry a widow friend of his in the near future, and he leaves the apartment. Their youngest son, Ray Stricklyn, is about to go into the Army, and they will be all alone for the first time in their lives. She realizes that she has been neglectful of Borgnine, and on the day of the wedding, their future looks bright as they find Adler in their cab awaiting them.

X-RAY: Warm, down-to-earth entertainment is offered here for all kinds of adult audiences who will appreciate the simple drama and the individuals depicted. As a matter of fact, simplicity is the order of things throughout in settings, in problems, and in characterizations. The cast is very good, with the principals particularly suited to their assignments, and the direction and production are in the superior class. There is much to be

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found here that was unveiled in "Marty," and perhaps much of that film's success may be awaiting this entry. Another angle is that this film was shown successfully as a TV play. The screen play is by Gore Vidal, based on a play by Paddy Chayefsky.

TIP ON BIDDING: Higher bracket.

AD LINES: "Every Family With A Girl To Be Married Will Face This Problem At Some Time In Their Lives"; "Should She Have A Catered Affair Or A Simple Wedding? The Answer Is Tops In Entertainment"; "A Successor To 'Marty' By The Same Author—Paddy Chayefsky."

**Invitation To The Dance**

NOVELTY  
93M.

(Technicolor)

ESTIMATE: Novelty is well-suited for art and specialty spots.

CAST: "Circus"—Igor Youskevitch, Claire Sombert, Gene Kelly. "Ring Around The Rosy"—Gene Kelly, Igor Youskevitch, Tommy Rall, David Paltenghi, Claude Bessy, Tamara Toumanova, Diana Adams, Belita, Daphne Dale, Irving Davies. "Sinbad The Sailor"—Carol Haney, David Kasday, Gene Kelly. Direction and choreography by Gene Kelly; produced by Arthur Freed.

STORY: The film, devoted to the dance, is made up of three sequences. "Circus" shows a street circus where clown Gene Kelly is in love with dancer Claire Sombert. She and dancer Igor Youskevitch are in love. Kelly tries to emulate Youskevitch in a rope walking act high above the street to impress her and falls to his death. "Ring Around The Rosy" has a husband bringing home an anniversary present for his wife, who is flighty and interested only in parties, social activity, and other men. He walks out disgusted. Her gift, a bracelet, makes its way to her admirer and to his other girl friend and to her other lover, etc., until it winds up with a street walker who accidentally meets the husband. He buys it back from her and takes it home to a wife who is repentant and realizes she really loves her husband. "Sinbad The Sailor" is a mixture of cartoon and live sequences with Kelly playing Sinbad the sailor, David Kisday the junior sized genie, and Carol Haney Scheherazade.

X-RAY: There's nary a word spoken in this delightful film devoted to the dance. The sequences will offer much in the way of entertainment for audiences who attend the art and specialty spots to which this entry will be more or less limited. The choreography is excellent and Kelly works out fine as director of the film since dancing is his specialty. The production and musical values as well as actual performances and dancing skill are in the better category and should be appreciated by proper audiences. A special note of commendation should by all means be included for the work in the cartoon sequence by Fred Quimby, William Hanna, and Joseph Barbera. The Sinbad sequence is based on music by Nikolai Rimsky-Korsakov with the other selections by Jacques Ibert and Andre Previn.

AD LINES: "An Unusual Film For Audiences With Unusual Taste"; "The Finest In Entertainment Awaits Discriminating Audiences Who Appreciate The Best"; "Dance Your Blues Away . . . Don't Miss Your 'Invitation To The Dance'."

**RKO**

**The Big Sky (662)**

MELODRAMA  
140M.

ESTIMATE: Frontier meller reissue can be sold.

CAST: Kirk Douglas, Dewey Martin, Elizabeth Threatt, Arthur Hunnicutt,

Buddy Baer, Steven Geray, Hank Worden, Jim Davis, Henri Letondal, Robert Hunter, Booth Colman, Paul Frees, Frank de Kova, Guy Wilkerson. Produced and directed by Howard Hawks.

X-RAY: When first reviewed in THE SERVICESECTION of July, 1952, it was said: "This can stand plenty of editing, but otherwise it contains the ingredients which make for good boxoffice. Once the mood of the picture is established, the film is punctuated by plenty of thrill sequences and action, with a minimum of romance. The Douglas name is the sole boxoffice asset, but the others are competent . . . With the proper selling, it should show up well . . . The screen play is by Dudley Nichols, based upon the novel by A. B. Guthrie, Jr."

AD LINES: "Action And Adventure In Forbidden Indian Country"; "Rough, Tough Action As An Expedition Crosses Unknown Indian Territory"; "Action, Adventure, Primitive Romance!"

**Murder On Approval (614)**

MYSTERY  
MELODRAMA  
70M.

(English-made)

ESTIMATE: Lower half filler.

CAST: Tom Conway, Delphi Lawrence, Brian Worth, Michael Balfour, Campbell Cotts, John Horsley, Ronan O'Casey, Launce Maraschal, Grace Arnold. Produced by Robert S. Baker and Monty Berman; directed by Bernard Knowles.

STORY: Wealthy American Launce Maraschal purchases a rare stamp in London from Brian Worth, purporting to represent Campbell Cotts, a stamp agent. When he begins to suspect that the stamp is a fake he hires private detective Tom Conway to investigate. In London, Conway is assisted by a reformed crook, Michael Balfour, and he learns that the real stamp is still in the possession of Lady Grace Arnold. She refuses to show it to him. He gets friendly with her secretary, Delphi Lawrence, and learns that Worth is Arnold's nephew, a neer-do-well. From here on, one clue leads to another until everybody seems to be involved in the counterfeiting of stamps in one way or another. In the eventual showdown, Conway gets the upper hand, and the police arrive in the nick of time to cart off wounded Worth, who is also guilty of a few murders, as well as Lawrence, who was his accomplice. Conway heads back home with the case closed.

X-RAY: Much ado about very little seems to be the nature of things here. Conway is the eternal private eye, and the balance of the cast is either villainous, or suspicious-appearing, or comic in a pitiful sort of way. The fact that they are all concerned with stamps should thrill collectors no end, while others in the audience will undoubtedly remember some letters they forgot to write. Kenneth R. Hayles is responsible for the screen play, and the release should serve as filler on the program.

TIP ON BIDDING: Lowest bracket.

AD LINES: "He Had A Date With A Stamp And A Pretty Gal"; "His Game Involved Murder"; "Thrills In The Night."

**While The City Sleeps (615)**

MELODRAMA  
100M.

ESTIMATE: Fast-moving, interesting meller.

CAST: Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders, Vincent Price, Thomas Mitchell, Sally Forrest, Howard Duff, James Craig, John Barrymore, Jr. Produced by Bert Friedlob; directed by Fritz Lang.

STORY: John Barrymore, Jr., a mentally unbalanced deliveryman for a drugstore, murders a girl, leaving a clue written in lipstick. When the head of a huge news service and publisher of newspapers dies

of a heart attack, his playboy son, Vincent Price, takes over. He pits the three top executives in the organization, George Sanders, head of the news service; Thomas Mitchell, managing editor of the top paper in the chain; and James Craig, photo service chief, against each other for the position of executive director and lets it be known that he who gets the killer has a good chance for the job. Mitchell asks the assistance of star reporter and telecaster Dana Andrews, who also happens to be in love with Sanders' secretary, Sally Forrest. Another murder causes police lieutenant Howard Duff and Andrews to set a trap, using Forrest as bait. Her apartment is across the hall from one taken by Craig so he can tryst with Price's wife, Rhonda Fleming. Andrews and Forrest become engaged but get into a fight over his innocent attentions to news staffer Ida Lupino. The killer tries to get at Forrest, but failing, goes after Fleming across the hall. She escapes him, and he tries for Forrest again. The police scare him off, and he is captured by Andrews and the others. Mitchell comes out with an extra, scooping the others. Andrews, fed up, quits, and he and Forrest get married and go honeymooning. Mitchell does get the job, Craig is sent off on a two-year assignment, and Andrews is notified that when he returns he is to be editor in Mitchell's old job.

X-RAY: An all-star cast has been assembled to bring out the suspense, drama, and other aspects of the plot in fine fashion. The newspaper business background, the psycho murder angle, and some romance make up into an interesting entry that should please most meller fans who view this. The cast is efficient and the direction and production is in keeping with the overall better category of the entry. It should make up well as part of the show. The screen play is by Casey Robinson, based on the novel, "The Bloody Spur," by Charles Einstein. This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Higher program rates.

AD LINES: "Murder Invaded The City And Left Terror Behind"; "Three Men Were Given A Chance To Find A Murderer. The Reward Was Big"; "He Had An Insane Desire To Kill Beautiful Women . . . While The City Slept."

**REPUBLIC**

**Terror At Midnight (5536)**

MELODRAMA  
70M.

ESTIMATE: Routine programmer.

CAST: Scott Brady, Joan Vohs, Frank Faylen, John Dehner, Virginia Gregg, Ric Roman, John Gallaudet, Kem Dibbs, Percy Helton, Francis DeSales, John Maxwell. Associate producer Rudy Ralston; directed by Franklin Adreon.

STORY: Uniformed officer Scott Brady is transferred to homicide with the acting rank of sergeant and told to behave and for his fiancée Joan Vohs also to be a good citizen in order to keep his new job. She borrows Brady's car, gets involved in an accident which is not her fault, and is panicked by onlooker Percy Helton into fleeing. He takes her number intending blackmail later. She goes to Frank Faylen's garage to get the fender repaired, and he sees romantic possibilities in her despite constant quarreling with his wine-drinking wife, Virginia Gregg, about his conquests. When she returns to pick up the car he makes a play for her, but she escapes after dropping some items from her handbag. Gregg arrives on the scene and after a fight, she kills him with his own truck. She tries to blackmail the heads of a stolen car ring, John Dehner and Kem Dibbs, with whom Faylen was



involved, but they murder her. Meanwhile, Vohs confesses all to Brady and is suspected of both killings. She describes the car used by Dehner and Dibbs and an alarm goes out, putting the two out of commission and clearing Vohs of all except the accident report, a misdemeanor. The future looks good to the sergeant and his girl.

**X-RAY:** This should do okay on the lower half where it will serve as filler with its routine story, adequate performances, and ordinary direction and production. If audiences don't expect too much, they'll be primed for this release. The screen play is by John K. Butler based on a story by Butler and Irving Shulman.

**AD LINES:** "This Was a Case For Homicide"; "Murder In The Dark Of Night."

**Zanzabuku (5508)** DOCUMENTARY  
64M.  
(Filmed in Africa)  
(Trucolor)

**ESTIMATE:** Interesting documentary on African wildlife.

**CREDITS:** Produced by Lewis Cotlow; photographed by Fred Ford, David Mason, Fred Ford, Jr., and Jim Coquillon; film editor, Eric Boyd-Perkins; narrated by Bob Danvers-Walker.

**STORY:** Lewis Cotlow takes off on a safari to photograph wild animals in all kinds of moods and settings. One stop is at the stockade of Carr Hartley, animal supplier to zoos and other institutions all over the world, and the camera goes along on several hunts to capture alive giraffes, cheetahs, pythons, hyenas, and leopards. Encounters with lions, hippos, elephants, rhinos, etc., are seen, as well as the customs and habits of a number of native tribes.

**X-RAY:** Except for some jumpy footage at the start which has a tendency to make the eyeballs pop, this film is rather interesting and well done, with some different shots of animals both in and out of their native habitat, and some good shots of natives in action as well as relaxed. Those who go for this type of entry should be pleased, and its easy to slide this in on the program where a short supporting feature is needed. Color by Trucolor provides an assist.

**AD LINES:** "A Great Explorer Goes On A Safari With Camera And Gun"; "Dangerous Animals In Darkest Africa Seen In Unusual Situations"; "A Thrill A Minute On A Dangerous Safari."

## 20TH-FOX

**Hilda Crane (611)** DRAMA  
85M.  
(CinemaScope) (Technicolor)

**ESTIMATE:** Depends on women's draw.

**CAST:** Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn, Evelyn Varden, Peggy Knudsen, Gregg Palmer, Richard Garrick, Jim Hayward, Sandee Marriot, Don Shelton, Helen Mayon, Blossom Rock, Jay Jostyn. Produced by Herbert B. Swope, Jr.; directed by Philip Dunne.

**STORY:** Jean Simmons comes home to her mother, Judith Evelyn, in a small college town after two marriages and two divorces and losing her modeling job in New York. She has been branded by most of her acquaintances as a high class "tramp." Her mother is more concerned with surface appearances than with her daughter's inward emotions, and she urges her to accept a quick proposal from Guy Madison, an admirer since girlhood who is now a successful builder. His dominating mother, Evelyn Varden, advises Simmons she has no intention of seeing her son marry her, complain-

ing of a possible heart attack. Varden is placated when Simmons says she has no intention of marrying Madison. She is more interested in a reunion with French professor Jean Pierre Aumont, with whom she had once been fascinated. She soon learns, however, that Aumont is only interested in having an affair, and accepts Madison's offer. On the day of the wedding, Aumont makes an appearance, asks Simmons to marry him, but she turns him away. Varden makes a futile last minute attempt to buy her off, has a heart attack, and dies, but her death is not known until after the wedding. She now comes between Simmons and Madison more than ever, since Madison believes his marriage caused her death, and Simmons resents living in her old home. Simmons begins drinking heavily and is ready prey for Aumont when he returns to town months later. Madison finds her with Aumont at a rendezvous in the local hotel, sends her home, and beats Aumont up. He then returns in time to save Simmons from suicide. He now realizes that he, his mother, and Evelyn all have driven Simmons to self-destruction for lack of understanding and love. When she recovers, he offers her a new home and a honeymoon, which had been previously postponed due to his mother's death.

**X-RAY:** This is more a study of a misunderstood, maladjusted woman than anything else. It follows her to her inevitable attempted suicide, with a happy ending finally coming. Performances are fine, but it is not a happy picture. There is no comedy relief, and the medium of CinemaScope is dissipated, as it certainly is not needed here. The story, based on a play by Samson Raphaelson, will have its greatest appeal with women soap opera fans. It is definitely adult entertainment.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "Twenty-Two And Divorced Twice . . . Will She Be A Three-Time Loser?"; "A Passionate Outcry Against Impulsive Marriages And The Multiple Divorces Of Today's Youth!"; "Was Hilda Crane Really A Tramp?"

**The Revolt Of Mamie Stover (608)** ROMANTIC  
DRAMA  
92M.  
(CinemaScope)  
(Color by DeLuxe)

**ESTIMATE:** Colorful drama has provocative theme and exploitable angles.

**CAST:** Jane Russell, Richard Egan, Joan Leslie, Agnes Moorehead, Jorja Curtwright, Michael Pate, Richard Coogan, Alan Reed, Eddie Firestone, Jean Willes, Leon Lontoc, Kathy Marlowe, Margia Dean, Jack Mather, Boyd "Rod" Morgan, John Halloran. Produced by Buddy Adler; directed by Raoul Walsh.

**STORY:** Jane Russell, beauty contest winner who has failed in search of a movie contract, is forced by the police to leave San Francisco aboard a freighter bound for Hawaii. She meets novelist Richard Egan, resident of Honolulu, who advises her not to take a job offer at a notorious dance hall. She is obsessed with the desire to make a lot of money and return in triumph to her Mississippi home, and refuses to heed his warning. The dance hall is operated by Agnes Moorehead, assisted by sadistic Michael Pate, and Russell soon becomes the most popular girl there. Hotesses are not permitted to have bank accounts and Russell prevails upon Egan to handle her money. He is quite attracted to her, to the dismay of sedate Joan Leslie, supposedly his fiancée. Pearl Harbor is attacked, and Egan joins the Army. Russell sees a golden opportunity and buys up all the real estate she can at bargain rates. Egan

proposes on condition that she give up her way of life. Russell agrees, but the influx of GIs creates an opportunity for unprecedented earnings and she continues her occupation. She breaks down the social barriers against her by virtue of her wealth and even buys a house in the city's best district. Egan realizes her moral weakness and breaks off their engagement, while a disillusioned Russell gives away her fortune and returns home as she left it.

**X-RAY:** The seemingly insurmountable task of turning William Bradford Huie's sensational novel into acceptable screen fare has been accomplished with considerable skill. The story serves as a perfect vehicle for well-endowed Jane Russell, who receives admirable support from Richard Egan. Production values are excellent, particularly in recreating the Pearl Harbor panic. Director Walsh mixes comedy and drama well and the result holds interest. He is aided by Hawaii's natural attributes as well. The theme is strictly an adult one, with considerable sex emphasis, and the ending seems to have been dragged in as a belated effort at morality. The names and the sales of the book promise exploitation opportunities. This bears a Legion of Decency "B" rating. Songs heard are "Keep Your Eyes On The Hands" and "If You Want To See Mamie Tonight." Screen play is by Sydney Boehm.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "Why Did Mamie Stover Have To Leave San Francisco?"; "She Played The Game By Her Own Rules . . . And Every Man Was Her Pawn."

## UNITED ARTISTS

**Star Of India** COSTUME MELODRAMA  
84M.  
(Stross)  
(Technicolor) (Made in Europe)

**ESTIMATE:** Fair programmer has some angles.

**CAST:** Cornel Wilde, Jean Wallace, Herbert Lom, Yvonne Sanson, John Slater, Walter Rilla, Basil Sydney, Arnold Bell. A Raymond Stross production; directed by Arthur Lubin.

**STORY:** Squire Cornel Wilde returns from wars in India to 17th century provincial France to find his estates confiscated by governor Herbert Lom and resold to Dutch Countess Jean Wallace for back taxes. Wallace offers to restore him his property if he will assist her in getting possession of the Star of India, a fabulous sapphire, at the moment held by Lom, which the Dutch government wants to return to its Indian worshippers to keep peace on the sub-continent. Wilde, although at odds with Lom, manages to be a guest in his chateau during the visit of King Louis XIV, Basil Sydney, who wishes to acquire the Star for his new favorite, Yvonne Sanson. Wilde discovers the Star is hidden in the hilt of Lom's sword after Sydney and Sanson have exercised royal prerogative to gain unfruitful admittance to the governor's jewel room. Wilde challenges Lom to a duel and gains possession of his sword, extracting the jewel and escaping from the castle with Lom's men in pursuit. Wallace flees to a Dutch ship in a harbor nearby, where she is joined by Wilde and his pursuers. In the ensuing fight, Wilde, with the help of a few Dutch, bests the villains and, as the curtain comes down, his running romance with Wallace has materialized into a marriage proposal and the prospect of a future for two on the squire's estates.

**X-RAY:** Although the acting and direction are only fair, the script wooden, and

the color often splotchy, there is enough swordplay and intrigue in this family release to hold the attention of average audiences and it should fill in well on the program or, perhaps, even hold down the top spot in some situations. Some scenes are handled with an altogether unexpected finesse, with production values often superior. Lom's performance, incidentally, is superior of its kind. Color photography of outdoor action scenes against the handsome European landscape, before the camera moves too close, is excellent.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Action And Romance In The France Of Louis XIV"; "The Daring Deeds Of A Chevalier For His Lady And Her Country"; "How A Fabulous Jewel Sought After By Kings United A Pair In Love"; "A Sacred Gem Creates Intrigue And Action In Renaissance France."

## Sins Of The Borgias

HISTORICAL DRAMA  
97M.

(Aidart)

(Technicolor)

(French-made) (Dubbed in English)

**ESTIMATE:** Best suited for exploitation spots.

**CAST:** Martine Carol, Pedro Armendariz, Massimo Serato, Valentine Tessier, Louis Seigner, Arnaldo Foa, Christian Marquant, Tanio Fedor, Georges Lannes, Howard Vernon, Maurice Ronet, Perial. Produced by Alexandre Mnouchkine, Francis Cosne, George Danciger; directed by Christian Jaque.

**STORY:** Just before her second political marriage dictated by brother Pedro (Cesare Borgia) Armendariz, Martine (Lucretia Borgia) Carol is told by a fortune teller that she will meet the love of her life. While participating in a Roman Carnival, she is rescued from an angry crowd by Massimo Serato, whom she recognizes as her predestined lover and they fall in love. Serato begins to think the stories of her wanton nature are true and regrets the marriage. She confesses her sins, showing that the blame really rests on Armendariz and Serato forgives her. Armendariz decides that the marriage to Serato is useless and plans his death, intending to make a more fortunate political catch for Carol. Serato is attacked and wounded, and Carol tries to assassinate her evil brother. She is foiled, however, Serato is killed, and the way is clear for Carol's loveless third marriage. She vows eternal hatred for the evil Armendariz.

**X-RAY:** This view of the sinful Borgia era attempts to whitewash Lucretia, putting all the blame on her brother. As a vehicle for displaying Carol's physical attributes it is a success, with emphasis on low cut gowns and dresses to a point of ludicrousness. Despite some colorful pageantry and several action sequences, the dramatic content of the film fails to satisfy and it is obviously aimed at the less discriminating theatregoer. Dubbing is good technically, but dialogue is often stilted. The over-emphasis on sex puts this in a strictly adult category and the film has been condemned by the Legion of Decency, carrying that group's "C" rating. It's strictly for the exploitation spots since its entertainment value is hardly the sort to appeal to art house patrons. Screen play is by Jacques Sigurd, Christian-Jacque, and Cecil St. Laurent.

**AD LINES:** "In The Blood Drenched History Of Infamy, Her Beauty Wrote The Most Sinful Page Of All"; "With Poison, Power, And Pagan Passion She Ruled A Dynasty Of Degradation."

## Unidentified Flying Objects

DOCUMENTARY  
92M.

(Greene)

(Black and white with some color sequences)

**ESTIMATE:** Interesting and exploitable documentary.

**CREDITS:** Presented by Clarence Greene and Russell Rouse. Produced by Clarence Greene; directed by Winston Jones; written by Francis Martin; film editor, Chester Schaeffer.

**STORY:** An ex-newspaperman takes on a job as press information officer with the Air Material Command, and when flying saucer inquiries are directed to him he shrugs them off as bunk until the number and circumstances become overwhelming. He decides to investigate. He learns that about 85 per cent of the reports can be accounted for, but the others are still a mystery. Eventually some films of the flying saucer-like objects are made by responsible citizens. These are seen here, as are the evaluations of the military. Radar tracking of unidentified objects over Washington, D. C., is also seen, with jet planes unable to come up with the proper answers. The conclusion is that there is intelligence behind the objects, and their source could be space.

**X-RAY:** Greene and Rouse have taken a "hot" subject, dressed it up in proper uniform and statistics, added authentic footage to bear out the theory that there are flying saucers, and expertly put together a package that could do a little extra as an exploitation item with a little extra selling. Elsewhere, it can go the lower half way. There are a number of suspense sequences as well as some good background scenes on the working of government agencies. Word-of-mouth could prove a helpful factor in the final analysis as well.

**AD LINES:** "Where Do They Come From? Who Made Them?"; "An Unusual Adventure In Space"; "The Truth Behind The Flying Saucers That Terrorized America. Don't Miss This Unusual Thriller."

## U-International

### Away All Boats (5626)

MELODRAMA  
114M.

(Technicolor)

(VistaVision)

**ESTIMATE:** Best-seller filmization should hit the spot.

**CAST:** Jeff Chandler, George Nader, Julie Adams, Lex Barker, Keith Andes, Richard Boone, William Reynolds, Charles McGraw, Jock Mahoney, John McIntire, Frank Faylen, Grant Williams, Floyd Simmons, Don Keefer, Sam Gilman. Produced by Howard Christie; directed by Joseph Pevney.

**STORY:** The attack transport, USS Belinda, is new to the game of war as is most of her crew. Her captain is veteran Jeff Chandler, assisted by George Nader, who gave up a merchant marine commission for a lesser Navy post; Lex Barker, a socialite, who had an easy desk job prior; Charles McGraw, Richard Boone, etc. Chandler trains his men hard. They don't have much time before they engage in action landing soldiers and marines on the beaches in the Pacific. Otherwise, the normal routine is broken up by fights, unusual situations, until they get into heavy action and are under attack by Jap suicide planes. When Barker proves himself and is promoted, Nader is given his post of executive officer. Determined attacks by enemy planes wound Chandler and almost sink the ship, but some ingenuity and expert seamanship as well as the guidance of Chandler brings her

into a safe harbor for repairs. Chandler dies when his vessel and men are safe.

**X-RAY:** There is much that is highly interesting and entertaining packed into this filmization of a best seller. The potential is present for better than average returns, what with a well-known cast that performs well, direction that makes the most of the material at hand, and production sequences that are indeed shipshape. All this is tied together with an interesting yarn about Navy men in action. With a little extra selling who knows what heights this may achieve. The screen play is by Ted Sherdeman based on the book by Kenneth M. Dodson. There are some impressive and colorful backgrounds captured by the Vista-Vision cameras which should prove of assistance and aid materially in the presentation, as do the action sequences.

**TIP ON BIDDING:** Higher bracket.

**AD LINES:** "You've Read Or Heard About The Book . . . Now See The Thrilling Film That Has Emerged From Hollywood"; "A Thrilling Saga Of Men Of The Sea And Of The Women They Left Behind"; "Action On The High Seas."

### Kansas Raiders (5688)

WESTERN  
80M.

(Technicolor)

**ESTIMATE:** Reissue of outdoor action show should do okay.

**CAST:** Audie Murphy, Brian Donlevy, Marguerite Chapman, Scott Brady, Tony Curtis, Richard Arlen, Richard Long, James Best, John Kellogg, Dewey Martin, George Chandler, Charles Delaney, Richard Egan, David Wolfe. Produced by Ted Richmond; directed by Ray Enright.

**X-RAY:** When first reviewed in THE SERVICESECTION of December, 1950, it was said: "There's a goodly amount of action to be found in this colorful tale of a famous outlaw who took advantage of the Civil War to aid his own ends, and western fans should be pleased. There is also quite a bit of brutality in the unfolding of the story, which holds interest throughout. The cast is good, and the direction adequate. The story and screen play are by Robert L. Richards."

**TIP ON BIDDING:** Usual reissue price.

**AD LINES:** "The Furious Fighting Story Of Quantrill's Guerrillas!"; "With Roaring Guns They Blazed Their Names In History!"; "The West Fights For Survival."

### Star In The Dust (5620)

WESTERN  
80M.

(Print by Technicolor)

**ESTIMATE:** Good western.

**CAST:** John Agar, Mamie Van Doren, Richard Boone, Leif Erickson, Coleen Gray, James Gleason, Henry Morgan, Randy Stuart. Produced by Alfred Zugsmith; directed by Charles Haas.

**STORY:** Professional killer Richard Boone waits for sundown and his hanging by sheriff John Agar for killing three farmers who were encroaching on the lands of the cattle ranchers, led by banker-rancher Leif Erickson and Henry Morgan. The farmers threaten to hang him before sundown while the ranchers plan on springing him from jail. Boone gives sweetheart Coleen Gray two letters incriminating Erickson in the killings, he having offered Boone money for each farmer-victim, and she is to turn them over to Agar unless he is freed. A gun is smuggled to Boone but his break is stopped by James Gleason, building janitor appointed deputy. Agar learns of the letters and tries beating a confession from Erickson, interrupted by the arrival of the massed gentlemen. They shoot at Agar's office and kill Gleason, with the firing bringing the farmers on the run. As it's near sundown, Agar takes Boone out and gets ready for the hanging after

a cattleman informs the mob that Boone admitted his guilt and shot the farmers, who weren't even close to the cattle grazing grounds. Erickson tries to kill Agar from a rooftop but is prevented by his sister, Mamie Van Doren, fiance to Agar. Erickson falls to his death. The shot scares the horse and Boone swings from a tree, justice being done. A wedding in the near future looms for Agar and Van Doren.

**X-RAY:** An off-beat type of western replete with guitar-singing narrator and balladeer, some action, and lots of suspense as well as an interesting though slightly involved story, this should do okay where the call of the west still prevails on screen. There are a number of situations which should hold attention. The acting is adequate, and the direction and production are okay. It's for the program. The screen play is by Oscar Brodney, based on the novel by Lee Leighton.

**TIP ON BIDDING:** Higher program rates.  
**AD LINES:** "He Had To Back Up His Star With Bullets"; "The Man With The Star Had To Battle A Town So He Could Hang A Killer"; "A Gripping Saga Of A Frontier Law Man."

**Tap Roots (5687)**

DRAMA  
109M.

(Technicolor)

**ESTIMATE:** Names should help reissue.

**CAST:** Van Heflin, Susan Hayward, Boris Karloff, Julie London, Whitfield Connor, Ward Bond, Richard Long, Arthur Shields, Griff Barnett, Sondra Rodgers, Ruby Dandridge, Russell Simpson. Produced by Walter Wanger; directed by George Marshall.

**X-RAY:** When first reviewed in THE SERVICISION of July, 1948, it was said: "Based on the novel by James Street of a rebellion of one county in Mississippi against the Confederacy in the days preceding the Civil War, this rates with the better dramas, and should do well at the boxoffice. The film moves at a quick pace, and maintains a high quota of interest. The Technicolor aspect has been used to good advantage, the climactic battle scene being particularly eye-filling. This rates as better entertainment in every respect."

**TIP ON BIDDING:** Usual reissue price.

**AD LINES:** "From The Tempestuous Pages Of James Street's Great Book . . . Drama! Danger! Adventure! . . . And A Love That Was Bred In The Flames Of It All!"; "Aflame With The Excitement Of America's Most Dangerous Days"; "Brought Back So You May Enjoy It Again."

**ENGLISH FILMS**

**A Kid For Two Farthings**

COMEDY  
DRAMA  
91M.

(Lopert)

(Color by Technicolor)

**ESTIMATE:** Good entry for art spots.

**CAST:** Celia Johnson, Diana Dors, David Kossoff, Joe Robinson, Jonathan Ashmore, Brenda De Banzie, Primo Carnera, Lou Jacobi, Irene Handl, Danny Green, Sydney Tafler, Sidney James, Vera Day, Daphne Anderson, Joseph Tomelty, Harold Berens. Produced and directed by Carol Reed. A London Films Production.

**STORY:** David Kossoff, tailor and philosopher, lives and works in London's crowded Petticoat Lane district. Celia Johnson boards with him and helps with his stall in the market while she struggles to support her six-year-old son, Jonathan Ashmore, and waits for her husband in South Africa to establish a home out there. Joe Robinson also works for Kossoff as a presser, but his ambition is to become the world's wrestling champion. His

sweetheart is Diana Dors, who loves him but frets because she has to wait so long for an engagement ring. Primo Carnera, wrestler, has an eye for Dors and a dislike for Robinson. Ashmore loses his pet chick, and Kossoff, to console the child, tells him a fairy story about how a unicorn has a special magic so that if you rub its one horn any wish will be granted. The lad sets off to market to search for a magic unicorn and finds a vagrant leading a white kid with one horn, which he takes for a unicorn and leads home. Ashmore wishes good things for his friends. When Robinson wins his first fight and is matched against Carnera, he claims a victory for his "unicorn." Kossoff, who knows quite well that he sometimes overdoes his story telling, is half sold on his creation. When Robinson wins his fight with Carnera, Dors gets her ring and Kossoff gets a second-hand steam presser, which is his wish.

**X-RAY:** A warm comedy drama about a youngster who has faith and how this affected those around him, this has its warmth of drama, romance, action of a sort, and emotion. The cast is good with youngster Jonathan Ashmore winsome in his role. The direction and production do well by the cast and story. Street settings and background may prove of above average interest to many viewers. The screen play is by Wolf Mankowitz, from his novel of the same name.

**AD LINES:** "A Beautiful Story Of A Child's Faith"; "If You Believe In A Thing Long Enough—It Will Be True"; "Carol Reed's Latest Film Introduces A New Child Prodigy."

**MISCELLANEOUS**

**Godzilla, King Of The Monsters**

MELODRAMA  
80M.

(Embassy)

(English narration and dialogue)  
(Partly Japanese-made)

**ESTIMATE:** Good exploitation item.

**CAST:** Raymond Burr, Takashi Shimura, Momoko Kochi, Akira Takarada, Akihiko Hirata, Frank Iwanaga. Produced by Tomoyuki Tanaka; directed by Terry Morse and Ishiro Honda.

**STORY:** Reporter Raymond Burr on his way to an assignment in Cairo stops over briefly in Tokyo and remains to cover an unusual story involving the mysterious sinking of ships off the Japanese coast. A visit to an outlying island proves that the talk of a huge sea monster is accurate when he makes an appearance with a breath of flame. Attempts to destroy him fail, and he invades Tokyo, destroying much of the city and impervious to electric charges and guns of the army and navy. His second visit leaves the city in ruins and Burr is among those wounded. When it becomes known that a young scientist has discovered an oxygen destroyer that is to be used in water, which kills all who come in contact with it, he is persuaded to use it to kill the monster. He takes it down into the deep himself to detonate the device. He is killed but so is Godzilla. The city and its people are free to rebuild and start life anew.

**X-RAY:** Footage shot with Raymond Burr is expertly integrated with Japanese footage and the whole is tied together with an English narration and dialogue so that the end result is an exploitation film that could do big business given the proper campaign and selling. The special effects work is very good and the monster is frightening enough to scare the thrill-seekers. The story is interesting and the action, direction, and production are efficient. The screen play is by Takeo Murata and Ishiro Honda, based on a

story by Shigeru Kayama.

**AD LINES:** "The Monster Who Destroyed One Of The Largest Cities In The World"; "Created By The H-Bomb, He Threatened The World"; "Nothing Could Stop This Biggest Of All Monsters . . . He Stood Ready To Destroy The World."

**The Shorts Parade**

**TWO REEL**

**Comedy**

**FLUNG BY A FLING.** Columbia—Comedy Favorite Re-releases. 16m. When first reviewed in THE SERVICISION of July, 1949, it was said: "A mutual girl friend of Gus Shilling and Richard Lane from old army days in France returns to haunt them at a veterans' convention they attend with their wives. After boasting of their amorous exploits on a radio broadcast, they return to find the female clad in a slip. With their wives present, they shuttle her back and forth, eventually evolving into the discovery. FAIR." (8435).

**Serial**

**THE MONSTER AND THE APE.** Columbia—Serial reprint. 15 chapters. Robert Lowery, George Macready, Ralph Morgan, Carole Mathews, Willie Best, Jack Ingram, Anthony Warde, Ted Mapes, Stanley Price, Eddie Parker. Directed by Howard Bretherton; produced by R. C. Flothow. First chapter: "The Mechanical Terror." 28m. Professor Ralph Morgan exhibits his robot to professor George Macready and three other colleagues. Later, a huge ape murders these three after a warning by a mysterious radio voice which claims ownership of the robot. Morgan and his daughter, Carole Mathews, go to meet Robert Lowery, for whose company the robot was made, but before they catch up with him he is waylaid by thugs, and fights his way free. The robot is stolen from the laboratory. The control panel for the monster is found at Macready's home, but Macready imprisons Mathews in a secret room, turns the robot upon Lowery and it hurls him into an electronic energizer as Morgan lies knocked out on the floor. This stands up as an average action serial. FAIR." Note: This review first appeared in THE SERVICISION of April, 1945.

**Travel**

**THE GOLDEN EQUATOR.** RKO—Specials. 13m. Similar in content to a recent Warners short on Ecuador, this release devotes itself to such points of interest as the world's most unique monument, the exact spot where the equator line meets; and visitors can stand with one foot in the northern hemisphere and one foot in the southern. Also seen are some customs, the people, and a glimpse of the famous Panama hat industry. GOOD. (63104).

**ONE REEL**

**CinemaScope Color Cartoons**

**HOOKE BEAR.** RKO—Walt Disney Cartoons. CinemaScope. 6m. Humphrey the bear would like some fish and joins a group of sportsmen at the lake, but when his methods are unorthodox, the ranger admonishes him. He gets into all kinds of situations seeking fish. Just as things begin to look good, the ranger

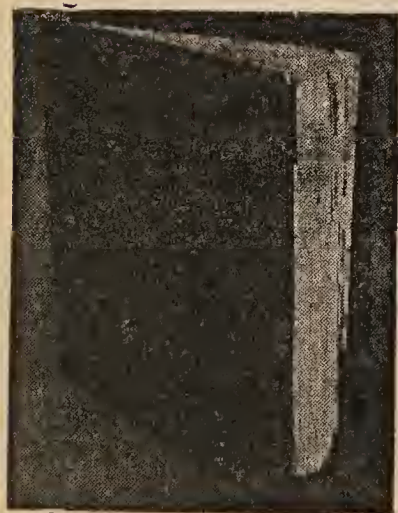
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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

**The Shorts Parade**

(Continued from page 4161)

announces the fishing season is over. Humphrey takes to the hills as the hunting season opens to the accompaniment of the blasting of rifles. GOOD. (54117).

SCOUTS TO THE RESCUE. 20th-Fox—CinemaScope Terrytoons. 7m. Good Deed Daly joins other scouts camping near a buffalo reservation. When a villain tries to get away with several of the dwindling herd, Daly comes to the rescue and, with an assist from the other scouts, soon has the villain and situation under control. FAIR. (5633).

**Color Cartoon**

HEP MOTHER HUBBARD. 20th-Fox—Terrytoons. 7m. To the tune of rhyme and music, a pup eats Mother Hubbard out of house and cupboard and goes off to seek his fortune to make amends. He meets numerous nursery rhyme characters, and his appetite grows greater and greater. At the end, he is reunited with Mother Hubbard. FAIR. (5603).

MIAMI MANIACS. 20th-Fox—Terrytoons. 7m. Heckle and Jeckle set up camp on the lawn of a swank Miami Beach hotel, and all efforts of the management to evict them result in failure until the climax when they are finally dispossessed. FAIR. (5602).

PHONEY BALONEY. Columbia—Color Favorite Cartoons. 7m. When first reviewed in THE SERVICESECTION of October, 1945, it was said: "A \$5,000 reward is put out for the capture of a notorious wolf. Two of the 'wanted' circulars are put on the

trees where the fox and crow live. When they see the signs, they think that the other is the one wanted. They try to capture each other, and after many attempts, finally get to the police. There they find out their mistake and punish themselves profusely for the error. GOOD." (8610).

**Musical**

MIGUELITO VALDES AND ORCHESTRA. Columbia—Thrills Of Music. 10m. When first reviewed in THE SERVICESECTION of November, 1949, it was said: "Barry Gray, disc jockey, presents Miguelito Valdes, his orchestra, and the De Castro Sisters in a Variety of numbers with a Latin American beat. Heard are, 'Negro,' 'The Cat's Whiskers,' and 'Cubanhero.' GOOD." (8955).

**Novelty**

THE MERCHANDISE MART. RKO—Screenliners. 8m. In Chicago is the largest building in the world devoted to the sale and distribution of merchandise. Here, wholesale buyers from stores everywhere do their window shopping. No retail sales are made nor is merchandise moved off the floor, and over three thousand lines of goods are represented. FAIR. (64209).

WE NEVER SLEEP. RKO—Screenliners. 8m. To the average citizen, the words "Private Eye" may mean a detective out of the pages of hard-hitting fiction to whom murder, mayhem, and beautiful gals are attracted in huge numbers. Actually, the real private detective is far different as seen by a visit to the

Pinkerton detective agency where detecting is a big business. Police departments from all over consult their rogue's gallery, which was America's first and still one of the best. FAIR. (64207).

WHERE IS JANE DOE. RKO—Screenliners. 8m. A young girl disappears and while it could be a suicide case, still a Missing Persons Bureau officer has his doubts. He finds that she was beset by poor school marks, strict parental discipline, etc. Some clues point to her seeking a job as a model, and diligent police work locates her broke, discouraged, and loaded with an overdose of sleeping pills. She is saved. GOOD.

**Sports**

CANADIAN LANCERS. RKO—Sportscopes. 8m. In Halifax, a group of youngsters has modeled itself after India's famed Bengal Lancers even to the uniform. A tiny six-year-old wants to join but is considered too young, and she watches the way the others care for and ride their horses. When the group goes to Annapolis Royale to help celebrate the town's 350th birthday, she stows away. When found, she is taken in as mascot and she rides with the group as they go through their paces. GOOD. (64308).

STRIPER TIME. RKO—Sportscopes. 8½m. At Cuttyhunk, Mass., guide Coot Hall goes in for some striper fishing from a boat of his own design, and he hooks a big one. Next, the camera goes to Montauk Point, Long Island, where some casting is in order, and sportsman Harry Watkins pulls his share of the big ones. FAIR. (64309).





WASHINGTON	Keith
SAN DIEGO	Spreckles
LOS ANGELES	Uptown, Orpheum, Iris
CLEVELAND	Allen
PHILADELPHIA	Stanley
ATLANTA	Rialto
OKLAHOMA CITY	Center
LITTLE ROCK	Center
BOSTON	Pilgrim
BAY CITY	Washington
LAWTON	Ritz
KNOXVILLE	Riveria
MILWAUKEE	Alhambra
MINNEAPOLIS	Orpheum
ST. PAUL	Orpheum
HARTFORD	E. M. Loew
NEW ORLEANS	Orpheum
BALTIMORE	Town
CHATTANOOGA	State
TULSA	Delman
L. BEACH, CAL.	Lakewood D.I. & State
PHOENIX	Paramount
DENVER	Denver
SALT LAKE CITY	Lyric, Hyland D.I., Redwood D.I.
PORTLAND, ORE.	Orpheum
SEATTLE	5th Avenue
LOUISVILLE	Mary Anderson
SAN FRANCISCO	St. Francis
TUCSON	Paramount
GREENSBORO	Center
COL. SPRINGS	Chief
PASADENA	Academy
S. BERNARDINO	Ritz
SAN PEDRO	Warner
RIVERSIDE	De Anza
HOT SPRINGS	Malco
ABERDEEN	Orpheum



THE BEST HOUSES  
IN THE LAND  
ARE RINGING  
THE BELL WITH  
"COCKLESHELL"

COLUMBIA PICTURES presents A WARWICK Production

JOSE FERRER • TREVOR HOWARD

**COCKLESHELL HEROES**

CINEMASCOPE  
Color by TECHNICOLOR

Screenplay by  
BRYAN FORBES and RICHARD MAIBAUM  
Executive Producers  
IRVING ALLEN and ALBERT R. BROCCOLI  
Directed by JOSE FERRER

Watch those top dates pour in to Columbia!



**MOTION PICTURE**

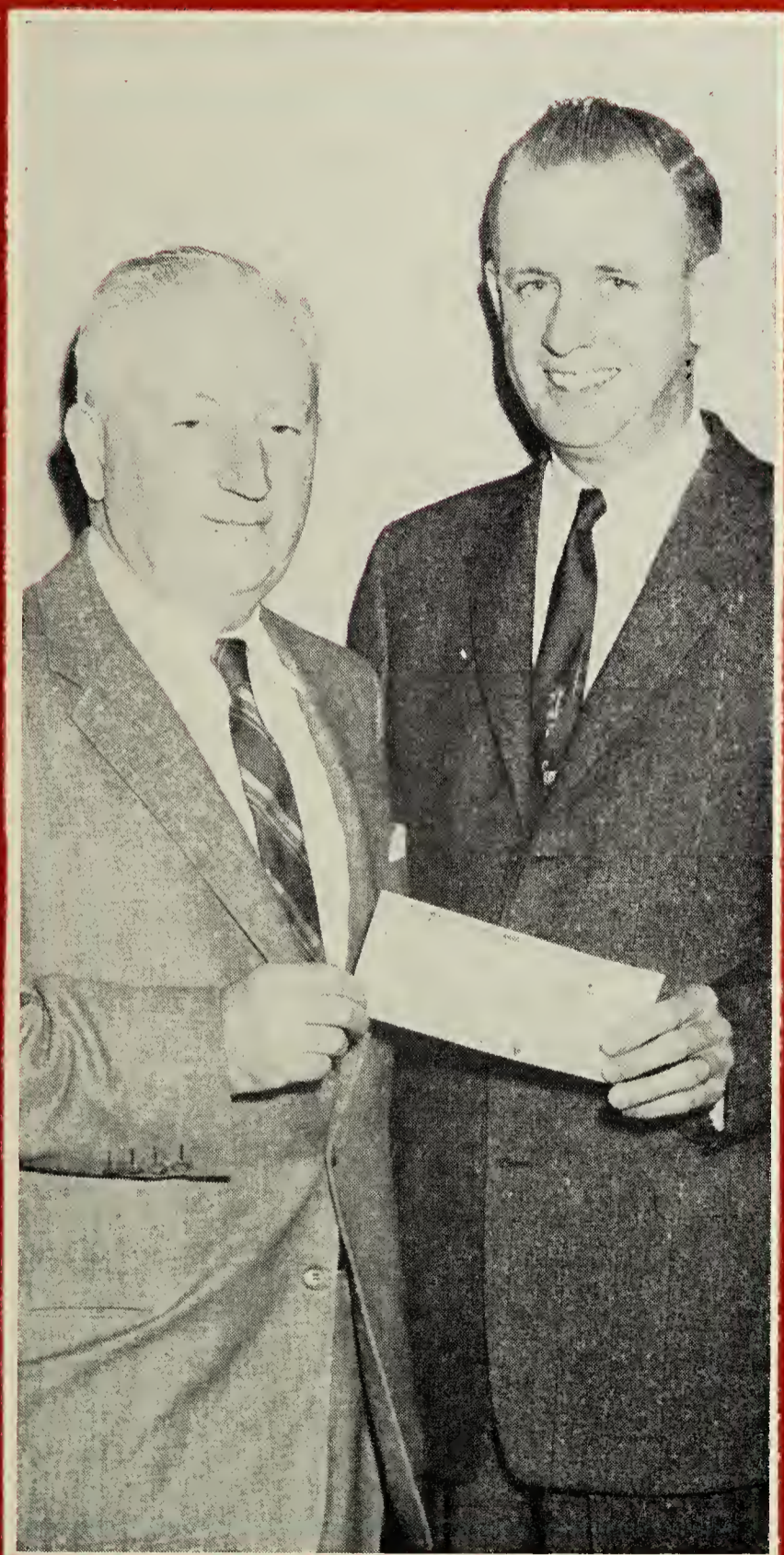
# EXHIBITOR

**MAY 23, 1956**

VOLUME 56

NUMBER 4

IN TWO SECTIONS • THIS IS SECTION ONE



## **TV Rights To 52 Sold By 20th-Fox**

(page 22)

## **"Dick Walsh Answers . . ."**

(editorial)

**AND FEATURING: PHYSICAL THEATRE**

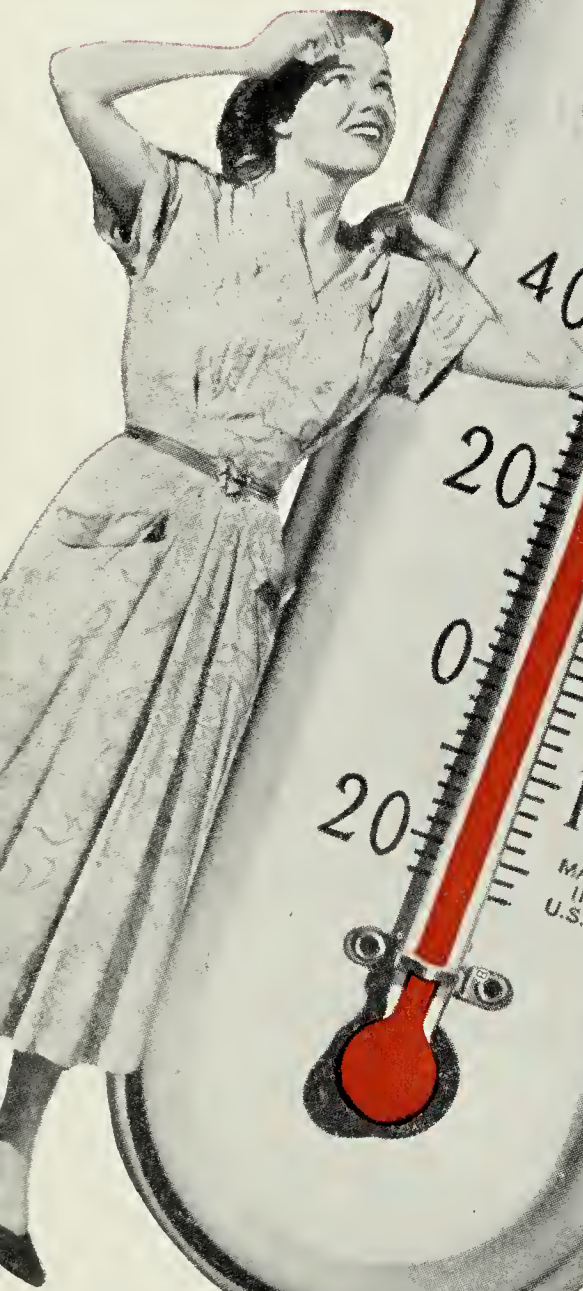
Also . . . a **SHOWMANSHIP SWEEPSTAKES**  
Prize of— **\$750.00**  
—on **UNITED ARTISTS'** big "ALEXANDER  
THE GREAT" introduced in this Issue

Robert J. Folliard, left, RKO eastern-central district manager, presents a \$500 check to James B. Myers, Jr., Bluebird, Petersburg, Va., in Washington for his winning SHOWMANSHIP SWEEPSTAKES campaign on "The Treasure Of Pancho Villa," result of a playoff.



# HOT

as



## FIREWORKS WEEK AFTER WEEK!

PREVIEW No. 1

### "BHOWANI JUNCTION"

A bonanza of bigness for today's market. A Gardner eagerly awaited and gorgeous! Stewart Granger's most rugged role. Thousands in the cast. 2 years in production. Authentic Pakistani backgrounds magnificent in CinemaScope-Color.

PREVIEW No. 2

### "THE CATERED AFFAIR"

Seeing is believing! A wonderful story of your love facing life with joyous courage. Theatre previews in all exchange cities have alerted showmen to this sure-fire audience attraction. Great performances by Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald.

AND NOW ANOTHER HOT PREVIEW!

### "SOMEBODY UP THERE LIKES ME"

It hit Hollywood like a bomb-shell! A true-life biography filmed with the same skill and power that M-G-M gave to real-life "Love Me Or Leave Me" and "I'll Cry Tomorrow." This is what theatre fans want. Paul Newman and Pier Angeli electrifying. One BIG one after another!

## M-G-M IS HOT NEWS!

Blankets Broadway—

- "THE SWAN" at the Music Hall
- "BHOWANI JUNCTION" next at the Music Hall
- "FORBIDDEN PLANET" at the Globe
- "GABY" at the Trans-Lux 52nd Street
- "WEDDING IN MONACO" and
- "BATTLE OF GETTYSBURG" at the Guild
- "THE CATERED AFFAIR" coming to the Victoria
- "INVITATION TO THE DANCE" May 22 at the Plaza

# M-G-M, THE HOTTEST COMPANY

# EXHIBITOR



MAY 23, 1956  
VOLUME 56 NUMBER 4

## DICK WALSH ANSWERS . . .

THE FOLLOWING STATEMENT has been received from Richard F. Walsh, international president, I.A.T.S.E., and is being reprinted verbatim. With the Senate Small Business Committee still considering industry affairs, we feel this will satisfy the questions in the minds of many industry executives. We give our page to Dick Walsh:

*This is an answer to a recent open letter editorial ("11 BIG QUESTIONS . . . IN SEARCH OF AN ANSWER—April 18, 1956) from my good friend Jay Emanuel.*

*You raised the question, Jay, as to whether the I.A.T.S.E. will ask for labor's "turn at bat" in the Senate Small Business Committee's probe of the film industry. You urged that we join with Allied, T.O.A., I.T.O.A., M.P.A. and others in filing briefs setting forth our views.*

*As you pointed out, Jay, the jobs of I.A. members are, indeed, affected when attendance falls off and theatres close. We are deeply concerned about this problem. We are doing everything we honestly and fairly can to help cope with it.*

*Among other things, when I.A. members have found themselves without sufficient employment in one theatre or area or branch of the industry, we have often been able to help them relocate in another theatre or area or branch of the industry. Beyond that, we have been able to help many find work in television, a part of the entertainment field in which we also have contracts and obligations.*

*Because our coverage is so broad, we must try to avoid taking sides in controversies between various branches of the film industry—and in controversies between film and television interests. It might be expedient to reason that we should play favorites where our numbers are largest, but that would certainly not be fair to many minorities among our membership or to our employers as a whole.*

*Whenever we can fairly do so, we join with management in an all-out effort to improve industry conditions. My own office and our locals and individual members throughout the country worked hard for reduction of the federal tax on theatre admissions—and still are working*

*to wipe it out altogether. We are always eager to help in drives against state and local admission taxes—and often feel puzzled when exhibitors rush ahead without seeking our cooperation.*

*Likewise, we have taken a firm stand against toll television and have filed a brief as to our position on that subject. We did so, however, only after being satisfied that an overwhelming majority of elements in both the film and television fields were united in their stand on this matter. Even then, we might have hesitated—out of fairness to the few industry elements who want toll TV—if it were not for the fact that the interest of our members (and all working people) as consumers, over and above their interest as employees, was involved. Millions of dollars have been spent for television sets in the faith that no further investment would be required. We want to help protect the public on that score.*

*Those are examples of what we have done and are doing. However, when it comes to trade practices within the film industry, I feel that we must draw the line. We cannot fairly take sides on the question of how much one of our employers charges another of our employers for his product—or any other conditions under which that product shall be obtained.*

*My presence in Washington at last month's hearing of the Senate committee is, of course, indicative of my deep concern about these problems. I stand ready always, now as in the past, to do anything in my power to help our employer friends settle their issues to the best interest of all concerned (with or without the government sitting in). The I.A.T.S.E. has a high stake in this matter. But we cannot, in all fairness, file a brief which might have the effect of bringing pressure against either distribution or exhibition.*

*I sincerely hope that you and your readers will understand.*

*As stated in our earlier editorial, we admire Dick Walsh as a friend, and as an honest labor leader. We believe the above explanation represents his fair and impartial thinking. We accept it!*

**Jay Emanuel**

*You should see*  
THE  
EDDY  
DUCHIN  
STORY  
*because.....*

.....EVERYTHING  
ABOUT EDDY,  
HIS LIFE, HIS LOVE,  
HIS MUSIC—YES,  
HIS MOVIE, TOO—  
ARE THE STUFF  
GREATNESS  
IS MADE OF!

TYRONE POWER  
KIM NOVAK



*A love story your heart will long remember...*

THE  
EDDY  
DUCHIN  
STORY

CINEMASCOPE  
COLOR BY  
TECHNICOLOR

CO-STARRING  
REX THOMPSON • JAMES WHITMORE WITH SHEPPERD STRUDWICK A COLUMBIA PICTURE  
AND INTRODUCING  
VICTORIA SHAW • SCREEN PLAY BY SAMUEL TAYLOR • STORY BY LEO KATCHER • PIANO RECORDINGS BY CARMEN CAVALLARO  
PRODUCED BY JERRY WALD • DIRECTED BY GEORGE SIDNEY • ASSOCIATE PRODUCER JONIE TAPS

*You should play  
Columbia's*

## **THE EDDY DUCHIN STORY**

*because...*

**...it is sensational  
entertainment with  
tremendous audience appeal...**

**the kind of appeal**

**that made**

**RADIO CITY MUSIC HALL**

**schedule the world**

**premiere for its**

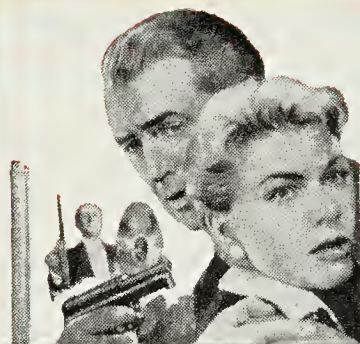
**choice summer**

**playing time!**



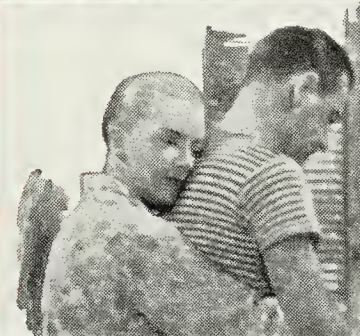
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ALL-TIME P



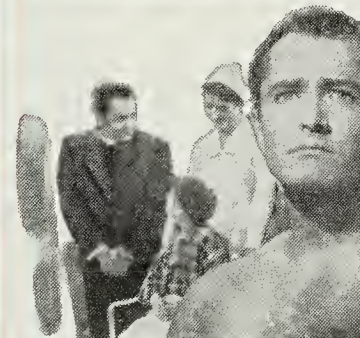
ALFRED HITCHCOCK'S  
**THE MAN WHO KNEW TOO MUCH**

James Stewart, Doris Day.  
VistaVision and Technicolor



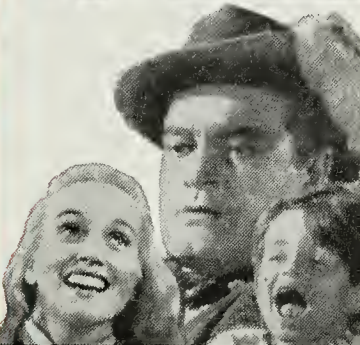
PERLBERG-SEATON'S  
**THE PROUD AND PROFANE**

William Holden, Deborah Kerr,  
Thelma Ritter, Dewey Martin.  
VistaVision



**THE LEATHER SAINT**

Paul Douglas, John Derek,  
Jody Lawrance, Cesar Romero.  
VistaVision



**THAT CERTAIN FEELING**

Bob Hope, Eva Marie Saint,  
George Sanders, Pearl Bailey.  
VistaVision and Technicolor



**PARDNERS**

Dean Martin and Jerry Lewis.  
VistaVision and Technicolor

**BIG  
PRODUCTIONS  
NOW**

# REVEAL

California Press, April 27, 1956

## AMOUNT PROD'N **PEAK**

### June Bustin' Out All Over With 7 Pix In Prod'n; 13 To Roll In Next 7 Months

**BIG  
PRODUCTION  
COMING**

In accelerating even the studio's current high of six films before the cameras, and in a move to continue its production upbeat, Paramount has scheduled 13 more pix for lensing within next seven months. Five of the films are slated to start in June, and with two of the pix currently shooting still before the cameras at that time, Par will hit an all-time production high with seven films in production simultaneously that month.

Pix starting in June will include "The Jim Piersall Story," starring Anthony Perkins with Alan Pakula producing and Robert Mulligan directing; "The Buster Keaton Story," starring Donald O'Connor with Robert Smith and Sidney Sheldon co-producing, latter also directs; "Flamenco," which Donald Siegal directs for producer Bruce Odum; "Beau James," starring Bob Hope, a Melville Shavelson-Jack Rose production which Rose will produce and Shavelson direct; and Hal Wallis' "The Rainmaker," starring Katharine Hepburn and Burt Lancaster with Joseph Anthony directing.

Pix set for Fall are: "The Sons of Katie Elder," starring Alan Ladd with Samuel J. Briskin producing, to roll in August; "Papa's Delicate Condition," starring Fred Astaire with Robert E. Dolan the producer, and Alfred

Hitchcock's "From Amongst the Dead," for September filming; "The Joker Is Wild," starring Frank Sinatra with Samuel J. Briskin producing, and Charles Vidor directing; "Joey," starring Anthony Perkins, with Alan Pakula producing; and an untitled Martin & Lewis comedy to be directed by Don McGuire; all three to roll in October; "Teacher's Pet," starring Clark Gable for Perlberg-Seaton; "The Red Nichols Story," starring Danny Kaye, a Shavelson and Rose production; latter two are to be lensed in November.

The six films now in production are "Funny Face," "The Loves of Omar Khayyam," "The Lonely Man," "The Maverick," "Gunfight at the OK Corral," and "Hollywood Or Bust." "Gunfight" and "Bust," Hal Wallis productions, will still be filming in June.

# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

RKO Theatres stockholders okay diversification: change name to RKO Industries (page 10).

Cinerama stockholders told that SW deal is being renegotiated (page 25).

## Distribution

National Telefilm Associates acquires 1,450 Paramount shorts (page 8).

Paramount sales drive to honor George Weltner (page 19).

All-time overseas U-I sales mark set in Daff drive (page 19).

20th-Fox sells rights to 52 features to NTA for TV; Spyros P. Skouras reelected (page 22).

## Financial

AB-PT earnings up despite loss of theatre revenue from last year (page 34).

## International

Theatre construction down in Canada (page 32).

## Legal

Court upholds cut in "Man With The Golden Arm"; overrules censoring of "Naked Amazon" (page 10).

## Legislative

National Allied directors convene in Washington for distributor hearings (page 25).

## Mel Konecuff

Myron Blank, TOA head, discusses exhibition abroad upon returning from Europe; a reporter surveys the dental situation in fairly fishy fashion; and other miscellany is up for conjecture (pages 8 and 35).

## Organizations

Variety Club Humanitarian Award goes to Henry Ford II as convention ends (page 9).

## Production

Producer Hal Makelim abandons plans for exhibitor supported lineup of features (page 25).

# I N D E X

VOLUME 56, NUMBER 4

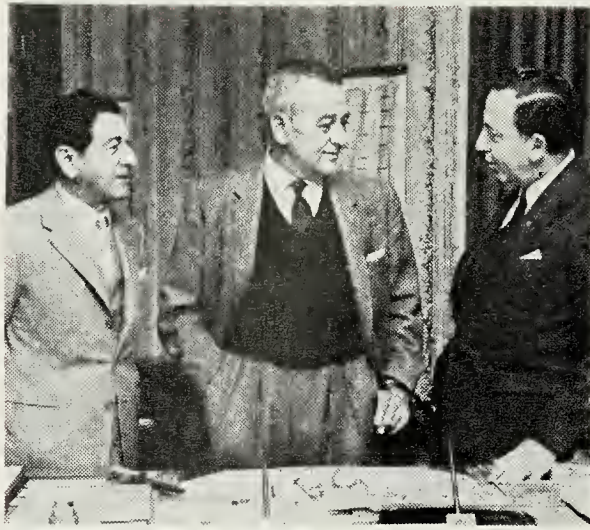
MAY 23, 1956

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Producer-director William Wyler, center, and Allied Artists executives Ed Morey, left, vice-president; and Morey Goldstein, vice-president and general sales manager, recently discussed sales plans for Wyler's forthcoming "Friendly Persuasion" during his New York visit.

# NEW YORK

## By Mel Konecuff

MYRON BLANK, president, Theatre Owners of America, during a brief stop-over before catching another plane for Des Moines and home, had the following to note after five weeks abroad:



KONECOFF

1. He tried to convince European producers that their product was not being boycotted by American exhibitors and that there was a definite need for their product properly produced.

2. Problems of exhibitors abroad are similar to those here since we are in an international business.

3. Business there is very good, and helpful is a ceiling on rentals and arbitration of rentals. Nearly everyone is happy with the arrangement.

4. He doesn't favor government regulation here but rather self-regulation by the industry; if this fails to materialize then sure as Des Moines is in Iowa, we will have government regulation.

5. He would like to sit in on a round-table discussion with other segments of the business. A stronger industry could emerge from such a session.

6. Heads of various industry associations and others have been invited by TOA to attend the convention in the fall, and reaction thus far indicates possible attendance of 150 interested parties from abroad.

7. Exhibitors here might be interested to know that the highest ceiling on rentals abroad is 50 per cent, with most contracts on a sliding scale basis.

8. TOA stands ready to meet with anyone individually or collectively for the betterment of the industry, and it is also prepared to sit in with Allied on any such sessions.

(Continued on page 35)

# BROADWAY GROSSES

(As of this Monday)

## Happy Hitchcock Bow

NEW YORK—The only house on Broadway doing well according to MPE 1955 business averages was the Paramount, where "The Man Who Knew Too Much" had a lush opening.

The breakdown was as follows:

"The Man Who Knew Too Much" (Paramount). Paramount (\$45,300)\*—Opened to a \$67,000 week.

"The Man In The Gray Flannel Suit" (20th-Fox). Roxy (\$40,000)—The sixth week was heading toward the \$40,000 average, with \$27,023 in the till for Friday through Sunday.

"The Swan" (MGM). Radio City Music Hall (\$144,300)—Thursday through Sunday accounted for \$80,000, with the fourth and last week expected to top \$120,000. Usual stage show.

"While The City Sleeps" (RKO). Criterion (\$25,800)—The opening week was heading toward \$22,000.

"The Revolt Of Mamie Stover" (20th-Fox). Capitol (\$49,800)—The second week looked like \$21,000, a big drop from the opening session.

"Forbidden Planet" (MGM). Globe (\$14,800)—Third week was around \$14,000.

"The Killing" (UA). Mayfair (\$15,600)—Opening week should hit \$14,000.

"The Harder They Fall" (Columbia). Astor (\$29,000)—Dropped to \$21,000 on second week.

"Hilda Crane" (20th-Fox). Victoria (\$20,400)—Third week hit bottom at \$5,000.

"23 Paces To Baker Street" (20th-Fox). Loew's State (\$28,700)—\$20,000 looked for on opening week, with hypnotist Ralph Slater on stage.

\*Figures in parentheses represent the average 1955 weekly gross based on MOTION PICTURE EXHIBITOR Reports.

## NTA Activities Expand

NEW YORK—The entire Paramount short subjects library, comprising 1,450 items made through the end of 1950, last week was acquired by National Telefilm Associates, it was announced by NTA president Ely A. Landau at the first annual stockholders meeting of the publicly-owned corporation. Landau further disclosed that his company also has acquired 100 per cent stock interest in the UM and M Television Corporation.

The TV rights to the Paramount shorts, which UM and M purchased several months ago for approximately \$3.5 million, will cost NTA more than \$5 million, Landau said, inasmuch as the UM and M library includes a number of syndicated film series made expressly for television. This acquisition gives NTA worldwide video rights to the Paramount shorts and theatrical rights outside North America, at the same time increasing the company's current assets to more than \$10 million from the \$6,125,573 reported on Jan. 31 last.

Landau reported that total film rentals in the first six months of the current fiscal year were \$1,494,888, equal to 105 per cent of the total film rentals for the full fiscal year ended July 31, 1955. Net income for the six months ended Jan. 31 was \$145,051, equivalent to 22 cents a share.



# Henry Ford II Wins Humanitarian Award

## John H. Rowley Is Elected International Chief Barker; New Orleans, London Named For Next Two Conventions

NEW YORK—The presentation of the Annual Humanitarian Award by the Variety Clubs International to Henry Ford II at an elaborate banquet in the



FORD

Grand Ballroom of the Waldorf Astoria last fortnight closed the four-day 20th annual convention of the organization, comprised of showmen from all over the world.

Fifteen hundred Barkers, their wives, and entertainment industry guests from everywhere observed the proceedings that

took place aboard a huge double-dais, containing top executives in the business, sports, and amusement worlds.

The Award was presented to Dr. Robert Schmid of the Ford Foundation. Ford, unaware of the honor voted him by newspaper editors throughout the country, was on the west coast attending to prior commitments. Sir Tom O'Brien, England's labor leader and member of Parliament, made the presentation. O'Brien represented Winston Churchill at the convention.

### Rowley Elected VCI Head; Succeeds George Hoover

John Harold Rowley, 39, was elected chief barker, Variety Clubs International. He succeeds George Hoover, South Miami, Fla., who had been chief barker of Variety for the past two years. He was unanimously elected executive director of the organization.

George Eby, Pittsburgh, was unanimously elected as first assistant international chief barker.

The post of second assistant international chief barker went to Edward Emanuel, Philadelphia.

In the only contested election, Rotus Harvey, San Francisco, was elected property master over Robert Hoff, Omaha. J. B. Dumestre, Jr., Atlanta, was unanimously reelected to the post of dough guy.

### Las Vegas, London Share Variety Club Heart Award

For the first time, Variety Club named two winners of its annual Heart Award. Both the Las Vegas and London, England, Tents shared the award, which is given annually to the Variety Tent which has done the best charitable work of the year.

Special mention was given to the Atlanta Tent. Tent 39, Las Vegas, was given its award for the work done in its School for Special Education. Built by the Tent, the school is for the education of handicapped children. Operating between September and June each year, it has about 100 students for each term. The Tent also sponsors the Variety Day Home, which gives working mothers a safe place to



The newly elected Variety Club International officers are shown above. Seated, left to right, are George Eby, Pittsburgh, first assistant international chief barker; John H. Rowley, Dallas, international chief barker; and Edward Emanuel, Philadelphia, second assistant chief barker. Standing, left to right, are Rotus Harvey, San Francisco, property master, and J. B. Dumestre, Jr., Atlanta, dough guy.

leave their children during the day. Infants and toddlers are brought to the home each day and left in the care of a trained staff.

London has embarked on a unique program. Instead of supporting a single charity and making donations to various other causes, as is the case with all other Tents, the English group has set up its own charity company. Known as "The Heart of Variety, Ltd.," it assists smaller charitable organizations in promoting the welfare of children. At the same time, the Tent has announced that it plans to construct a boy's club in the heart of London.

Las Vegas donated about \$90,000 to charity last year, while London gave \$78,000. The Heart Award is not based on the size of the donations, however. Atlanta spent \$100,000 in the operation of its Cerebral Palsy School and Clinic. One hundred and fifty-three children were cared for in the school last year.

### New Orleans, London Named Sites Of Next Two Conclaves

New Orleans will be the site of the 1957 International Variety Club conven-

## Company Presidents Seek Boxoffice Boost

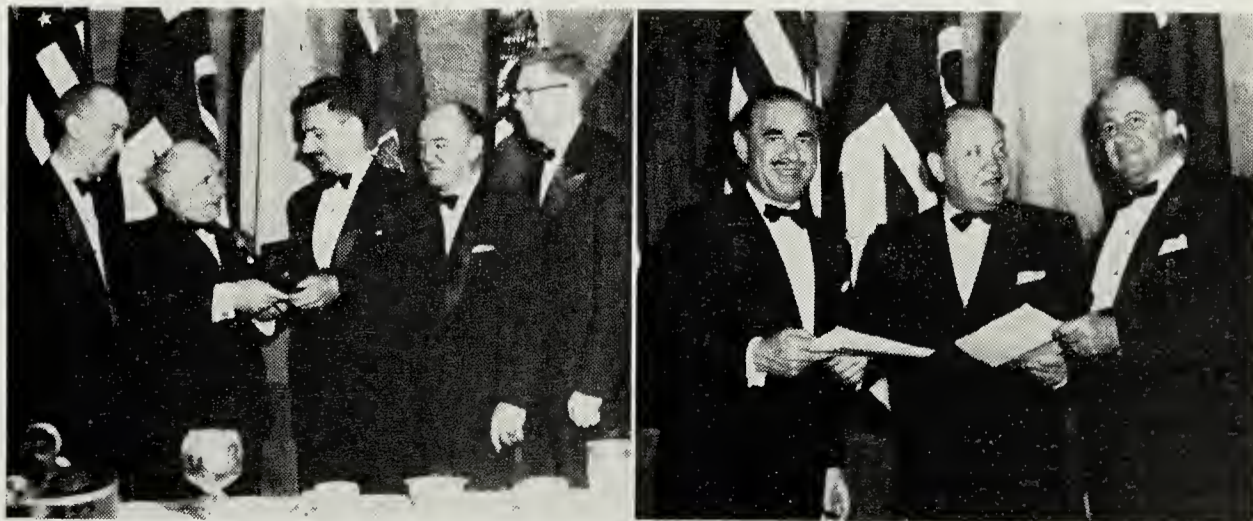
NEW YORK—Ways and means of increasing theatre audiences and improving the industry's "operational" efficiency were discussed last week by film company presidents and their deputies on the board of the Motion Picture Association of America at a headquarters meeting here chaired by president Eric Johnston. A dinner meeting of the MPAA watchdog committee on the Production Code followed.

An MPAA spokesman declared after the meetings that those present had committed themselves to silence on the specific issues discussed, and indicated that these matters simply fell into the two general fields of increasing business and improving efficiency. One industry source reported that a boxoffice credit system permitting theatregoers to charge entertainment was on the agenda for consideration, while operational efficiency was interpreted to refer to moves for industry streamlining, particularly in distribution and the consolidation thereof. It was reported that Johnston was authorized to appoint a committee of three members.

Attending the meeting, in addition to Johnston, were Spyros P. Skouras, Arthur M. Loew, Robert J. Rubin, W. C. Michel, John J. O'Connor, Theodore Black, Abe Schneider, Jack Cohn, William Clark, E. W. Hammons, Sam Schneider, and Edward Morey.

tion, and the London, England, Tent will play host to the convention in 1958, it was announced at the last business session of the organization's convention.

This is the first time that two convention sites have been chosen in one year. It was made possible by a resolution passed earlier in the week, allowing this convention to name sites for two years in advance, then sites will be chosen on a yearly basis, so that the host Tent will have two years to prepare for the convention instead of a year, as in the past.



Highlights of the recent Variety Clubs International convention in New York were, left, Dr. Robert Schmid, center, Ford Foundation, accepting the annual Humanitarian Award in behalf of winner, Henry Ford II. The gold heart award was presented by Sir Tom O'Brien, England's labor leader and a member of Parliament. Also shown are the new officers of VCI, George Eby, left, first assistant international chief barker; George Haaver, second from left, new executive director of the organization; and John H. Rowley, newly elected international chief barker. On the right are Nathan D. Galden, VCI heart chairman, presenting annual Heart Awards to the two winners, right, Fred Soly, chief barker, Tent 39, Las Vegas, and Nat. Cohen, chief barker, Tent 36, London, England.

## RKO Circuit Stockholders Approve Recent Efforts At Diversification

WILMINGTON, DEL.—RKO Theatres Corporation has changed its name to RKO Industries Corporation as a result of stockholder action at a special meeting held here in lieu of the annual meeting.

Theatre operations continue as at present in the corporation's wholly-owned subsidiary, RKO Keith-Orpheum Theatres, Inc., and its subsidiaries, and its name is being changed to RKO Theatres, Inc.

Principal business before the stockholder meeting was the acquisition by RKO of the Cleveland Arcade Company, including the latter's controlling stock in Gera Corporation. This was approved, 2,620,066 shares to 82,509, and the management's proposal to retire 111,600 shares purchased in 1955 by the corporation was also approved, 2,795,176 to 23,352.

The stockholders defeated a resolution to have the auditors elected by the share owners rather than by the board of directors. On behalf of two stockholders, Lewis D. Gilbert and John J. Gilbert of New York, who were unable to attend because of conflicting meetings elsewhere, the resolution was introduced by Miss Francys T. MacNair of Wilmington and seconded by Mrs. Henry L. Sholly of Wilmington, friends of the Gilberts. Supporting the proposal were the owners of 218,503 shares, while 2,482,387 were opposed.

These actions were taken at the meeting's Tuesday session held in the Georgian Room of the Hotel Du Pont here. The stockholders then adjourned to reconvene Wednesday afternoon in the law offices of Morris, James, Hitchens and Williams, where the corporation's name change to RKO Industries Corporation was approved by a vote of 2,619,666 shares to 82,489.

Presiding at the Tuesday conclave was Sol A. Schwartz, RKO president, who answered several questions by the proxyholders present at the meeting. Employees total about 2,800, he said, and the \$500,000 loss in connection with a theatre lease, mentioned in the 1955 annual report, involved the Palace, Cleveland.

### New RKO Industries Names List, Schwartz, Directors

NEW YORK—RKO Industries officers elected last week, following stockholders' approval of the RKO Theatres acquisition of the Cleveland Arcade Company and the Gera Corporation with the concomitant change of the company's name, are Albert A. List, chairman of the board and president; William A. Broadfoot, vice-chairman of the board; and Sol A. Schwartz, executive vice-president. Schwartz continues as president and chief executive officer of the subsidiary RKO Theatres, Inc. Other executives are Dudley G. Layman, financial vice-president; William F. Whitman, secretary and general counsel; Fred E. Squire, treasurer; Harold E. Newcomb, comptroller; Edward Avery and Earl Chadwick, assistant treasurers; and Louis Joffe and Lloyd G. Wilson, assistant secretaries.

Three new directors were named to the board, Broadfoot, General Royal B. Lord,



Albert A. List is now chairman of the board and president, RKO Industries Corporation, and Sol A. Schwartz, right, is executive vice-president, RKO Industries Corporation, and president and chief executive, RKO Theatres, Inc.

### Louis Calhern Dies In Japan

NARA, JAPAN—Veteran actor Louis Calhern, 62, succumbed to a heart attack here last fortnight while on location for the lensing of MGM's "Teahouse Of The August Moon." Calhern had been in Japan since last month and had been suffering from a cold. The filming of his role in "Teahouse" had not yet been started. The body was cremated in Japan.

## Court Upholds Cut In "Golden Arm"; "Naked Amazon" Cuts Rejected

### Favorable House Action Seen For King Tax Bill

NEW YORK—The House Ways and Means Committee considering the industry-supported King excise tax relief bill was expected "to act favorably" on the measure this week, and forward it to Congress for action, according to Robert J. O'Donnell, COMPO tax relief committee chairman, last fortnight. O'Donnell said that 20 to 25 members of the committee were in favor of the measure and stated that the Forand committee, a subdivision of the House group, had "recommended and approved" the legislation.

When the bill goes to the floor of Congress for action, "we will need more exhibitor support in seeing that the measure reaches the President's desk," O'Donnell warned, saying that he planned to confer with Robert W. Coyne, COMPO special counsel, to discuss the relief campaign. O'Donnell said also that he was hopeful of securing the endorsement of the United States Association for the drive.

and A. H. Parker. Broadfoot is the chief executive officer, U. S. Finishing-Aspinook Division, Gera. Lord is executive committee chairman, Gera, and Parker is president, Old Colony Trust Company, Boston.

## Exhib Financial Straits Cited By Brylawski

WASHINGTON—A Senate Labor subcommittee last fortnight requested A. Julian Brylawski, Theatre Owners of America legislative committee chairman, for more detailed information about the number of theatres that would be affected by the several pending proposals to extend the Federal minimum wage laws.

The request was made as Brylawski and TOA administrative assistant Claude Mundo were testifying in opposition to legislation which would include employees of theatres grossing over \$500,000 annually and those of circuits operating at least four or five situations.

Brylawski, speaking also for the Allied States Association, contended that the financial condition of all theatres is so precarious they cannot support a higher wage scale. Acting chairman Kennedy (D., Mass.) asked him to supply the subcommittee with the number of theatres grossing more than \$500,000, and Brylawski estimated that the figure would be a fraction of one per cent, pending investigation of the accurate number.

Kennedy requested also the number of circuits with more than four or five theatres, saying that he thought only 10 to 15 per cent of all situations would be affected by the proposed legislation. Mundo told Kennedy that even the biggest theatres are in financial difficulty.

BALTIMORE, MD.—City Court Judge Joseph R. Byrnes last week upheld the Maryland State Board of Censors in its rejection of a narcotics scene from Otto Preminger's "The Man With The Golden Arm," but reversed the ban of "Naked Amazon."

Judge Byrnes, in supporting the body's findings on the United Artists release, upheld the broad validity of the new state censorship statute, which was attacked by the distributing company and by Carlyle Productions, which brought the appeal. The jurist ruled in his opinion that the court felt that the statute would be upheld by a majority of the United States Supreme Court against the contention that it violates the First and Fourteenth Amendments to the Constitution, but it was expected that the case would be appealed to a higher court nevertheless.

In the "Naked Amazon" appeal brought by Bilgrey and Levinson, attorneys for Times Film Corporation, aided by David Ross, Baltimore, Judge Byrnes said that the court takes issue with the reasoning that showing of an uncensored version of the picture might have an undesirable effect on "segments" of the public within the meaning of the statute, and ordered the eliminated scenes restored.

In the "Golden Arm" case the state was represented by Assistant Attorney General Alexander Harvey, II. Franklin G. Allen and the firm of Piper and Marbury represented the plaintiff.



A renewal of the association between the Hecht-Lancaster Company and United Artists was signed recently in Hollywood and calls for a production expenditure of \$40,000,000 over an extended period of time. Signatories were, left to right, UA president Arthur Krim; Harold Hecht; Robert Benjamin, chairman of the UA board; and Burt Lancaster.

### Foreign Admissions Soar

NEW YORK—An increase of theatre admissions explaining the greater earnings of American film companies abroad was reported by home office figures released last fortnight which disclosed that admission in four principal foreign markets registered an aggregate gain of 324 million in the last three years.

In France, admissions went from 369 million in 1953 to 373 million in 1954 to 383 million in 1955. The three comparable figures for Germany were reported as 642 million, 733 million, and 780 million; for Italy, 800 million, 825 million, and 900 million; and for Japan, 805 million, 840 million, and 877 million.

The greatest percentage gain in gross boxoffice was turned in by Japan for the three-year period.

### Boxer's Right To Damages In TV Film Suit Upheld

WASHINGTON—The Supreme Court last week refused to review the Circuit Court ruling upholding Albert Ettore's right to damages for invasion of privacy from the Philco Television Broadcasting Corporation and the Chesebrough Manufacturing Company. In 1949 and 1950, Philco's Philadelphia television station broadcast films of a fight between Ettore and Joe Louis, sponsored by Chesebrough, with the result that Ettore sued for violation of his rights.

A District Court dismissed the action, but the Third Circuit Court of Appeals sustained Ettore's right to collect damages and Philco subsequently appealed to the Supreme Court, which gave no reason for its refusal to overturn the Circuit Court decision.

In appealing, Philco contended that Ettore had been paid when the films were made and that the lower court ruling would have "far-reaching effects" on the telecasting of old films. The Circuit Court held that though Ettore had been paid for the films, commercial video was not in existence at that time and that its development in effect restored Ettore his rights.

# The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

#### KEY TO "THE LITTLE MEN" RATINGS: (MAY 23)

- Registering grosses in the highest brackets.
- Just fair, nothing out of the ordinary, average.
- Good, although not breaking down the walls.
- Disappointing, below what was expected.

THE ROSE TATTOO (Paramount)		SERENADE (Warners)	
CAROUSEL (20th-Fox)		MEET ME IN LAS VEGAS (MGM)	
I'LL CRY TOMORROW (MGM)		COMANCHE (UA)	
SLIGHTLY SCARLET (RKO)		THE SWAN (MGM)	
PICNIC (Columbia)		THE BIRDS AND THE BEES (Paramount)	
NEVER SAY GOODBYE (U-I)		ALEXANDER THE GREAT (UA)	
COME NEXT SPRING (Republic)		HILDA CRANE (20th-Fox)	
THE CONQUEROR (RKO)		THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox)	
MIRACLE IN THE RAIN (Warners)		FORBIDDEN PLANET (MGM)	

THE COLOSSUS WHO CONQUERED THE WORLD  
NOV...  
THE COLOSSUS OF MOTION PICTURES!



ROBERT ROSSEN PRESENTS RICHARD BURTON \* FREDRIC MARCH \* CLAIRE BLOOM IN  
**ALEXANDER THE GREAT**

FILMED IN CINEMASCOPE IN COLOR BY TECHNICOLOR

WITH BARRY JONES · HARRY ANDREWS · STANLEY BAKER · NIALL MACGINNIN WITH THE ENCH STAR DANIELLE DARRIEUX WRITTEN, PRODUCED AND DIRECTED BY ROBERT ROSSEN

THRU  
UA



# Huge Million-Dollar Drive Spotlights New Dates For Spectacular Blockbuster

CARRIED FORWARD by the massive momentum generated in record-setting premieres around the country, "Alexander The Great" has been set for more than 300 Decoration Day bookings in 26 major market areas around the country.

The most extensive regional promotion ever mounted by United Artists is building attention for holiday dates and subsequent openings of the multi-million-dollar CinemaScope spectacle, which was three years in the making with a cast of more than 7,000.

Advance phases of the \$1,000,000 campaign developed by UA's advertising-publicity-exploitation staff under the supervision of national director Roger H. Lewis have featured \$341,000 in co-op advertising, a \$251,000 schedule of national ads, and \$190,000 worth of newspaper ads employing unprecedented double-truck displays.

With the combined penetration of the long-range and pre-opening drives, it is estimated that 90,000,000 moviegoers are being reached in the areas of the new dating wave.

A record 50 exploitation men are participating in the current all-media push, which is slanted to the men's and women's fashion fields, public and high school students, the general consumer market, foreign language groups, and sports fans. Tied to the Decoration Day drive are more than 10,000 retailers, dealers and wholesalers, as well as youth organizations, civic groups, and patriotic societies.

Following the same promotional pat-

tern that set the stage for smash hold-over runs in getaways from coast to coast, the "Alexander" campaign will involve whole communities through athletic meets, contests, publicly-sponsored parades, and benefit openings. National merchandising organizations geared to support the round-the-town hoopla include Dell Publishing, American Airlines, Shields Jewelry, Gemex Watch Bands, Campus Girl Lingerie, and scores of others.

A whopping barrage of newspaper and radio-TV publicity on both the local and national levels is linked to the exploitation and co-op facets of the ticket-selling campaign for "Alexander." Breaks in weekly and Sunday papers have already totalled almost 30 full-page spreads and more than 100 layouts on a quarter to a half page. TV-radio saturation is keyed to the specially-prepared video features and clips, and recorded interviews.

Advance stage of the video promotion have spotted prime plugs on such programs as the Ed Sullivan Show, Omnibus, the Perro Como Show, Tex and Jinx, Adventure, Strike It Rich, and the Steve Allen show. Important radio ballyhoo has earned repeat mentions on Monitor, Pulse, and other mass-audience programs.

Advertising for local dates will feature full-page merchant salutes set by the UA exploitation force and representatives of merchants participating in the co-op program. Air ads will comprise round-the-clock programming of telops, slides, and live and recorded spots.



King-size flesh, like this nine-foot statue of Alexander in the lobby of the Fox Wilshire in Los Angeles, effectively stresses epic scope of the Rossen production.

## Critics In Agreement "Alexander" Is Great

"Spectacular entertainment . . . Exciting pageant . . . Eye filling and spectacular . . . Truly mammoth scenes."

—The New York Times

\* \* \*

"Highest rating . . . 'Alexander' is a stupendous film . . . An absorbing historical picture."

—New York Daily News

\* \* \*

"Staggering in its enormity as well as its concept . . . Writer-producer-director Robert Rossen has carved himself a whopping slice of historical biography . . . Sweeping battle scenes in which all the panoply and color of ancient armed conflict are visually capitalized upon."

—New York Daily Mirror

\* \* \*

"One of the most impressively spectacular films ever to hit the screen."

—Chicago American

\* \* \*

"'Alexander' magnitude staggering. Warmly human . . . quiet scenes of tenderness . . . fabulous episodes."

—Los Angeles Examiner

\* \* \*

"Monumental movie with scenes of barbaric passion and violence. Overwhelming picture. Intensely real and human."

—Denver Post

\* \* \*

"A mighty eye-filler. Authentic, literate, spectacular with more emotional and dramatic elements than you expect. Well worth a visit."

—Dallas Morning News

\* \* \*

"Epic of heroic proportions. A beautiful picture from every standpoint. Good entertainment."

—Houston Chronicle



Multi-pannelled 24-sheet, propelled by nine hidden bolly men, is typical of fresh, forceful exploitation developed for "Alexander" by UA's 50-mon field staff. Big, city-wide campaigns are backing new regional dating wave.

# 'Alexander' Rolls Up Greatest UA Grosses



The boxoffice payoff for UA's great campaign for "Alexander" has registered 25 all-time UA and theatre records from coast to coast. Here, Miami moviegoers line up for the smash engagement at the Florida Theatre. First 21 runs of the CinemaScope spectacle scored 100 per cent holdovers.

**A** PROMOTIONAL campaign on a scale seldom before attempted is paying off with the greatest box-office action in United Artists history.

Fanfares with a superb \$1,000,000-plus promotion that has created extraordinary excitement both in and out of the industry, "Alexander The Great" is demonstrating the potency of a big picture sold big.

In its first week, the multi-million-dollar CinemaScope spectacle confirmed advance predictions of an eight-figure world gross with a country-wide total of almost \$500,000, UA's greatest seven-day return since the founding of the company in 1919. In all, the widely-acclaimed Robert Rossen production has compiled 25 different all-time records in its 21 regional premiere engagements.

In a smash run at the Capitol, Broadway, more than \$100,000 was amassed in the first week alone. Other history-making marks include records for opening days, opening weeks, weekend grosses, holdovers, holiday openings, and non-holiday openings.

Cities where "Alexander" has opened to rave reviews and followed up with new boxoffice highs include Los Angeles, Dallas, Denver, Atlanta, San Francisco, Cleveland, St. Louis, Washington, Houston, Buffalo, Miami, Coral Gables, Tampa, St. Petersburg, Chicago, New York, Fort Lauderdale, West Palm Beach, and Jacksonville.

The tremendous appeal of "Alexander" and the word-of-mouth support that the epic spectacle has generated are underscored by 100 per cent holdovers in the

first 21 dates. Extended playing time includes six weeks in New York and four weeks in Chicago, Cleveland, and Baltimore. Three-week holdovers have been registered in Denver, San Francisco, Washington, and Miami.

In Britain, the brilliant historical drama has made more boxoffice history with a smash six-week run at the Odeon Leicester Square Theatre in London, where it set an opening-week UA record and matched the pace of the greatest money-makers ever to play the house.

Like the Macedonian ruler that it dramatizes, "Alexander The Great" looms as a real world conquerer. There is a salute due Rossen and United Artists for the production and promotion genius that have brought this blockbuster to the screen.

Roger H. Lewis, UA's national director of advertising, publicity, and exploitation, checks some of the full-page publicity spreads building want-to-see attention for "Alexander" in key newspapers around the country. The \$1,000,000 campaign has earned a huge harvest of other prime breaks in magazines and on TV.



## 305 Million Plugs In 'Alex' Fanfare

United Artists' unmatched barrage of advertising and publicity has registered more than 305,000,000 printed plugs for "Alexander The Great."

On the publicity side, this huge total includes a record 13-page spread in *Life*, a four-color layout in *Collier's*, a double-truck feature in *The American Magazine*, a six-page section in *Pageant* and blue-chip space in *Collier's*, *Coronet*, *Cosmopolitan*, *Seventeen*, *Tempo*, *Adventure*, *Day and Night*, *Business Week*, *American Weekly*, and key fan publications.

The record ad penetration encompasses \$190,000 worth of double-truck and other big newspaper displays, plus full-page color insertions in *Life*, *Look*, *The Saturday Evening Post*, *Good Housekeeping*, *This Week*, *Harper's Bazaar*, *Pictorial Review*, and *Family Weekly*.

# UA's Operation 'Pre-Sell' Booms 'Alex'

*Circus Bally, Contests  
Key Crowd-Building  
Regional Campaigns*



CONTESTS. Manager Jack Wodell, right, Paramount, Denver, drew small fry and newspaper coverage with a Gordian-knot guessing contest.

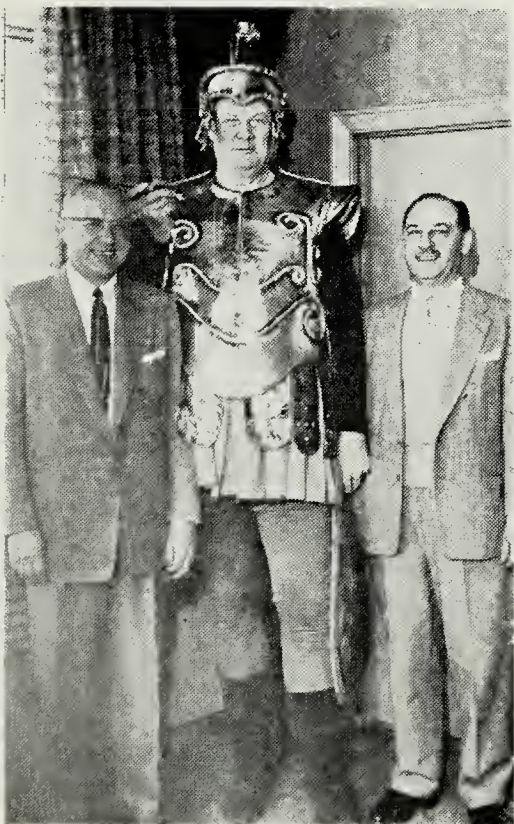


FLOATS. Lavishly-detailed rolling bally, spotlighting "Alexander's" period setting, kicked off city-wide Philadelphia drive.



HOOPLA. Alexander the lion, riding the flight deck of a convertible, had Dallas citizenry blinking in round-the-town cruise for Majestic opening.

TOURS. "Alexander" giant, who visited more than 50 cities, is greeted in Toronto by N. A. Taylor, right, and Raoul Auerbach, president and vice-president, Twinex Century Theatres.



PARADES. Elephants, like these in Buffalo, lend the big treatment to parades and other mass-attention shawmanship turns. Upcoming campaigns will feature more of the same.





## 26-Week Sales Drive To Honor Weltner

NEW YORK—The Paramount domestic distribution organization will honor George Weltner, worldwide sales head, with a 26-week sales drive to start July 1.



WELTNER

Named "Paramount's Salute to George Weltner," this tribute involving every employee in all branches will be in recognition of the distribution executive's 34 years of service to the company.

This is the first time Weltner, president, Paramount Film Distributing Corporation,

has permitted his name to be used in any special sales effort or drive.

In a joint statement issued last week, Hugh Owen, vice-president, Paramount, and eastern sales manager, and Sidney Deneau, western sales manager, held that "with the quality of product that will be available to the theatres of the U. S., this drive can be not only the biggest in our history but the biggest in the history of the industry."

The drive will be divided into two periods of 13 weeks each, the first to include the two "Paramount Weeks," July 26-August 7, and the second, starting Sept. 30, to be concluded by a "Bcocker-Salesman Month." "Paramount's Salute to George Weltner" will terminate on Dec. 29, 1956.

## Hayward Wins At Cannes

CANNES—Susan Hayward, nosed out in Hollywood's Oscar awards in March by Anna Magnani, last fortnight received the best actress award at the Cannes Film Festival for her performance in MGM's "I'll Cry Tomorrow," the adaptation of Lillian Roth's best seller.

The Festival jury named the French-made "The Silent World" the best film shown here in the annual competition. The award for the best fiction film went to a Soviet production of "Othello." The Swedish-made "Smiles Of A Summer Night" took the prize for poetic humor, while the nod for the best feature-length documentary went to "Father Panchali," an Indian picture. The personal choice of the jury went to "The Picasso Mystery," a French film produced by Henri Clouzot. There was no award given this year for the best male actor.

## Dividend Payments Up

WASHINGTON—March dividend payments by reporting film companies totaled \$3,842,000, a gain of \$46,000 over the same month last year, the Department of Commerce disclosed last fortnight. Detailed comparisons included Consolidated Amusement Company, Ltd., \$55,000 this year, nothing in the preceding one; Loew's, Inc., \$1,286,000 each March; Paramount, \$1,094,000 this year compared with \$1,108,000 in March 1955; Roxy Theatre, \$6,000 for each March; 20th-Fox, \$1,058,000 each year; United Artists, \$8,000 both years; Universal, \$314,000 this year, an increase of \$5,000 over the previous March; and Allied Artists, \$21,000 in each March.

# All-Time U-I Overseas Sales Mark Set In Daff Drive, Delegates Told

HOLLYWOOD—The announcement that for the fifth successive year all-time company overseas sales records were set during the 17 week 1956 Daff Drive, which ended on April 28, was made here last fortnight at the concluding session of Universal International Films' week-long global sales conference by Alfred E. Daff, executive vice-president, Universal, and president of its foreign subsidiary.

During the entire sales drive period, 27 of the 40 competing countries exceeded their last year's actual total billings by a very substantial margin, and most of the others either surpassed or attained their drive goal. In the final record-breaking week, 14 territories smashed their all-time marks for a single week's billings.

Top individual honors during the global contest went to Chile, managed by Raul Viancos. Israel, headed by David Mallah, placed second; Siam, under Leo de Jesus, third; and Australasia, supervised by Herc McIntyre, fourth.

The European division, supervised by John Spires, finished first in the divisional standings and was awarded the traditional Daff Cup. Second honors went to the Latin American division, headed by Al Lowe. The Far Eastern division, under Arthur Doyle, placed third.

The announcement of the drive winners was the concluding item of the week-long agenda for the 72 delegates representing 55 overseas territories as well as the United States. A farewell dinner was held on Friday night at which time the prizes were awarded, and gifts from all over the world were interchanged between the managers.

## Lipton Reveals Global Plans For "Away All Boats" Campaign

The first global magazine advertising campaign ever launched for a motion picture will be employed by Universal-International with the placement of full-page, two-color advertisements in both

the domestic and international editions of "Reader's Digest" for U-I's forthcoming top-budget picture, "Away All Boats." This disclosure was made by David A. Lipton, vice-president, before 72 delegates representing 55 countries at U-I's global conference.

The advertisements are the first movie ads ever to appear in both the domestic and overseas editions of the magazine and will run in 29 separate editions of "Reader's Digest" for distribution in 65 countries. The combined editions have a circulation of more than 18,000,000 and a readership in excess of 65,000,000.

In addition to "Reader's Digest," 12 important national publications, "Look," "Collier's," "American Weekly," "Family Weekly," "True," "Boy's Life," "Modern Screen," "Screen Stories," "Movieland," "Silver Screen," "Filmland," and "Screen Stars," having a combined readership in excess of 150,000,000, will be used in the advertising campaign to pre-sell "Away All Boats," which will be launched in July with a series of U. S. key city pre-release engagements.

Backing these engagements will be an all-out joint promotional campaign being developed by U-I and the U. S. Navy. This campaign will far exceed the record promotional campaign developed with the collaboration of the U. S. Army last year in connection with "To Hell And Back," Lipton predicted.

Other aspects of the long range campaign include an advance pre-selling national television spot campaign on 91 TV stations, which will be separate and apart from local TV promotions developed in connection with openings.

U-I also will utilize a record Day-Glo billboard campaign in 42 key cities covering more than 400 suburban areas. Plans also are being completed for a large number of national and regional tours of stars and featured players, as well as behind-the-scenes personnel and Navy representatives.

## "Animal World" Bookings Set

NEW YORK—Timed to coincide with the closing of schools for summer vacation in each area, Warners has set a series of territorial saturation bookings on its forthcoming release of "The Animal World," the two billion-year history of the animal kingdom produced, written, and directed by Irwin Allen in color by WarnerColor, backed in each region by extensive television, radio, and newspaper campaigns. Promotions will include advertising, exploitation, and publicity correlated by the company's field exploitation representatives in each territory.

Picture's initial kick-off will be at the Saenger, New Orleans, on June 1, following which it will be saturated in all surrounding key cities immediately thereafter.

In addition to the territorial campaigns already in work, Allen has been scheduled to make a series of whirlwind personal appearances in selected areas.

## Paramount Quarterly Net

NEW YORK—Paramount Pictures Corporation reports estimated consolidated net earnings of \$1,722,000 for the first quarter of 1956 representing \$.80 per share, including \$.16 per share profit on installment sale of film shorts, etc., based upon 2,141,000 shares outstanding at March 31, 1956. These earnings are highest first quarter earnings since the inception of the corporation, except for the first quarter of 1955 when consolidated net earnings reached \$2,858,000 or \$1.31 per share on 2,190,000 shares then outstanding.

## Two Loew's Directors Named

NEW YORK—The board of Loew's, Inc., last week elected two new vice-presidents, Frank B. Walker, general manager, MGM Records, and Charles C. (Bud) Barry, who joined the company to organize and assume charge of television operations.

Now that Howard Hughes' The Conqueror has been launched and is heading for the greatest gross in RKO's history . . . the combined promotion forces of RKO are being focussed on Edmund Grainger's **"GREAT DAY IN THE MORNING"**

**FIRST TARGET...**The Big Denver-Salt Lake Area Premiere May 16-17, embracing more than 100 theatres in five states . . . backed by a tremendous National Campaign with coast-to-coast NBC-TV and Mutual network promotion.



**WATCH IT GO!**

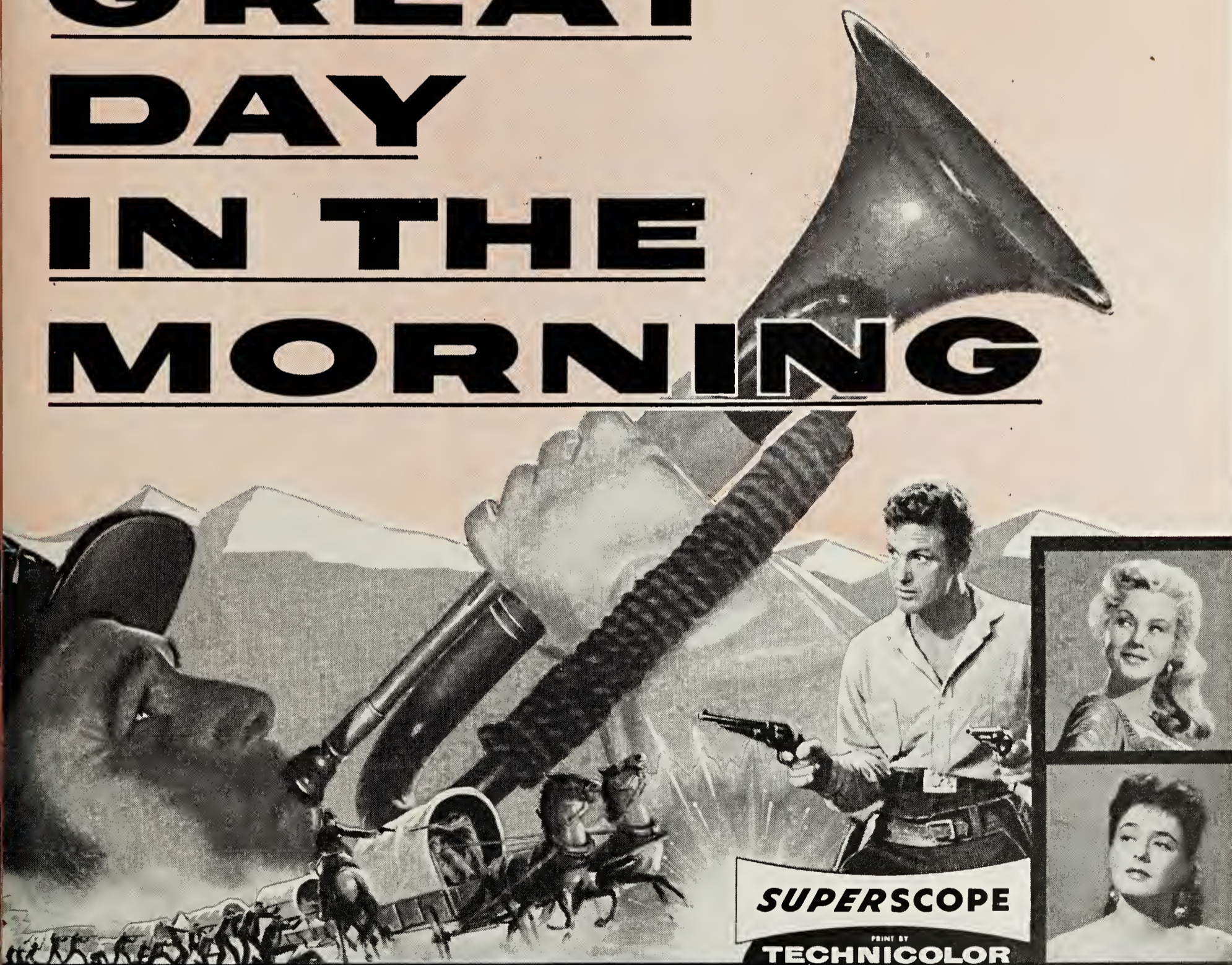


# THE BUGLE BLAST THAT ECHOED THROUGH HISTORY!

*From Robert Hardy Andrews'  
Civil War best-seller that  
thrilled all America!*

EDMUND GRAINGER presents

# GREAT DAY IN THE MORNING



9  
GINIA MAYO • ROBERT STACK • RUTH ROMAN • ALEX NICOL co-starring

MOND BURR • LEO GORDON • REGIS TOOMEY • Directed by JACQUES TOURNEUR • Screenplay by LESSER SAMUELS • Produced by EDMUND GRAINGER

Distributed by  
R K O  
RADIO  
PICTURES

# National Telefilm Acquires Rights To 52 20th-Fox Films For 10 Years

NEW YORK—Arrangements for television distribution rights to a cross-section group of motion pictures of the 20th-Fox library were announced last week by president Spyros P. Skouras.

The distribution rights granted to National Telefilm Associates are for a period of 10 years and cover the United States and its possessions, Canada, the republic of Cuba, and television stations on the Mexican border.

This transaction, reported to be in excess of \$2,000,000, which took more than six months of negotiations, involves a package of 52 films, each produced in the period from 1935 to 1947. The 52 films were selected on a cross-section basis from a total of 650 made in that period, and are considered representative of the overall product.

The decision to sell the distribution rights to National Telefilm was announced both by 20th-Fox and National Telefilm at their respective stockholders meetings.

The transaction was concluded between Eli A. Landau, NTA president; Oliver A. Unger, NTA vice-president; and William C. Gehring, who acted on behalf of 20th-Fox.

Included in this group are "How Green Was My Valley," "Les Miserables," "The Ox-Bow Incident," "Kiss Of Death," "House On 92nd Street," "Foxes Of Harrow," "Mother Wore Tights," and "My Gal Sal."

## First Quarter Earnings Drop; TV Sale Seen Providing Boost

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries reported consolidated earnings of \$460,739 for the first quarter ended March 31, 1956. This amounted to \$.17 per share on the 2,644,486 shares of common stock outstanding as compared with earnings for the first quarter of 1955 of \$1,423,811 or \$.54 per share on the same number of shares.

Spyros Skouras, president, stated that world wide film rentals and earnings per share of common stock during the second quarter of 1956 are expected to compare favorably with the second quarter a year ago.

Consummation of the TV deal would add to earnings for the first six months and bring them equal to or above the \$1.06 earned during the first six months of 1955.

## Board Reelects Skouras; Directors, Officers Named

The board reelected Spyros P. Skouras president, following the election of 10 directors by stockholders. Members of the board to serve until 1957 included L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kelvin C. McCann, B. Earl Puckett, W. C. Michel, Skouras, and James A. Van Fleet.

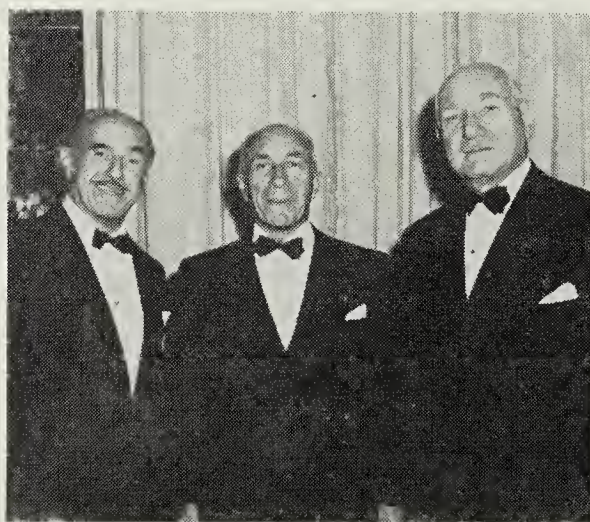
Elected with Skouras to serve as officers for the next year were William C. Michel, executive vice-president; Murray Silverstone, vice-president; Joseph H. Moskowitz, vice-president; S. Charles Einfeld, vice-president in charge of advertising,

publicity, and exploitation; William C. Gehring, vice-president; Donald A. Henderson, treasurer and secretary; C. Elwood McCartney, comptroller and assistant treasurer; J. B. Codd, assistant treasurer; Francis T. Kelly, assistant treasurer; Frank H. Ferguson, assistant secretary; J. Harold Lang, assistant secretary; Norman B. Steinberg, assistant secretary; William Werner, assistant secretary; and Morris L. Breggin, assistant comptroller.

Under the proposed independent production contract with Darryl Zanuck, the now inactive 20th-Fox studio head would produce 20 features over a maximum period of seven years, president Spyros P. Skouras stated, adding that the agreement is subject to court approval in connection with a stockholder's suit. The deal provides also for Zanuck's exclusive tieup with 20th-Fox and calls for not less than one nor more than five pictures in one year. Buddy Adler automatically will be installed as production head under contract for four years on court approval of the Zanuck contract, Skouras disclosed.

As dangerous as the competition of free home television to the industry is the dearth of stars of boxoffice value available to producers and the "unbelievable demands" being made for salaries and participation, Skouras said. He expressed the hope that the dilemma could be resolved by establishing a school to develop promising new talent.

In response to a question, Donald Henderson, vice-president and treasurer, reported that the company spent \$5,394,000 for domestic advertising in 1955, compared with \$6,213,000 in 1954. This represents an expenditure of 9.6 per cent of the 1955 gross, he said. Skouras, acting as chairman of the meeting, interposed, however, to say that too much money is being spent for advertising, and contended that not more than six per cent of the gross should be spent on advertising in ordinary circumstances. He acknowledged that the extraordinary circumstances are the result of home television competition.



Jack, Harry, and Major Albert Warner last fortnight confirmed the sale of the major portion of their holdings in Warners to a group headed by Serge Semenenko, senior vice-president, First National Bank of Boston. The Warner Brothers will retain their places on the board of directors of the film company together with a substantial stock interest.

## Warners Management Unchanged At Present

NEW YORK—The management of Warners will be left intact until a clarification is obtained from the Department of Justice concerning the participation of Stanley Warner president Si H. Fabian in the control of the film company acquired by a syndicate headed by Serge Semenenko, Boston financier, it was learned last fortnight following confirmation by the three Warner brothers of the transaction.

Legal papers presumably exploring the application of the consent decree provisions against overlapping interests of exhibition and production and distribution were being prepared for submission to the Justice Department, it was stated. Fabian's Stanley Warner circuit was divorced from the old Warner Brothers Company, and Fabian was understood to be prepared to surrender his stock interest in SW to assume active management of Warners.

The developments were the result of the sale of an estimated 800,000 shares of the Warners' holdings. They leave Harry M. Warner as president of the company, Albert Warner as vice-president, and Jack L. Warner as vice-president in charge of the studio. A spokesman, when asked if the Warners board would meet in light of the new conditions, indicated that it would not meet for some time, adding that operations will not be altered "in the slightest" in the interim period. The three brothers remain on the board of directors and retain an estimated 10 per cent of their stock in the company.

## No Allied Objections If Fabian Cuts SW Ties

WASHINGTON—The Allied States Association will not object to Stanley Warner president Si H. Fabian participating in the control of Warners if he "in good faith" eliminates himself from his SW exhibition interests, the Justice Department was informed last fortnight by a telegram from Allied president Rube Shor and Abram Myers, board chairman and general counsel. However, Allied emphasized that Fabian's position was not what was intended when Allied supported the Theatre Owners of America proposal earlier this year to urge Justice approval of divorced circuits entering into production as a means of relieving an alleged product shortage.

In the wire addressed to Stanley N. Barnes, Assistant Attorney General, Shor and Myers declared that the original intent of the Allied-TOA request for divorced circuit production was to create new production sources and increase film output, and any acquisition of a controlling interest in Warners by Fabian would not meet this criterion.

## Cashman Joins Buena Vista

NEW YORK—J. Emmet Cashman has been appointed chief of Buena Vista's newly-created playdate department, it was announced by Leo F. Samuels, president and general sales manager of the Walt Disney distribution subsidiary.

Cashman most recently headed the print and negative department at RKO. Previously he was head of RKO's playdate department.

C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"



## The Stuntmen

COOPER asked JOHN FORD to have filmland's most gifted and daring stuntmen enact the hand-to-hand combat scenes. They were:

BILLY CARTLEDGE  
CHUCK HAYWARD  
SLIM HIGHTOWER  
FRED KENNEDY  
FRANK McGRATH  
CHUCK ROBERSON  
DALE VAN SICKLE  
HENRY WILLS  
TERRY WILSON

the **C. V. WHITNEY** Pictures, Inc., attraction

**JOHN WAYNE** in

# THE SEARCHERS

co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by **C. V. WHITNEY**, president  
**MERIAN C. COOPER**, vice-president in charge of production

directed by **JOHN FORD**

Color by **TECHNICOLOR** • in VistaVision

soon to be presented by **WARNER BROS.**

C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"

Then COOPER asked JOHN FORD to capture the full sweep of the novel, THE SEARCHERS. FORD took the entire company to Monument Valley where he got real Navajos. The entire tribe cooperated, portraying the roles of their former bitter enemies, the Comanches.

Among the Indians were:

AWAY LUNA

BILLY YELLOW

BOB MANY MULES

EXACTLEY SONNIE BETSUIE

FEATHER HAT, JR.

HARRY BLACK HORSE

JACK TIN HORN

MANY MULES SON

PERCY SHOOTING STAR

PETE GRAY EYES

PIPE LINE BEGISHE

SMILE WHITE SHEEP



The Indians

in the C. V. WHITNEY Pictures, Inc., attraction

**JOHN WAYNE** in  
**THE SEARCHERS**

co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president  
MERIAN C. COOPER, vice-president in charge of production

directed by JOHN FORD

Color by TECHNICOLOR • in VistaVision

soon to be presented by **WARNER BROS.**

## Cinerama Seeks New Deal In SW Contract

NEW YORK—Renegotiation of its Stanley Warner contract to give Cinerama Productions Corporation more advantageous participation in current theatre earnings will be undertaken shortly, president Milo J. Sutliff told the stockholders attending the company's annual meeting here last week. It is hoped, he said, that the new rate will permit Cinerama to eliminate its outstanding indebtedness of approximately \$500,000 by the middle of next year.

Theodore R. Kupferman, vice-president, estimated that it might "take a month" to complete a new agreement, while Sutliff further predicted that Cinerama obligations to the Lansing Foundation would be discharged "within a week." Nothing definite has evolved from speculative talk about a three-way merger of Cinerama Productions, Cinerama, Inc., and Stanley Warner and one between Cinerama Productions and Cinerama, Inc., Kupferman said.

Directors reelected in the course of the meeting were chairman Louis B. Mayer, Sutliff, Kupferman, Irving N. Margolin, Ira S. Stevens, Perry N. Selheimer, and John R. Boland. At the same time, approval was accorded a stock-option arrangement under which Sutliff could acquire 5,000 shares at \$4.15 a share, exercisable before Dec. 1, 1959. Now outstanding are 1,024,000 shares and options and warrants representing 35,500, according to the annual report. Margolin forecast that earnings would be about 70 cents net a share by June, 1957, based on 1955 results.

Margolin further disclosed that remaining indebtedness to Stanley Warner on theatres and production stands at \$1,100,000, not including "Seven Wonders Of The World." Negative cost on that feature to date is \$2,800,000, he said, adding that \$3 million has been paid off on theatres. On future production plans, Kupferman said that discussions have been conducted with David O. Selznick on "A Farewell To Arms," but that no agreement has been reached. The tentative shooting title of the next SW Cinerama picture is "Timbuctu To Katmandu," he revealed.

## Phones Launch Rogers Drive

NEW YORK—Five of the major circuits have already answered the call to participate in the audience collection campaign for the Will Rogers Memorial Hospital. The call was put out last week through a network of telephone broadcast meetings which originated here and stretched across the country. Si Fabian, national campaign chairman for the audience collection, announced that Loew's, Stanley Warner, Wometco, RKO, and Fabian Theatres are the first of the major circuits to pledge the participation of all their theatres during the campaign period, the week of July 16.

A. Montague, president, Will Rogers Hospital, M-C'd the broadcast, which was attended by independent and circuit exhibitors, film salesmen, branch managers, and representatives of all companies, National Screen Service branch managers, and Will Rogers Hospital campaign workers.



Seen at recent RKO home office meetings in New York are, left to right, Charles L. Glett, executive vice-president in charge of studio operations; Daniel T. O'Shea, president, RKO; and Thomas F. O'Neil, chairman of the board of RKO. Plans for agreements with independent producers and for RKO's own production projects were discussed.

## Makelim Plan Abandoned

HOLLYWOOD—The Makelim Plan last week was abandoned by producer Hal R. Makelim, who had conceived and launched the project more than two years ago in the belief that exhibitors facing a product shortage could benefit themselves by contracting with him for 12 independent feature films in a year. Makelim, in letters to the trade press, disclosed also that he intends to offer "The Peacemaker," first motion picture produced under the Plan, for release through "established major distribution channels."

The producer's announcement stated that an insufficient number of exhibitor contracts were negotiated to permit Makelim Pictures, Inc., to proceed with production as contemplated, with the result that he dispatched to participating theatremen a cancellation form absolving them and the production company from further obligation. Makelim stated that his personal losses in the venture are substantial and that he needs the "help and cooperation" of exhibition to launch "The Peacemaker."

## Penna. Senate Passes New Censorship Measure

HARRISBURG, PA.—Still endeavoring to find a workable motion picture censorship law in Pennsylvania, the State Senate last fortnight by a vote of 34 to seven adopted and sent to the House for concurrence legislation along these lines.

The measure, which some legislators said privately they believed still fails to meet the test of constitutionality, does not permit censorship of a film prior to its first showing in the State; but any authorized employe of the State Board of Censors would be authorized to halt the showing of a motion picture which they had seen and deemed in violation of the censorship code.

The proposed law makes it illegal for any exhibitor to "sell, lease, lend, or exhibit . . . obscene, lewd, lascivious, indecent, filthy or vile" films.

The board is authorized to examine films exhibited in the State when it receives information that the film contains any scenes which violate these provisions.

## Allied Directors Set For Distrib Hearings

WASHINGTON—Allied States Association officers and directors began to arrive here at the weekend to be on hand for the Senate Small Business subcommittee session on Monday, when distribution rebuttal of exhibition testimony offered at the subcommittee's March industry hearings was to be offered. Allied leaders hoped, it was reported, that the public hearings accorded their complaints, in conjunction with spokesmen for Theatre Owners of America, would result in the film companies adapting a conciliatory policy in their reply to the Congressional group.

Following the Capitol Hill hearing, Allied directors were to gather for the quarterly dinner of the board and a meeting of the Emergency Defense Committee under the chairmanship of Benjamin Berger. President Rube Shor extended an invitation to TOA president Myron Blank to sit in on the EDC meeting with a committee from his organization, but Blank, absent in Europe, had not replied, although he had indicated prior to his departure that TOA would be represented at the session.

The regular board meeting was to open in the Washington Hotel yesterday morning (May 22) and the sessions were to continue through today (May 23). The agenda was based on the written suggestions of members and listed for consideration were MGM's new sales policies in regard to "Guy And Dolls" and "I'll Cry Tomorrow"; Paramount's new sales policies, eliminating reviews and adjustments; Paramount's "trial balloons" in connection with "The Ten Commandments"; and the gradual elimination of established, orderly, availabilities to sub-run theatres.

Other matters to be heard by the board included a tax committee report and consideration of action now for admission tax relief; the revival of 16mm. exhibition by taverns in New England; and the proper clearance over television in connection with the 52 Warners features acquired by Dominant Pictures Company for reissue to theatres. Also on the agenda was a discussion of cooperation with SMPTE on equipment standardization and a report from Julius M. Gordon on exhibition in Europe.

## N. Y. Production Firm Set

NEW YORK—Alfred W. Schwalberg, Artists-Producers Associate, Inc., president, last week announced the formation of a subsidiary, Gold Medal Studios, which has acquired the facilities of Biograph Studios in the Bronx. The Biograph plant, built in 1913, will be modernized into a film center providing two of the largest sound stages in the country, in addition to a commissary, showers, dressing room, air conditioned stages, cutting rooms, and other facilities, Schwalberg said. The unit will rent space for the production of theatrical and television films.

Officers of the new corporation are Schwalberg, chairman of the board; Martin H. Polls, president; David Steinberg, vice-president and secretary; and Sy Weintraub, vice-president and treasurer.



# Away

# All Boats!

starring

JEFF CHANDLER  
GEORGE NADER  
JULIE ADAMS  
LEX BARKER

co-starring

KEITH ANDES  
RICHARD BOONE  
JOCK MAHONEY  
CHARLES McGRAW  
WILLIAM REYNOLDS  
JOHN McINTIRE

with

FRANK FAYLEN

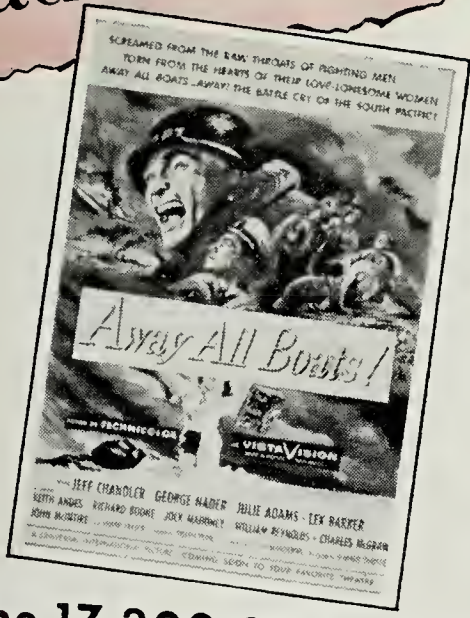
COLOR BY **TECHNICOLOR** IN **VISTAVISION**  
MOTION PICTURE HIGH

Directed by **JOSEPH PEVNEY** • Screenplay by **TED SHERMAN**

**Universal International**



Reader's Digest



**...THE BIGGEST PUBLICATION  
IN THE WORLD WILL PRE-SELL THE  
BIGGEST PICTURE IN U.I. HISTORY!**

Full page color ads in both Domestic  
and Global Editions mark the *first time*  
any motion picture studio has reached

the 17,300,000 circulation of this great publication!

**ANOTHER FAMOUS PRE-SELLING FIRST FOR U.I.!**

*..and More Color Ads*

Screen stories

Family Weekly

LOOK

Collier's

BOY'S LIFE

The AMERICAN WEEKLY

modern screen

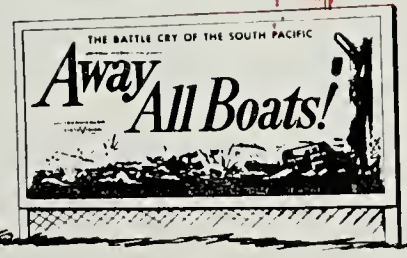
TRUE  
THE MAN'S MAGAZINE

**A COMBINED READERSHIP OF 131,000,000!**



**PRE-SOLD!** through BILLBOARDS  
in 400 COMMUNITIES!

Spectacular, luminous "Day-Glo"  
24 sheets from coast-to-coast...  
power pre-selling in 48 markets!  
A population of 30,000,000...  
and will be seen more than  
450,000,000 times!



**PRE-SOLD!** on 91 TV STATIONS  
NATIONALLY!

Coast-to-coast TV Spot  
Campaign will pre-sell from  
the TV screens in more  
than 21,600,000 homes!



# SHOWMANSHIP SWEEPSTAKES

## 1955-56 SERIES Finalists In Contest No. 47

George Nonamaker

Editor

### Saturday A. M. Show Lassos Sweeps Loot

PHILADELPHIA—The initiative that resulted in a Saturday morning preview of Warners' "The Lone Ranger" for kids won the critical eye of SHOWMANSHIP SWEEPSTAKES' board of judges and Paul W. Blumer, SW Liberty, New Kensington, Pa., will cash the \$100 first prize in contest 47.

Once again this contest proved to be, according to the judges, a tough one to decide as several of the entries contained considerable merit. However, in the final totalling Blumer came out ahead, and that is what counts. To the others, try again!

#### WINNING ENTRY

#### SATURDAY MORNING PREVIEW

Submitted by Paul W. Blumer  
SW Liberty, New Kensington, Pa.

991 seats • 70 cents top admission  
General patronage.

"The Lone Ranger" was booked to open at this theatre on a Sunday; but knowing full well its natural draw with the kids, we decided to give it an unheard of Saturday morning preview at a special show held at 10:30 a.m., prior to our regular Saturday matinee.

For this special "day before regular opening" showing we added seven cartoons and a Three Stooges Comedy to make a special package for the kids.

Not satisfied, we then promoted from a local hardware store 1,000 free silver bullets from "the Lone Ranger's gun"; and threw in free popcorn for the first 400 kids in attendance.

A special trailer and 2,000 heralds announced the event well in advance, as did a cut-out of the Lone Ranger from a six-sheet, which was used as lobby display two and one-half weeks in advance. A special 40x60 display board was also made and displayed for the same length of time.

I took an aide and distributed heralds at the elementary schools personally to the kids as they were going home; and the staff and I talked it up with all kids we saw in the theatre and on the streets and also at the schools while we gave out the heralds.

The cost of the promotion was for the trailer and heralds only, since the popcorn and the silver bullets were covered by the merchant, who received free adver-



This is but one of the many spectacle scenes in United Artists' "Alexander The Great," Robert Rossen film, on which the company has posted \$750 as an exhibitor award in SHOWMANSHIP SWEEPSTAKES.

tising on screen and on the heralds and a 40x60 display board.

For the regular showing of the picture, I contacted a local dairy and promoted 1500 comic books at no cost to the theatre. These were distributed to all children during the regular engagement of the film.

Results of the campaign were very gratifying. For the special advance showing, we filled the theatre and caused much excitement with the "silver bullets." Business proved above average for the four-day regular engagement and we honestly feel that the Saturday morning preview gave the film a big boost from the small fry word of mouth. We had numerous telephone calls after the play-date asking if silver bullets could still be obtained for children.

#### RUNNER-UP NUMBER 1

#### "THE HARDER THEY FALL"

Submitted by John D. Gibbons  
Strand, Scranton, Pa.

1489 seats • 80 cents top admission  
General patronage.

Our campaign on this picture centered upon the visit of Tommy Loughran, former light-heavyweight boxing champ, to town. Radio, television and newspaper coverage on this was most comprehensive.

A half-hour after his arrival by plane we had him on a live radio broadcast from station WICK. This was taped and played back on the 11 p.m. sports show.

Loughran was next greeted by Mayor Hanlon and other city officials at City Hall and was presented with the key to the city. He discussed the picture and his view on boxing with the Mayor and the

Mayor's party. A photograph of Loughran receiving the key to the city appeared in the Scranton Tribune.

Dave Griffiths, sportscaster, radio station WSCR, interviewed Tommy at the station's studios, taped the interview and played it back on the 6:10 p.m. sports show.

Jim Dull, WCBI-TV and radio, interviewed Loughran at the WGBI studios and televised on sports show at 11:15 p.m. This station also televised his arrival in town on two TV newscasts.

A luncheon was held for sportscasters, TV and radio and sport writers at the Blue Lantern Restaurant. Loughran gave informal talk on the picture and his bout with Mick McTigue and two bouts with Pete Latzo in Scranton. Present were newscasters from WGBI, WSCR, and WICK and a representative of the Curtis Publishing Company.

Later in the afternoon, Loughran was a guest of Joe Butler, sportswriter-columnist, Scranton Times, and had "off the cuff" talks about the picture and boxing with Ed Gerrity, managing editor; and Tommy Moran, general manager, sitting in. Butler devoted his column to Loughran's visit in the following day's paper.

Loughran also visited the Scranton Tribune, where he was interviewed by Chic Feldman for a story which appeared next day.

On opening day of the film's engagement, 15 former Scranton "great" boxers were guests at the theatre. An article on this appeared next day in both newspapers.

A tie-up was effected with Anthracite News Company whereby six waterproofed signs were carried on their trucks throughout the area; and also on the pocket book edition of "The Harder They Fall." The books were also sold in the theatre lobby, where a two-rack display and poster plugging the picture was set up.

To our mind, the newspaper publicity and news coverage on Loughran's visit was doubly effective, since most of it were spotted on the sports pages, where it was bound to attract the attention of male readers. None of it was spotted on the amusement pages.

#### RUNNER-UP NUMBER 2

#### HOW TO BUILD GOOD PUBLIC RELATIONS

Submitted by Milo E. Pullin  
Hub, Rochelle, Ill.

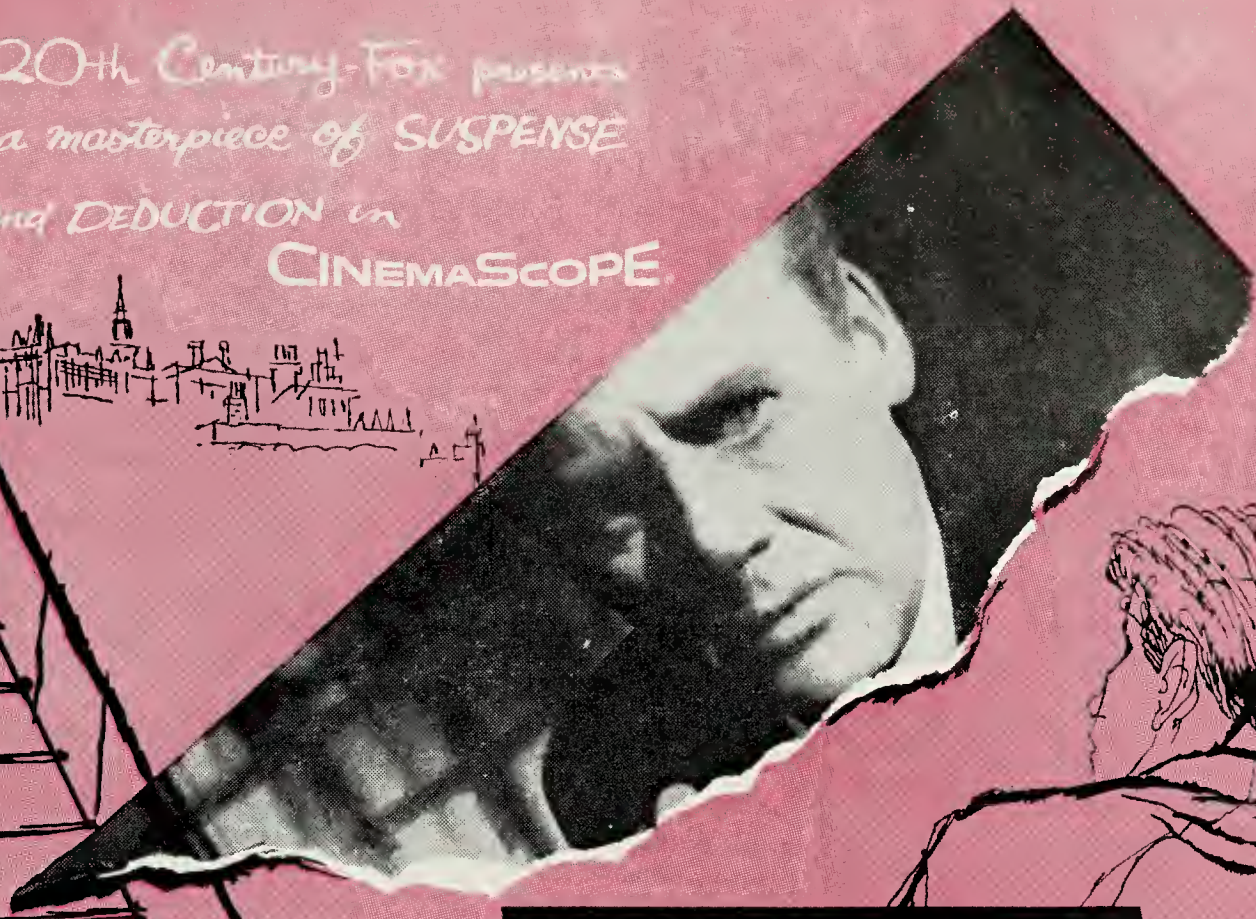
990 seats • 50 cents top admission  
General patronage.

One hears of many types of public relations; but we are now trying several that seem to be the best so far as results are concerned.

We are a town of 5,500 population with several small communities around us who have grade and high schools. Our experiment is helping these students with their plays, style shows, dances, etc.

In several years of style shows here at the theatre we have accumulated a lot of false and real stage props made by us. This includes walls, wishing wells, fences, bridges, archways, trellis, grass pads, artificial flowers, leaves, and mounted 150 watt flood and spotlight

20th Century-Fox presents  
a masterpiece of **SUSPENSE**  
and **DEDUCTION** in  
**CINEMASCOPE**



**ONLY HE KNEW**

**WHAT WAS GOING**

**TO HAPPEN....**



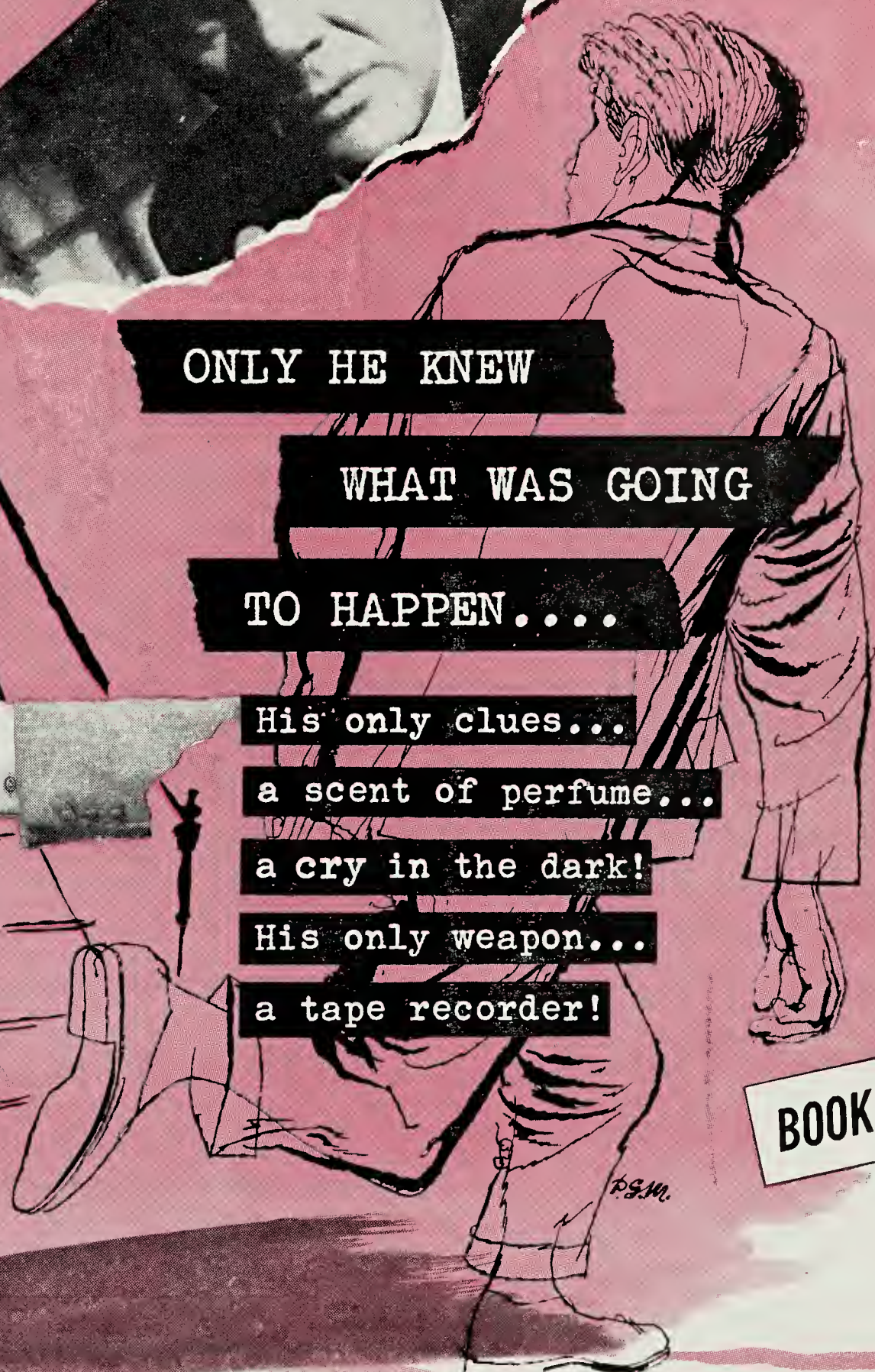
**His only clues...**

**a scent of perfume...**

**a cry in the dark!**

**His only weapon...**

**a tape recorder!**



**BOOK IT NOW!**



**VAN JOHNSON**  
**VERA MILES**  
in

# **23 Paces to Baker Street**

COLOR by DE LUXE

also starring **CECIL PARKER**  
Based on a Novel by PHILIP MacDONALD

Produced by  
**HENRY EPHRON**

Directed by  
**HENRY HATHAWAY**

Screenplay by  
**NIGEL BALCHIN**

bulbs, all of which is easy to move. Because these are used so seldom, I decided to loan the items to the schools for their use.

It was a remark made by a student from one of these schools after one of our stage shows about how she wished they could have decorations like we had on our stage for their future "home-makers style show" that led me to try the experiment.

We not only loan the props; but in case of a style show we erect the stage, and runway into the gym for them. We also help coach the girls in the art of modeling, help with their programs and direct the show to make it look as professional as possible.

After the show is over I find the theatre and myself have made a lot of new friends including the students, parents, who are mostly farm folk, and we believe that when they see a film show they think of us.

So far in a little over a year we have helped four style shows, six plays, and furnished walls, etc., for eight dances. Do not forget that this also puts us in a good relationship with the school officials,

who prove to be real helpful to us when we need them. We always are sure, too, that the theatre receives proper credit on the programs passed out.

This all takes a lot of personal contact; but I think in the long run it will pay off because the high school students here are good customers because they don't care too much to stay home and watch television.

Another example of how this has paid off is that in a small town near here there is a theatre; but the Women's Club of the town wanting to hold a style show in the gym of the school had heard about how we help, so they contacted us and invited us to stage the show and we received proper credit.

Some may say that these outside activities are competition to the theatre; and we are suckers for lending a helping hand; but I think this attitude is narrow minded. I believe we have to re-sell our theatres as the entertainment center; and the only way is to help people become obligated to us. The old saying "If you can't whip 'em, join 'em" applies here. A constant reminder is the way TV sells their shows, so why not us. Any manager of a show making a personal appearance of any kind is a reminder to the people that the theatre is still very much alive.

giving clues to listeners. Records from the picture were played by disc jockeys on all stations. The TV film clip was used by Station WNHC gratis. A radio saturation campaign was used two days on WELI and WNHC; and spot announcements were obtained on Yale Station WYBC for a week gratis.

Cards were placed in downtown hotels, garages, parking lots, and at the bus terminal.

## RUNNER-UP NUMBER 4

### GET "IN" ON THOSE CONVENTIONS

Submitted by Bruce K. Young  
Saenger, Pine Bluff, Ark.

1500 seats • 60 cents top admission  
First run, general patronage.

By getting "in" with the events planned for a convention the theatre of any town should really build goodwill.

When we found out that the local Pine Bluff High School Student Council was planning a convention and would be host to all the High School Student Council officers in the State of Arkansas, we contacted the local president, a student, and talked over the idea of having the convention plan one of their nights of entertainment at the theatre. After going over the agenda, it was arranged for the group to attend the theatre on a Friday night after they finished with an outdoor picnic at the local park.

One big section was reserved for the group to make the event more important to them. The ticket was included in the group of event tickets given each student at the time he registered for the convention, a three day affair. We tore the ticket off their convention block of tickets as they entered the theatre thus making no waiting necessary. The group arrived in time to get in on entire second show.

We use a special direct wire news-cast with the local radio station; and during intermission each night we give the audience the latest up-to-the-minute news. On this night the radio announcer greeted the students and wished them a happy stay while in our town and hoped they enjoyed our movie, etc. This really went over big with the kids, as most of them have never been in theatres with this news service and to have it mention them went over big.

In addition to getting all the members of the Arkansas Student Council Association, we also got a couple of hundred of the Pine Bluff local students, who did not attend the convention events; but wanted to be in on the theatre party and meet the new teen-agers while they were in town.

By having this tie-up, any town can improve their public relations with schools, get the teen-agers interested in the movies and we all know that that is where we are losing out these days. We must get the young people back into our theatres one way or the other.

The High School paper listed the events in their paper; and the downtown papers also listed convention doings. This, of course, included mentioning the Saenger theatre party. Any theatre can make such a tie-up if it gets to the head of the convention in time. They don't expect a special rate as they include the cost of admission in their registration fees.

**\$1,350.00**  
IN  
**SHOWMANSHIP PRIZE MONEY**  
THIS WEEK

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

**COLUMBIA PICTURES**

**\$500.00 on—**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

**UNITED ARTISTS**

**\$750.00 on—**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)

## RUNNER-UP NUMBER 3

### "PICNIC"

Submitted by Morris Rosenthal  
Loew-Poli, New Haven, Conn.

2900 seats • 80 cents top admission  
General patronage.

Our campaign on this one centered, quite naturally on the picnic idea. Accordingly, we made a tie-up with one of the larger local markets for a 10-foot banner on the outside of their store; still display inside the store; and a co-up full page ad, which was full of catch lines such as "You will have a picnic with Glower's prices!"; "A Picnic with top quality . . . and a picnic with wide selection"; and "Quality is the word for the picture, 'Picnic'"; and "Quality is the word for Glower's!"

The local five and 10 cent store had a window display on picnic items.

We sent baskets filled with picnic goodies to the press and disc jockeys. One immediate result was the following, which appeared in a column called "The Elm City Clarion" in the New Haven Evening Register: "Among today's dawn visitors was Lou Loew Brown, who left a gay picnic basket filled with tempting outdoor goodies on our desk, and vanished before we could ask, 'Wotzissabouts?' By coincidence, new flicker, 'Picnic,' opens at Poli tomorrow, and we suspect there may possibly be some kind of connection. That's right! Tucked among the sandwiches, pickles and pop, there's an alluring invite signed by Rosalind Russell, William Holden, and Kim Novak! But, Lou, no ants! Just when did you ever hear of a picnic without ants?"

We promoted 50 of the Bantam book edition of the book and used them as a give away to the first 50 ladies attending opening matinee. Special tie-in window cards were made up and used in 150 book stores and newsstands.

Radio station WELI ran a two-day contest on Holden and Novak (Who am I?)

*through*

*these*

*pictures*

*pass*

*the most*

*bountiful*

*girls*

*on the*

*screen*

*today!*

*“It's a pleasure to  
do business with  
girls like these!”*



**Hilda  
Crane**

20th Century-Fox presents  
JEAN SIMMONS · GUY MADISON  
JEAN PIERRE AUMONT in HILDA  
CRANE with Judith Evelyn · Evelyn  
Varden · Print by TECHNICOLOR  
CINEMASCOPE · Produced by Herbert  
B. Swope, Jr. · Written for the Screen  
and Directed by Philip Dunne · From  
the Play by Samson Raphaelson



**MAMIE  
STOVER**

20th Century-Fox presents  
JANE RUSSELL · RICHARD EGAN in THE  
REVOLT OF MAMIE STOVER co-star-  
ring Joan Leslie with Agnes Moore-  
head · Michael Pate · COLOR by  
DE LUXE · CINEMASCOPE · Produced  
by Buddy Adler · Directed by Raoul  
Walsh · Screenplay by Sydney Boehm

# The International Scene . . . . .

## Canada

### Theatre Building Off, Other Construction Up

TORONTO—Construction of arenas, stadiums, community centers, and private auditoriums by government and industry, all competition for theatres, in 1955 highlighted the fact that erection of theatres had slowed down considerably.

It is estimated by the Forecast Survey Section of the Dominion Bureau of Statistics that all amusement buildings erected in 1955 will have a total value of \$14,387,000. This figure compares favorably



French actress Nicole Maurey, star, RKO's "The Bold And The Brave," recently participated in advance publicity for the film in Montreal, where its Canadian premiere took place in five theatres of the United Amusement Circuit. Here she is seen with, left to right, United Amusement executives John Speradkos, advertising director; George De Stounis, film buyer; John Ganatakos, president; Jack Labew, RKO's Canadian district manager; and Allan Spencer, publicity manager, United Amusements.

with those of the four previous years, on a par with 1951 and 1953 and higher than 1954. It was lower, however, than in 1952, the peak year.

Figures show that \$1,533,000, or about 10.5 per cent, went for repairs to existing buildings and the rest to new construction. In previous years repairs went as high as 15 per cent. The Bureau found that primary industries spent \$563,000 of the total figure, while manufacturing spent \$152,000, utilities \$11,000, trade finance and commercial services, \$9,252,000, the Federal Government \$1,182,000, provincial governments \$98,000, municipal governments \$2,300,000, and housing and institutional services \$829,000.

### Canadian Comment

Profits for United Amusement Corporation, Limited, of Montreal dropped 26.8 per cent in 1955, its annual report shows. Profits were \$228,793, compared with a net of \$312,357 the previous year. Divi-



Following the completion of Amalgamated Production's first film, "Requiem For A Redhead," a press reception was held recently at Kettner's Restaurant, London, England. Attending, left to right, were William G. Chalmers, producer; Jack Phillips, general sales manager, Butcher's Film Distributors, Ltd.; Carole Mathews and Richard Denning, stars of the film; and Richard Gordon, American co-producer.

dends on the "A" and "B" shares were 71 cents in 1955 and 97 cents in 1954. Total dividends paid in 1955 amounted to \$161,658, as against \$210,155 in the preceding year. Net earnings were \$425,415 as compared with \$614,599, and surplus for the year was given as \$67,135, while it was \$102,202 in 1954. Depreciation allowance was \$129,672 as against \$120,626. Current assets were given as \$1,261,895 and total assets as \$5,226,291, compared with \$1,305,067 and \$5,274,288 respectively. Total current liabilities for 1955 were \$91,182, of which accounts and taxes payable amounted to \$71,697 and interest and accrued charges were \$19,485, and for 1954 the liabilities were \$173,583, made up of \$145,656 for accounts and taxes payable and \$27,937 for interest and accrued charges. Income tax amounted to \$31,409 last year and \$143,982 the year before.

These figures reflect an alarming decline in industry earnings felt recently by exhibitors on both sides of the border.

**CINE CHATTER:** Harry Pulos, 87, co-owner in recent years of the System, Montreal, died in Eassett, Que. Born in Greece in 1868, he came to Canada in 1902 and started in the restaurant business in Montreal. . . . Camera work on "Oedipus Rex," produced by Leonid Kipnis and directed by Tyrone Guthrie with the Stratford Shakespearean Festival Group, wound up after 10 days shooting at the Audio Studios in Toronto. . . . Recent screening was held by 20th-Fox for 1,200 members of the Royal Canadian Air Force of "On The Threshold Of Space" at the Odeon, Ottawa. . . . The Hollywood, Niagara Falls, was converted into a legitimate house and renamed the Princess by M. W. Zahorchak and Eric Greenwood. Zahorchak operates a drive-in near St. Catharines and a house in Grimsby. . . . Irvin Coval of Warners was elected to succeed Abe Cass as president, Toronto Film Board of Trade. Cass was president for three years and Coval, previously vice-president, is replaced by Al Iscove of Paramount. Myer Mackimson, RKO, and Irving Stern, JARO, were named fire marshal and assistant marshal respectively. The film boards are affiliated with the distributors' association. . . . Annual Variety Village benefit show of Essex County Theatres Association at the Capitol, Windsor, netted \$600. . . . Some 96 books of season parking tickets are available for the Molson's Brewery parking lot screens across from the Maple Leaf Baseball Stadium. All proceeds from the sale are devoted to the Toronto Variety Club's Heart Fund for the maintenance of Variety Village. . . . Studio, Moose Jaw, runs a "Family Night" Wednesday evenings. One family is selected each week, with cooperating merchants treating the family royally before the evening's entertainment with dinner, corsages, transportation to the theatre, and a family portrait. . . . Danny Gallivan will narrate "This Week In Sports" for Associated Screen News. . . . Cleo Moore had a full schedule in her p.a.'s for Columbia's "Over-Exposed" in Toronto, Montreal, Ottawa, and Hamilton. She was interviewed by press, radio, and TV, as well as a full round of personal appearances at shopping centres and theatre stages.

—HARRY ALLEN, JR.

**THE FLYING SAUCERS**  
are coming  
... from  
**Columbia!**

**backed by  
giant  
saturation  
key-city  
TV coverage!**

## NCA Meet Sounds "Hopeful" Tax Note

MINNEAPOLIS—At the opening session of the North Central Allied annual convention in the Nicollet Hotel last week, president Benjamin Berger read a telegram from Senator Hubert Humphrey (D., Minn.) expressing the latter's "hopeful" attitude that the House Ways and Means Committee would act favorably on the industry's appeal for elimination of the 10 per cent federal admissions tax. Humphrey, head of the Senate Small Business subcommittee which heard industry grievances two months ago, was unable to accept a speaking engagement at the convention because of prior commitments.

Some 150 exhibitors from Minnesota, the Dakotas, and Wisconsin were in attendance to hear Berger's opening address, in which he launched a sharp attack on distribution for its refusal to accede to an industry round table conference or to extend fair rentals terms to small exhibitors. Stanley Kane, NCA executive counsel, warned the membership that three major problems lie ahead, the most urgent and immediate being a fight against the extension of minimum wage legislation to include theatre employees and other amusement industry workers, as recommended by a fact-finding commission. Kane further advised that the State League of Municipalities is prepared to recommend state legislation next winter which would allow the levy of municipal admission taxes. Another pitfall, he noted, is a growing clamor by certain groups for a daylight saving time law.

The principal speaker of the first afternoon was Albert Sindlinger, industry business analyst who gave his interpretation of the present state of exhibition. Voicing optimism for the future, Sindlinger stressed that prosperity for theatres is predicted upon renewed efforts to regain the female and juvenile audiences and the cessation of competition among themselves. William C. Gehring, 20th-Fox vice-president, made a strong plea for industry unity and the establishment of

## "Grass," "Chang" Set For Whitney Filming

NEW YORK—"Grass," the classic natural adventure film drama made among the wild mountain tribesmen of Persia three decades ago by Merian C. Cooper and Ernest B. Schoedsack, will be re-filmed, embellished by Technicolor, wide screen, and the latest sound techniques, by C. V. Whitney Pictures, Inc., it was announced last week by C. V. Whitney, president. A production budget between \$1,000,000 and \$1,500,000 has been allocated to the picture.

All rights to the famous black and white silent nature drama have been purchased from Paramount, which distributed the picture when Cooper and Schoedsack brought it back from the wilds of Asia in 1924.

Cooper, now executive producer of C. V. Whitney Pictures, will supervise the remaking of "Grass," which is a story of the courageous and death-defying trek of the 50,000 Bakhtiari tribesmen, their families, and 500,000 sheep over snow-capped mountains and rivers to seek life-giving pasturage.

Lowell Farrell is now in Iran making preparations to produce "Grass." With him as co-director is Winton C. Hoch, three times Academy Award winning cinematographer.

one big exhibitor organization in the course of his address the second day. Jack Kirsh, Illinois Allied head, attacked distribution's film prices, and Alex Harrison, 20th-Fox general sales manager, discussed problems faced by the film companies. The convention condemned what was described as a trend toward sex and sensationalism in motion pictures and the use of film clips on television, as well as current methods of advertising in the newspapers.

At the close of the conclave, Berger was reelected president. Others returned to office by the membership were Earnest L. Peaslee, vice-president; Henry J. Greene, treasurer; and Kane. Lowell Smoots was named secretary.

The hazardous trek with the primitive Bakhtiari has never been made by any foreigners since Cooper and Schoedsack, then young men recently returned from World War I, made the dramatic journey. Two years later the team ventured deep into the jungles of Siam and came back with "Chang," which has never been eclipsed as the top wild animal dramatic picture.

"Chang" also will be reproduced by the Whitney organization, both in Technicolor and wide screen, rights to it having been acquired from Paramount. The new "Chang" also will cost between \$1,000,000 and \$1,500,000, Cooper stated.

"Grass" and "Chang" will be the first two pictures of C. V. Whitney's Nature Drama Series.

The company's first production, "The Searchers," a Warners release, is currently opening throughout the country.

## This Was The Week When . . . . .

More than 5,000 industryites attended 23 sneak previews held across the country of MGM's "The Catered Affair." . . . Eddie Cantor, starring in 20th-Fox's forthcoming "The Fifth Season," was honored at an after theatre dinner party in New York's Eden Roc. . . . Warners announced a national personal appearance tour for Gregory Peck and John Huston on behalf of "Moby Dick," starting with the world premiere in New Bedford, Mass., June 27. . . . United Artists announced that the world premiere of Hecht-Lancaster's "Trapeze," slated for the Fox Wilshire, Los Angeles, May 29, to benefit the Variety Clubs, will be televised on the June 3 Ed Sullivan CBS-TV show. . . . Warners and Karl Malden signed a new, seven-year, non-exclusive contract calling for one picture annually.

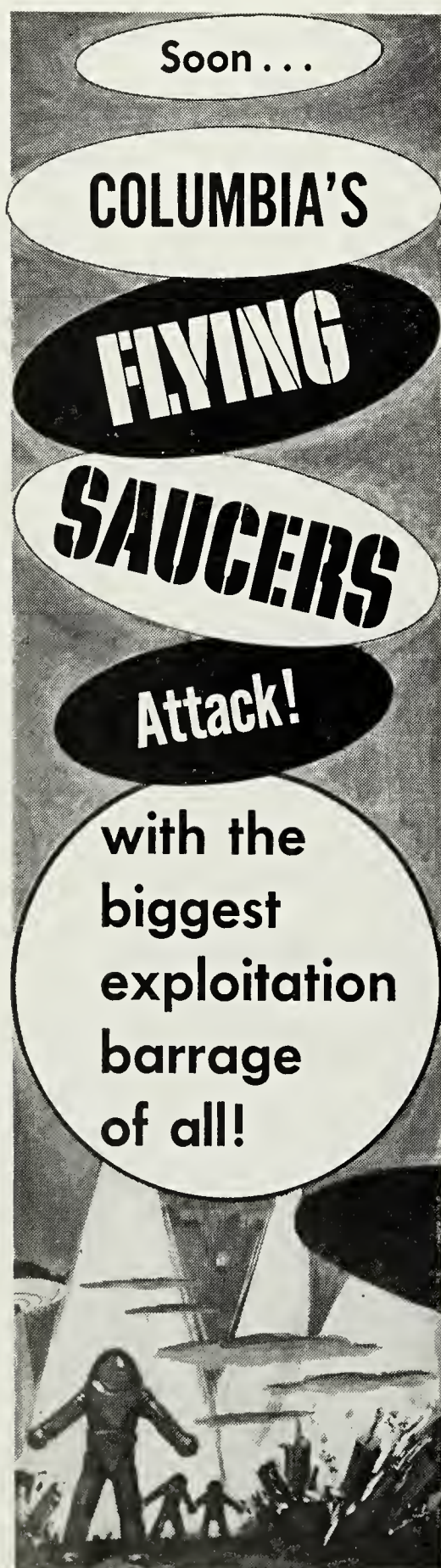
Loew's, Inc., directors declared a dividend of 25 cents a share on common stock, payable June 30 to holders of record June 14. . . . "The Flesh Merchant," a Joseph Brenner Associates release, opened in the Rialto, New York. . . . Radio City Music Hall, New York, was slated to unveil MGM's "Bhowani Junction" tomorrow (May 24). . . . United Artists set the New York premiere of Hecht-Lancaster's "Trapeze" for the Capitol, June 4. . . . Jeffrey Hunter was scheduled to arrive in Kansas City May 29 on a special tour in that area on behalf of 20th-Fox's "The Proud Ones," opening in saturated bookings in the midwest area. . . . A quarterly cash dividend of 40 cents a share on outstanding common stock of 20th-Fox was declared payable June 30 to holders of record June 15. . . . Empire-Universal acquired French-version Canadian distribution rights to five Bank of America films, to be distributed by Sovereign Films.

**THERE ARE  
FLYING  
SAUCERS  
IN  
YOUR  
FUTURE  
FROM  
COLUMBIA...  
backed by a  
sensational  
newspaper,  
radio and  
TV campaign!**

# AB-PT Earnings Increase Despite Decline From '55 Theatre Income

NEW YORK—American Broadcasting-Paramount Theatres, Inc., will continue to show increased net earnings for the second quarter of 1956, Leonard H. Goldenson, president, told stockholders at the company's annual meeting here last week. Operating profits for the first three months were up 34 per cent over the same period of last year.

The most significant development during the past year, Goldenson reported, was the ABC Division's emergence as a sound and increasingly profitable operation in the expanding field of television. Goldenson attributed a large measure of ABC's growth to the company's overall strong cash position which led him to



## Toll-TV Debate Closed; Networks To Be Studied

WASHINGTON—The Senate Commerce Committee's study of the television industry and of the subscription television proposals pending before the Federal Communications Commission recessed last week, to be resumed in June without further consideration of toll-TV. Spyros P. Skouras, 20th-Fox president who was to have spoken before the recess, was unable to arrange his affairs to make an appearance. A committee spokesman disclosed that Skouras may appear before the committee staff or file a written statement on toll video.

Discussion of pay-to-see television must be considered closed, the Senate committee office stated, pointing out that commitments had been made to hear testimony from witnesses concentrating on network practices, allocations, and other major subjects, in the course of next month. The recess of hearings and adjournment of Congress by mid-summer emphasizes earlier reports that no committee report on toll-TV will be forthcoming before the next session of Congress convenes in January, 1957.

recommend to the board of directors the arrangements with Walt Disney, the turning point in the ABC progress.

Although major investments are paying off in terms of increased program sales and greater ratings, ABC's continued growth in facilities and programming development, and preparation for color television, will require substantial resources, Goldenson said. To assure this, and still maintain a strong current cash position, the company is negotiating an increase in its outstanding loans, he explained.

Discussing the company's theatre operation, Goldenson said that the business has been and is consistently profitable, despite current volume not being equal to that of last year. In addition to earnings, he pointed out, the theatre operation supplies a good cash flow through its high depreciation.

Goldenson stressed the motion picture industry's basic soundness. "This I state as a fact," he said, "because we know from our own operation that theatres with a certain group of characteristics can earn most satisfactorily. These theatres, coupled with the quality pictures which producers in Hollywood have demonstrated their ability to make, will support a motion picture industry which will be a fine service to the American public and a profitable enterprise to security holders."

While producers are placing emphasis on top quality pictures, the supply is still short in relation to the number of theatres operating today. Goldenson said the company is carefully appraising its theatre properties and weeding out those that are or may become uneconomic. He said the

## Miss Exquisite Form Test Spurs "Trapeze"

NEW YORK—A mammoth "Trapeze" contest promotion awarding the greatest roster of prizes ever offered by a motion picture company and backed by \$500,000 worth of newspaper co-op advertising has been set with Exquisite Form Bra, it was announced recently by Roger H. Lewis, United Artists national director of advertising, publicity, and exploitation.

Keyed to a national search for "Miss Exquisite Form Of 1957," the girl with the shapeliest figure in America, the contest will spotlight "Trapeze" engagements throughout the 32 exchange areas.

Grand prizes for the finalists in the huge "Trapeze" promotion, which will be intensively supported by 18,000 department stores and women's shops across the country, include a Rambler station wagon, expenses-paid vacations in Europe, South America, and Hawaii, a mink coat, an Arkansas Traveler motorboat, and 18 vacation trips to New York. In addition, the grand prize winner will receive a trip to Hollywood for a screen audition.

Selection of "Miss Exquisite Form" will be achieved through separate regional and national phases of the contest. Thousands of prizes have been set for winners of the regional eliminations, which will be staged in conjunction with local engagements of "Trapeze."

Contest entry blanks will be distributed by participating stores and theatres. United Artists is also preparing a contest poster for lobby display.

A full-fledged contest publicity campaign, involving major newspaper support and TV-radio plugs, will build both community-wide and national interest for the unprecedented promotion.

theatres generally have substantial real estate values and previous sales have been in excess of book values. To the stockholders' interest, he added, such dispositions, when made, not only realize a conversion of assets into cash which can be put to better use by the company, but also strengthens the earnings potential and value of the remaining theatres. The company currently operates 589 theatres, having divested 16 since the end of 1955.

Goldenson reported good progress in the ABC Film Syndication subsidiary and the new phonograph record subsidiary, Am-Par Records, organized last year. Disneyland Amusement Park, in which the company has an approximate 35 per cent interest, is operating profitably. The company hopes to broaden its position in electronics beyond its present interest in two small but growing companies—Microwave Associates and Technical Operations. Both report increased business.

The stockholders elected the following directors to serve for the coming year: Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Leonard H. Goldenson, Robert Hinckley, Robert L. Huffines, Jr., William T. Kilborn, Robert E. Kintner, Sidney M. Markley, Walter P. Marshall, H. Hugh McConnell, Edward J. Noble, Robert H. O'Brien, Robert B. Wilby.



**Konecuff**

(Continued from page 8)

9. He would like to see a Film Fair where industry merchandise could be displayed to the public here instead of a festival, as was contemplated, because the latter is usually associated with competitive judging and the former would be more helpful.

**CHARM DEPARTMENT:** From Isla de Pinos, Cuba, comes a lucky shark's tooth to remind that Samuel Goldwyn, Jr., has finished filming his "The Sharkfighters," starring Victor Mature, in CinemaScope and color, for UA release. We are informed that Caribbean fishermen carry them for luck, but there is no proof that it will help in games of chance like craps. Our particular tooth came from a carcharhinus leucas which was killed in the filming. Oh boy.

**COASTING ALONG:** From our west coast spy comes word of how director Norman McLeod observed the off-camera cast and crew working on Red Skelton's "Public Pigeon Number One" being broken up by Red's jokes and fluffs. He decided to film them unobserved. The resulting footage will be used as trailers to sell the film to the public. A cute idea.

**THE METROPOLITAN SCENE:** Lots of excitement at the opening of "The Man Who Knew Too Much" at the Paramount where lobby broadcasts by station WINS took place and holders of winning cards distributed by a couple resembling Jimmy Stewart and Doris Day came to collect their lucky prizes. Managing director Robert Shapiro was on hand to see that everything went off shipshape in showmanship fashion, backed by Burt Champion and his Paramount publicity crew. . . . While Emmett Kelly, clown of renown, performs on the stage of the Roxy in the near future, the circus motif will be carried to the lobby of the house with an exhibit of circus paintings by Mrs. Dane Clark, the esteemed 20th-Fox executive Ulric Bell, and others. . . . Stop the machines. . . . Dana Wynter, 20th-Fox star of "D-Day The Sixth Of June," has been named Miss Ivy Leaf by the Fourth Division Association. . . . Harry Botwick, southeastern manager, Florida State Theatres, as a substitute columnist on The Miami Herald, had some jim dandy things to say about the biz and its advancements. . . . Quite a radio and TV campaign put on by RKO for its opening of "While The City Sleeps" at the Criterion. . . . The Nation had a comprehensive piece in the May 12 issue on the Japanese film industry by critic and producer Akira Iwasaki. . . . The April issue of Arizona Highways had a wonderfully illustrated and interesting article on John Ford and the production of "The Searchers." . . . Silvana Pampanini is a big thing in the June issue of Esquire, they tell us. . . . Frank Sinatra has been given the achievement award of the New York Esca Club.



Collier Young at a recent New York trade press interview discussed tentative plans for the dual world premiere of his production for UA release, "Huk," in the United States and in the Philippines, where it was filmed.

**Trans-Lux TV Adds Carlton**

NEW YORK—The appointment of Richard Carlton as vice-president in charge of sales of the newly-formed Trans-Lux Television Corporation, a wholly owned subsidiary of the Trans-Lux Corporation, was announced recently by president Richard Brandt.

**Dickstein Heads UJA Drive**

NEW YORK—Abe Dickstein, 20th-Fox Atlantic district manager, again has accepted the chairmanship of the industry's United Jewish Appeal drive in the exchanges. In this year's campaign in New York, UJA hopes to raise the metropolitan portion of the \$109,235,000 required, the UJA of Greater New York being the only fund-raising agency in this area for the United Israel Appeal, the Joint Distribution Committee, the New York Association for New Americans, the National Jewish Welfare Board, and the American Jewish Congress.

Committees of prominent industryites are assisting in the effort.

**Smolin Joins AAP**

NEW YORK—As part of the expansion of Associated Artists Productions in connection with its distribution of the Warners library of feature films and shorts, Jay H. Smolin joined the company to head up the advertising, promotion, and publicity operation. The announcement was made by Bob Rich, general sales manager for AAP.

Carol Levine continues as director of publicity and film research for the major television film distributing company.



**When this man walks into your theatre...**

...your service worries are over. In thousands of theatres throughout the United States, exhibitors and projectionists welcome the appearance of an ALTEC field engineer.

Why?

Because ALTEC SERVICE is always one step ahead of the industry's continuing technical parade.

**Whether your sound is optical, magnetic, optical-magnetic, single or multiple channel, ALTEC field engineers have the right answer for every problem.**



Get in step with ALTEC. Join 6,000 ALTEC customers in the march to better sound.

**SPECIALISTS IN MOTION PICTURE SOUND**  
161 Sixth Avenue • New York 13, New York

**IN SUPERSCOPE 235**  
23 SCREEN ASPECT RATIO WITH OPTICAL SOUND

**SUPERSCOPE STANDARDIZES THE WIDE SCREEN**  
**ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES**  
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

**IN SUPERSCOPE 255**  
2:55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND

## NEWS OF THE TERRITORIES . . .

### Velde, UA Sales Head, Welcomed To Boston

BOSTON—James Velde, new general sales manager, United Artists, was welcomed by about 60 circuit heads, buyers, bookers, and independents at a luncheon last fortnight in the Sheraton-Plaza, hosted by Harry Segal. Milton Cohen, division manager, introduced Velde.

Velde spoke informally and told the group that he was looking forward to becoming better acquainted. "In New York, my office doors are always open to you. Right now, I invite you to visit my suite upstairs following the luncheon so that we can chat informally about your problems."

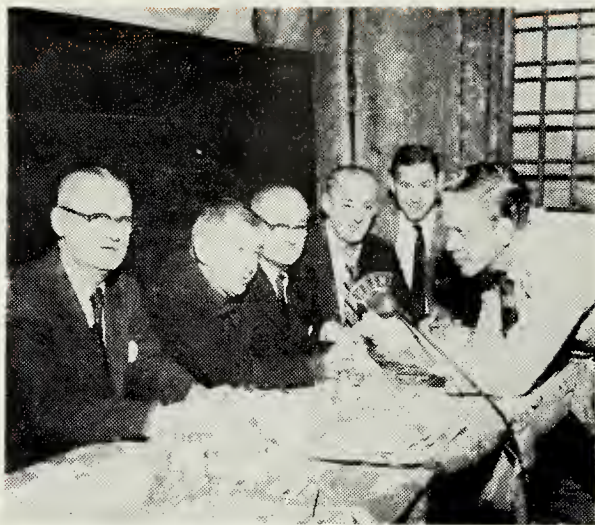
In a special message to all New England exhibitors, Velde said, "I am very happy to make Boston one of my first calls on my swing throughout the country, as we consider New England one of our most important territories. I am looking forward to knowing you exhibitors better. We at UA have always been happy to open our pictures early in Boston, as we have found exhibitors and the press most cooperative in setting up initial engagements."

### Albany

Jules Perlmutter presented the only showing of "Hill 24 Doesn't Answer" in the Paramount. . . . Variety Club members, headed by chief barker Harold Gabrilove, returned from the International convention in New York. Louis W. Schine, Schine Circuit, Gloversville, N. Y., joined the local delegation. . . . James Tobin, Stanley Warner district manager, scheduled a three-day visit to the area. It was reported that Steve Barbet, Lawrence, Mass., would be a replacement at the Strand here. . . . D. R. Houlihan, Paramount branch manager, was in Boston for an eastern division meeting. . . . The State Department of Civil Service will hold a competitive promotion examination on July 7 for the post of director, Motion Picture Division of the State Education Department. . . . May 25 was the target date for the opening of the Unadilla Drive-In.

### Atlanta

Robert Coxe, manager, Broadway Drive-In, Talladega, Ala., was appointed manager, Ritz there. . . . Sam George, former manager, Paramount, and later with Bailey Theatres, joined Cinerama as southeast public relations director, with headquarters here. . . . W. D. Loggans closed his Fox, Kingsport, Tenn., and is now with the Coal Town, Norton, Va. . . . Dave Harris was named amusement editor, Atlanta Journal, replacing Jon Barnes, now public relations directors,



Gil Wilson, artist, who is on a nationwide lecture tour with his paintings of "Moby Dick" and scenes from Warners' production, recently visited New Bedford, Mass., first stop on the tour and site of the June 27 world premiere, where he is interviewed by Hal Peterson, WBSM, at a press luncheon. From left to right are Harry Zeitz, Wilson, Mort Fisher, and Robert Zeitz, Zeitz Theatres, New Bedford.

Dinkler-Plaza Hotel. . . . New officers of the MGM Pep Club are Helen Taylor, president; Ed Bendler, first vice-president; Thetis Tegeder, second vice-president; Vivian Miller, secretary; and Betty Jo Clayton and Lucille Bryant, secretaries.

The Indian River City Auto Theatre, Titusville, Fla., was acquired by D. W. Koehler and C. A. Armstrong. . . . Neal Robinson has taken over the Park Drive-In, Crestview, Fla., from H. Ward. . . . James Beach, manager, Croix, Melbourne, Fla., resigned to join Sears and Roebuck. . . . Crescent Amusement Company closed the Best, Pulaski, Tenn. . . . Stanley Butler was named manager, Largo, Largo, Fla. . . . Henry Webb reopened the Grove Drive-In, Demopolis, Ala., after installing a new screen. Leo Hart is manager.

### Boston

Funeral services were held in Brattleboro, Vt., for Peter Latchis, 60, an officer of the Vermont Latchis circuit. He died suddenly at his Newport, N. H., theatre. . . . Julian Rifkin, treasurer, Independent Exhibitors, Inc., of New England, has re-

### Drive-In Owners Oppose New Licensing Measure

BOSTON—House Bill 2834, which would give the Commissioner of Public Safety the right to license open air theatres in the Commonwealth on payment of \$25, and would allow him to make such structural changes in the buildings, entrances, and exits as he deems necessary, is now before the Ways and Means Committee.

Drive-in owners, through the Drive-In Theatre Association of New England, are bitterly opposing the legislation. At present, the Commissioner of Public Safety has no jurisdiction over open air theatres, but each conventional theatre must be licensed by the Commissioner at a yearly fee of \$25. Drive-ins are subjected to local regulations and licensing in each city or town.

### Weltner Leads Sales Meeting In Boston

BOSTON—George Weltner, Paramount worldwide sales head, conducted a meeting of the company's eastern division here last week. The third in a series of seven scheduled divisional meetings at which Weltner will preside, the Boston gathering focused on sales programs for current and forthcoming product, including Cecil B. DeMille's production of "The Ten Commandments" and Ponti-DeLaurentiis' "War And Peace."

Hugh Owen, vice-president, Paramount Film Distributing Corporation; John G. Moore, eastern division manager; branch managers from Boston, New Haven, Albany, and Buffalo; and other key divisional personnel attended the meeting. In recent weeks, Weltner conducted similar meetings in Philadelphia, for the mid-eastern division headed by Howard G. Minsky, and Chicago, for the central division, headed by Bryan D. Stoner.

The fourth Paramount divisional meeting is scheduled for this week in Atlanta, where southern division executives, headed by manager Gordon Bradley, will join Weltner. Early June has been set for meetings of the southwestern division in Dallas and the Rocky Mountain division in Denver, at both of which Weltner will be joined by Sidney Deneau, Paramount western sales manager. "The Man Who Knew Too Much," "The Leather Saint," "That Certain Feeling," "Partners," and "The Proud And Profane" also are on the agenda for discussion at all of Weltner's divisional meetings.

Weltner said that an effective pattern of local, individual handling of pictures by the field sales forces is evolving in consequence of the divisional meetings. "We have extraordinarily fine pictures this year for the exhibitors, whom we are determined to serve with maximum efficiency and effectiveness," the Paramount sales chief said.

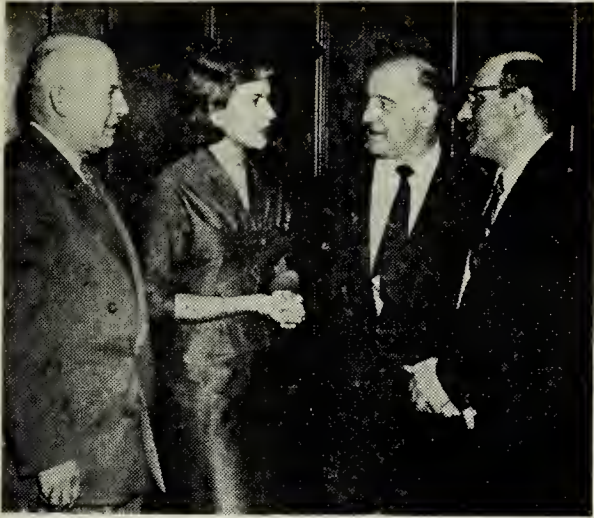
ceived word from Senator Leverett Saltonstall and Congressman Donald W. Nicholson that they will consider tax bill HR 9875. . . . Robert Rosie, who owns the building housing the Alamo, Bucksport, Maine, decided to close the theatre. He has arranged to have it turned into a supermarket. . . . Lester Hughes, who closed his Nordica, Freeport, Maine, for several weeks during the winter, recently reopened it. . . . Funeral services were held for Frank Vennett, 68, in Rutland, Vt. For 40 years, he was manager, Paramount, Rutland, for New England Theatres, Inc., but because of illness was forced to go into semi-retirement about two years ago. . . . A son was born to the wife of Raphael Sandlow, circuit operator. . . . Steve Minasian and associates are building a third new openairer on Route 28, near Canton. . . . Ernest Warren, owner and operator, Paramount, Needham, Mass., has started a series of foreign films. . . . Sympathy is extended to the family of Harold Avedisian, 41, lobby artist, Keith Memorial, who died after a short illness. . . . Whitey Sharp has been appointed manager, new Route 133 Drive-In, Georgetown, Mass., which is set for an early June opening.

#### HELP WANTED, MEN

National organization in theatrical advertising needs salesman. Car and travel necessary. Drawing account arranged. Company rated A-1 in Dun & Brodstreet. Send reply to

**BOX 182**

M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.



Nicole Maurey, star, RKO's "The Bold And The Brave," recently visited Boston for advance promotion on the film, which opened at the Metropolitan. Left to right are John Denning, sales manager, RKO's Boston exchange; Richard Nazer, manager, Metropolitan; and Jack Saef, publicity director, New England Theatres.

New drive-ins under construction for summer openings include an 800-car ozoner in Bedford, N. H., about six miles from Manchester. Ray Starita is building the theatre. Sackes Arakelian, who operates the Riverview Drive-In, Haverhill, Mass., is erecting a second drive-in near Salisbury, Mass., with a July opening anticipated. E. M. Loew has a new theatre nearing completion in Auburn, Mass., and has a permit for still another in Canton, Mass. In North Adams, Mass., Albert Coury is building a large drive-in for a summer opening, while in Milford, N. H., Sidney Goodridge is putting up a smaller one. The largest drive-in in the area is being erected by Redstone Drive-In Theatres in East Boston, the Suffolk Downs Drive-In. In Calais, Maine, a newcomer to the industry, William Green, is building a 350-car drive-in for an early opening. Adam Rizzo's new Georgetown, Mass., theatre on Route 113 is nearly completed.

**PROVIDENCE, R. I., NEWS**—Drive-ins have adopted the policy of inserting time-tables in newspaper advertisements. . . . Twenty-one surrounding houses, including first-runs, neighborhoods, and drive-ins, combined in offering the first Rhode Island screenings of "Godzilla," believed to be the largest number of theatres ever to participate in a joint exploitation. Pawtucket, East Providence, Cranston, Centerdale, East Greenwich, Johnston, Uxbridge, Bellingham, North Smithfield, and Seekonk operators, as well as several local exhibitors, were represented. . . . E. M. Loew's Providence Drive-In is attracting good Sunday night patronage with stage shows.

Watch for them!

**NEXT!**

**Detroit Territory**

Issue of May 30

**Albany Territory**

Issue of June 6

Save them!

## Film Exchange and Dealer Listing for the CLEVELAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

### • Film Distributors

#### ALLIED ARTISTS, 507 Film Bldg., 2108 Payne Ave.—PROspect 1-2741

Br. Mgr.: Sam Schultz. Sales: Sol Gordon, Edward Cutler. Booker: Carl Scheuch. Cashier: Elaine Bernstein. Emerg. Phone: Schultz, EVERgreen 1-0085.

(President and Franchise Owner in residence: Nate Schultz)

#### BUENA VISTA (Disney), Film Bldg., 2108 Payne Ave.—SUPERior 1-4313

Sales: Jack Share. Booker: Arthur Ehrlich. Field Exp.: Phillip Conway. Emerg. Phone: Erlich, CEDar 1-5600.

(Dist. Mgr. in residence: Ted Levy)

#### COLUMBIA, 620 Film Bldg., 2108 Payne Ave.—CHerry 1-3545

Br. Mgr.: Jerome Safran. Office Mgr.: Anthony Reinman. Sales: William T. Gross, Leonard Steffens, Martin Grassgreen, Bookers: Jack Kenehan, Rhoda Koret. Cashier: Grace Dolphin. Field Exp.: Harry Rice. Emerg. Phone: Reinman, TUXedo 4-6637.

#### IMPERIAL, 308 Film Bldg., 2108 Payne Ave.—MAIn 1-9376

Br. Mgr.: Irwin H. Pollard. Booker: Betty Bluffstone. Cashier: Jean Burdel. Emerg. Phone: Ted Mash, Shipper, PROspect 1-2443.

#### I.F.E. (Italian), 427 Film Bld., 2108 Payne Ave.—CHerry 1-6608

Office Mgr. & Booker: Barbara Salzman, Sales: Murray Baker. Emerg. Phone: Salzman, YELlowstone 2-6508.

(Dist. Mgr. in residence: Mark Goldman)

#### METRO-GOLDWYN-MAYER, 2346 Payne Ave.—PROspect 1-3340

Br. Mgr.: Jack Sagg. Office Mgr.: George F. Bailey. Sales: Dorsey H. Brown, Jr., Gerald P. McGowan, Thomas Farrell. Bookers: Nativa Roberts, Gerald Kerner, Robert Dittrick. Cashier: Mollye L. Davis. Field Exp.: E. C. "Manny" Pearson. Emerg. Phone: Bailey, HILLcrest 2-3024.

#### PARAMOUNT, 1735 E. 23rd St.—PROspect 1-3914

Br. Mgr.: Harry S. Buxbaum. Office Mgr.: Lillian Ack. Sales: J. Lipow. Bookers: I. Sears, S. Wyman. Field Exp.: Leonard Gray. Emerg. Phone: Ack, ERievew 1-0103.

#### RKO, 2340 Payne Ave.—PROspect 1-5980

Br. Mgr.: Frank E. Belles. Office Mgr.: A. F. Braening. Sales: Arthur Goldsmith, Jack Lewis. Bookers: John Sabat, Ed Graves. Cashier: Margaret Steiner. Emerg. Phone: Braening, LAKewood 1-1750.

#### REPUBLIC, 2112 Payne Ave.—PROspect 1-0034

Br. Mgr.: Jules Livingston. Sls. Mar.: Joe Krenitz. Office Mgr. & Booker: Sheldon Schermer. Sales: Judd Spiegle. Cashier: George Cowgill. Emerg. Phone: Schermer, SWeetbrier 1-5099.

#### 20TH CENTURY-FOX, 2219 Payne Ave.—TOWER 1-2257

Br. Mgr.: I. J. Schmertz. Sls. Mgr.: Sam Weiss. Office Mgr.: Frank Hunt. Sales: Sam Lighter, M. J. Glick. Bookers: Joe Davidson, Joe Cosley. Cashier: H. Wapperer. Emerg. Phone: Hunt, WOODbine 1-2846.

(Dist. Mgr. in residence: Tom McCleaster)

#### UNIVERSAL-INTERNATIONAL, 2342 Payne Ave.—PROspect 1-0413

Br. Mgr.: Carl Reardon. Sls. Mgr.: Jim Levitt. Office Mgr.: Frank Musto. Sales: Ed Bergman, Bill Lissner. Bookers: Dick Dowdell, Ronald Spark. Cashier: Marie Roessel. Field Exp.: Preston "Duke" Hickey. Emerg. Phone: Musto, CLearwater 2-3912. (Dist. Mgr. in residence: Peter Rosian)

#### UNITED ARTISTS, 1745 East 23rd St.—PROspect 1-2985

Br. Mgr.: David Rosenthal. Office Mgr. and Booker: George Bressler. Sales: Aaron Wayne, Rudy Norton. Booker: William Woda. Cashier: Britta Vierling. Field Exp.: Howard Pearl. Emerg. Phone: Bressler, EVERgreen 2-0726.

#### WARNER BROS., 2300 Payne Ave.—TOWER 1-5920

Br. Mgr.: William Twig. Sls. Mgr.: Edgar Catlin. Office Mgr.: Yaro Miller. Sales: Robert Blitz. Bookers: Anthony Laurie, Lester Dowdell, Ellis Lewin. Cashier: A. E. Englebert. Field Exp.: Irving Tombach. Emerg. Phone: Miller, REDwood 1-0576.

### • Supply Dealers

#### NATIONAL THEATRE SUPPLY, 2128 Payne Ave.—PROspect 1-4613

Emerg. Phone: LONGacre 1-7608

#### OHIO THEATRE SUPPLY, 2108 Payne Ave.—PROspect 1-6545. Emerg. Phone: EVERgreen 1-0376

#### OLIVER THEATRE SUPPLY, 1701 E. 23rd St.—TOWER 1-6934-3S. Emerg. Phone: ENDicott 1-0577

### • Screen Trailers

#### NATIONAL SCREEN SERVICE, 2336 Payne Ave.—PROspect 1-8282

Br. Mgr.: Nat Barach. Office Mgr.: George Kendis. Sales: Irving Marcus. Emerg. Phone: Kendis, CEDar 1-8342.

### • Signs, Advertising and Printing

#### ROBERT BIAL, 2108 Payne Ave.—SUPERior 1-1727

#### GALLO DISPLAY CO., 1012 Sumner Ave.—TOWER 1-3340

#### ARTHUR F. LUTHI SIGN CO., 304 Superior Ave., N.W.—CHerry 1-3177

#### NATIONAL SCREEN SERVICE, 2336 Payne Ave., PROspect 1-8282

### • Messenger Services

#### E. S. JOHNSON, 605 Film Bldg., 2108 Payne Ave.—PROspect 1-3689

Br. Mgr.: E. S. Johnson. Emerg. Phone: MIDlake 4-9940.

#### ALBRECHT FILM DELIVERY, 1500 Lakeside Ave.—PROspect 1-3689

Br. Mgr.: George Thomas. Emerg. Phone: CLearwater 1-5540.

#### FILM TRANSIT CO., 405 Film Bldg., 2108 Payne Ave.—PROspect 1-7996

Pres.: P. L. Tanner. Asst. Mgr.: Arthur Marchand. Emerg. Phone: TUXedo 5-0635.

#### L. C. GROSS CO., 1836 E. 23rd St.—CHerry 1-871

Pres.: Louis Gross. Mgr.: Richard Gross. Emerg. Phone: JACKson 6-8922.

#### STATES FILM SERVICE, INC., 2108 Payne Ave.—PROspect 1-3723

Br. Mgr.: Harry Schoenberg.

### • Service Companies

#### ALTEC SERVICE CORP., 2108 Payne Ave.—MAIn 1-2089

#### RCA SERVICE CO., Euclid Ave. E. 17th St., Keith Bldg.—CHerry 1-3450

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

## "Searchers" Premiere Attracts Film Stars

BUFFALO—John Wayne and Ward Bond, star and featured players in Warners' "The Searchers," were here for the premiere of the John Ford production in the Center. Wayne and Bond were welcomed at the airport in the morning by Mayor Steven Pankow and presented with keys to the city.

At luncheon at noon in the Statler Hotel, local and Rochester, N. Y., critics interviewed both stars. Wayne made several radio appearances in the afternoon and, at 8 p.m. appeared before an overflow audience in the Center.

There was a real Hollywood-type premiere staged for "The Searchers," in addition to a huge advance newspaper, radio, television, and outdoor campaign outlined and executed by Arthur Krolick, Charles B. Taylor, and Ben Dargush.

Art Mogar, Warners exploitation forces, came in with the stars, and Frank Casey, Warners Chicago publicity staff, also was in for the event.

### Buffalo

George H. Mackenna, general manager, Basil's Lafayette, has been elected president, Buffalo Business Federation. He heads also the Main Street Association. . . . Al Becker, Jr., manager, Dipson's Abbott, resigned from the group raising funds to save the legitimate Erlanger from demolition because of the pressure of other duties. . . . Variety Club chief barker Elmer F. Lux installed new officers of the Women's League at a party in the clubrooms last week. . . . Bingo fans will be able to indulge their fancy shortly at the nearby Crystal Beach resort in Ontario, where a new building is being opened for the game this week. . . . Chris Pope, Schine booker, was in. . . . Al Margolien, RKO exploiter, was in to confer with Arthur Krolick and Charlie Taylor in the Paramount Theatres executive offices on promotion for "The Bold And The Brave." . . . Buffalo World Trade Week, being observed now, formed a mutual alliance with Shea's Buffalo, showing MGM's "Bhowani Junction," filmed in Pakistan. . . . Francis Tate's Newfane, Newfane, N. Y., and Phelps, Phelps, N. Y., will close next week. . . . Menno Dystra will close his Glen, Williamsville, N. Y., next month. . . . Dan North closed his Avondale, Tonawanda, N. Y., for a few months. Mrs. North recently suffered a heart attack. . . . Lester Pollock, manager, Loew's, Rochester, N. Y., heads the entertainment committee of the Rochester Police Benevolent Association, which is sponsoring a ball May 29. . . . The capacity of the Lakeside Drive-In, Rochester, is being doubled. It is owned by Redstone.

### Charlotte

Gus Heffner, formerly with Paramount, is now with Warners as booker. . . . Warners booker Jim Slaughter resigned to enter another industry. . . . Veteran exhibitor W. F. Hanks has returned to the industry and joined the Avon, Lenoir, N. C. . . . Harold Hall's ozoner near Columbia, S. C., recently was damaged by wind. . . . The Variety Club Eye Clinic treated 143 patients during April.



Jack Hull, seated, is seen as he recently signed the contract bringing "Oklahoma!" to the Rialto, Tulsa, Okla. Left to right, standing, are Mort Harrison, one of Tulsa's leading citizens; Ted Hull, brother of Jack; and Ted O'Shea, vice-president and general sales manager, Magna Theatre Corporation.



Among those present at the Seattle preview of Paramount's "The Birds And The Bees" at the Coliseum were, left to right, Henry Haustein, Paramount branch manager; Will Connor, general manager, Hamrick Theatres; Bud Saffle, general manager, Saffle Theatre Service; Doug Forbes, Hamrick; and Glen Spencer, Tacoma.

## Drive-Ins Charge Indoor Favoritism

CHICAGO—Complaining that principal distributing organizations conspired against granting them first runs in favor of indoor theatres, two drive-ins in Pennsylvania and one in Michigan filed damage suits aggregating \$227,100 in Federal Court here. According to attorneys Geisler and Rodgers, Washington, Pa., and Simon and Collen, the Super Outdoor, Belle Vernon, Pa., operating Super 71 Drive-In, is entitled to \$77,100 triple damages because of alleged "suppressed competition in the exhibition of motion pictures in Charleroi and Monessen, Pa., during the year 1952 and prior thereto. The purpose and object of said conspiracy was to relegate drive-in theatres to a subordinate playing position in relation to conventional theatres."

This same group of attorneys asks \$75,000 triple damages from eight majors for the Tusca Drive-In, near Beaver Falls, Pa. The complainant is the Tusca Drive-In Theatre Company, owned by Lewis H. Urling, Sr., Lewis H. Urling, Jr., and Raymond M. Lewis. This suit alleges that "during the year 1952 and prior thereto,

the defendants were engaged in a conspiracy to suppress competition in the exhibition of motion pictures in Beaver Falls and Rochester, Pa., as well as in other cities of Pennsylvania."

The Kalamazoo Drive-In Theatre Company, operator, Douglas Drive-In, Kalamazoo, Mich., alleges, through attorneys Simon and Collen and Elden W. Butzbaugh, Bontor Harbor, Mich., that eight distributors and the Butterfield Michigan Theatres Company and W. S. Butterfield, Inc., have combined and conspired with each other to monopolize the exhibition of motion pictures in Kalamazoo, Mich., and to suppress competition . . . the defendant distributors have uniformly refused to permit operators of outdoor theatres in Kalamazoo to exhibit feature pictures . . . until after said pictures have been shown in theatres operated by Butterfield in Kalamazoo, except in such instances as Butterfield has rejected particular pictures and declined to license them for exhibition at its conventional theatres." Damages asked are \$75,000.

### Chicago

Charles Teitel, Teitel Films and World Playhouse, was appointed midwest distributor for Janue Films. . . . The ABC Vending Company declared a 20-cent dividend on common stock, payable May 25. . . . The Princess, White Hall, Ill., was reopened by the White Hall Theatre Corporation, owned by the family of the

### Sunday Movie Petition Draws Ministerial Fire

DARLINGTON, S. C.—Members of the Darlington Ministerial Association at a meeting called here last fortnight continued to wage war against theatre manager Sam Irvin's petition for Sunday movies.

The group voted to send letters to the City Council, saying, in part, "The majority of the movies have a very bad influence on nearly all people, especially young people. That . . . (they) put a gloss upon sin . . . teach vice . . . present an unreal view of life . . . that the seeds of impurity, profanity and godlessness are sown in the hearts of both old and young . . ."

late Joseph Lyman. . . . The Chicago Tribune will increase its motion picture ad rates on June 1. . . . Elmer Balaban, H and E Balaban Corporation, was named chairman, amusement division, 1956 Combined Jewish Appeal of Chicago. . . . Cold, rainy weather caused the Starlite Drive-In, suburban Oak Lawn, to discontinue its stage shows.

Dore Schary, MGM production head, and Leonard Goldenson, president, Americana Broadcasting-Paramount Theatres, while visiting here attributed boxoffice failure of TV stars to weak stories and TV stars trying to carry the whole load without the assistance of a co-star. "A performer may be big in radio or television," said Schary, "but that doesn't mean he'll be big in movies."

Impetus was given Variety's La Rabida Sanitarium \$400,000 drive for a research laboratory, a memorial to the late Richard J. Finnegan, newspaper editor and trustee, by a \$50-plate dinner attended by 1,000. Members had reserved tables. Former mayor Martin Kennelly, heading a committee of 100 civic leaders, turned in contributions which brought the fund to \$175,000.

## Cincinnati

Skyline Drive-In and the Town, Danville, Ky., were sold by Joe Marshall to James Dempsey. . . . Ladies Auxiliary, Tent 3, Variety Club, is sponsoring a dinner party June 2 in the Hotel Metro-pole clubrooms. . . . Phil and Pat Collins, sons of Frank Collins, general manager, Chakeres Circuit, are graduating in June from Belmont Abbey, Charlotte, and will enter Notre Dame University next fall. . . . Jean Hartman and Theresa Schubeler are new MGM clerks. . . . New drive-ins now open are the Highway, Shelbyville, Ky., Dick Johnson, owner, and the Flemingsburg, Flemingsburg, Ky., and the Dryridge, Dryridge, Ky., both owned by Floyd Morrow. . . . Midwest Theatre Supply is installing new equipment in the Cain Auto Drive-In, Paintsville, Ky., W. B. Cain, owner; the Defiance, Defiance, O., George and Peter Mallers, owners; and the Lyric, Lawrenceburg, Ind. . . . Fred Robbins, who received his training in the local United Artists office, has been appointed salesman, UA Detroit exchange. . . . Charles Scully, Paramount shipper, has been promoted to head shipper, replacing Joe Juengling, who retired after 37 years with the exchange. . . . With the cooperation of merchants and others in Wilmington, O., and the surrounding area, the Chakeres Circuit has set up a two-car giveaway promotion at the Murphy in that city.

**COLUMBUS, O., NEWS**—Lillian Gish, seen currently at the Indianola in D. W. Griffith's "Birth Of A Nation," was a Columbus visitor, making several radio and TV appearances and being interviewed by the press. . . . Harry Aitken, who financed "Birth Of A Nation" with his brother Roy, also was a Columbus guest during running of the picture. Now nearing 80, Aitken was brought here by Don Faught, distributor of the Griffith masterpiece. . . . Mrs. Jane Throckmorton, Gem, St. Paris, O., is the newest member of the Independent Theatre Owners of Ohio, announced Robert Wile, ITO secretary. . . . Sheldon Reynolds, producer, director and writer of United Artists' "Foreign Intrigue" is slated to be here for interviews in advance of the opening of the film in Loew's Broad. . . . Walter Kessler, manager, Loew's Ohio, was a judge in the annual May Week float parade on the Ohio State University campus. . . . John Rugg, former manager, Uptown, joined Neth Theatres as relief manager.

## Chicago Moves To Prevent Drive-In Site Near Airport

**CHICAGO**—Steps were taken by Mayor Richard Daley to block the building of a drive-in adjacent to O'Hare International Airport on the ground it would be a menace to aviation. He ordered John C. Melaniphy, corporation counsel, and Carl H. Chatters, city comptroller, to proceed at once to buy 850 acres adjoining the airport, including the 40-acre theatre site. Daley estimated the land acquisition would cost about \$1,000,000.

William C. Mortimer, county building department head, was about to issue a permit for the theatre construction, saying no other course was open to him. The owners of the theatre site are Sam Shriner and Michael A. Reese.

An announcement by an attorney for the site owners disclosed that they will start court action in an endeavor to obtain a theatre building permit.

## Cleveland

A high wind tore off part of the roof of the neighborhood Lyceum but the 200 patrons were uninjured and left the theatre without commotion. The 40 by eight foot damaged roof section fell into a stair-well and the men's rest room. . . . Morris Lefko, RKO district manager who resigned to join Paramount to handle "The Ten Commandments" and "War And Peace," will return to Cleveland June 18 to receive accolades from his associates at a testimonial dinner to be held in the Cleveland Hotel. . . . Guest speaker at the annual luncheon meeting of the Motion Picture Council of Greater Cleveland in the Higbee Lounge was Mrs. Dean Gray Edwards. . . . Mrs. Arthur Wintner, 52, wife of the drive-in circuit owner, died. . . . Sam Schultz, Allied Artists branch manager, was the leading man in a surprise birthday party. The cast was composed of the exchange staff. . . . Abe Schwartz, one of the owners, Lexington, was reported convalescing from illness in Mt. Sinai Hospital.

Tom Simon, Shea circuit, has been transferred from Manchester, N. H., to succeed Lee McFerren as manager, State, Conneaut, O. . . . Mrs. Carol Harris has recovered from an illness that caused her to close the Fayette, Fayette, O., in March. She has reopened the house.

## Dallas Film Board Favors Tax Repeal

**DALLAS**—Mrs. Roderic B. Thomas, president, Dallas Motion Picture Board of Review, has forwarded to Texas Congressmen a resolution favoring the abolishment of the federal admission tax. Mrs. Thomas stated that the Board unanimously adopted the resolution after careful study revealed that the industry needs, and must have, tax relief.

In a letter to the presidents of Review Boards all over the nation, Mrs. Thomas urged that the resolution be adopted and submitted to their Congressmen.

"The Dallas Motion Picture Board of Review is deeply concerned with the present plight of the motion picture industry, particularly the exhibitors, in the United States," the resolution stated. "Approximately 10,900 of the 19,200 theatres are in some form of distress. About 27 per cent are now operating in the red, and about 29 per cent are approaching the break-even point. . . . There are several reasons for the distressed financial condition of this branch of the motion picture industry, two of which are the advent of television and burdensome taxation."

The value of the theatre in the community was emphasized by the resolution, which received the unqualified support of Texas COMPO.

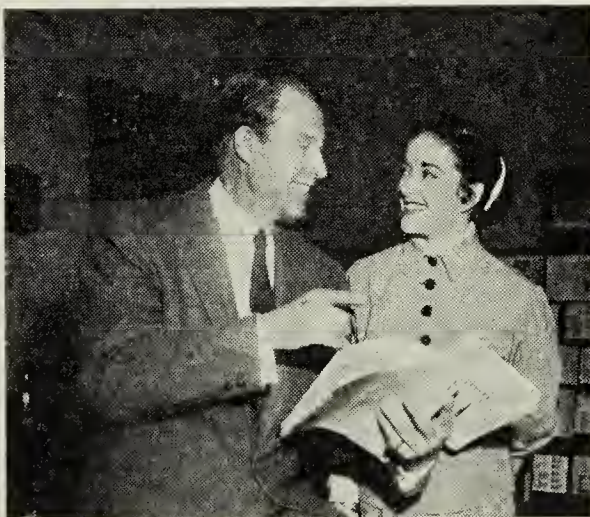
## Dallas

Mayor R. L. Thornton will address the WOMPI on the occasion of the club's fourth anniversary, May 24. The group will have a luncheon in the Texas Room of the Baker Hotel. . . . Raymond Willie, Interstate executive, is chairman of the cerebral palsy drive for the area. Frank Weatherford, Fort Worth, Tex., Interstate manager, was chairman of the cerebral palsy telethon. . . . For the first time, KRLD-TV will present a full length feature film each weekday afternoon, starting at 4:45 p.m. . . . Interstate concluded a deal with Todd-AO to convert the Tower, Dallas, and the Tower, Houston, to the new process for "Oklahoma!," set to open in early June. . . . L. L. Belk, 97, father-in-law of Paul Short, National Screen Service, died of a heart attack. . . . Jim-Bo's barbecued beef is being introduced to local theatres by the Atco Food Company. The barbecue is prepared here and is being canned for sale to the trade.

Buddy Ebsen was a visitor to introduce the song "Cottonwood." . . . The Variety Club, Tent 17, spring golf tournament was held May 21 at the Glen Lakes Country Club. More than 50 members registered to attend the International convention in New York. . . . Roy Kanter, division manager, MPA, returned from El Paso, Tex., and announced that Joe T. Gaylor, Jr., will represent MPA in west Texas and New Mexico. He replaces R. B. Gaines, who resigned because of illness. . . . The Dallas WOMPI service committee arranged to entertain 21 children from the Dean Memorial Home at the Kiddieland Amusement Park, according to Frances Green, chairman of the committee. The club will assist in obtaining a wheel chair for a permanently crippled seven-year-old youngster.



The joint was really rockin' in the lobby of the SW Stanley, Philadelphia, for the finals of the high school dance contest in conjunction with the opening of Columbia's "Rock Around The Clock."



Ann Griffith, Dallas, daughter of Henry J. Griffith, president, Frontier Theatres, Inc., makes her motion picture debut in a top supporting role in Allied Artists' "Night Target," and is seen above with Bill Elliott, star of the film.

## FST Exec Honored For Civic Achievement

DAYTONA BEACH, FLA.—James L. Cartwright, senior district supervisor, Florida State Theatres, was honored here in a series of unique civic events. An outstanding Citizen of the Year award, which had been given to Cartwright in 1938, was lost in April when his offices in the Empire Theatre Building were destroyed by fire. A group of civic leaders, headed by Julius Davidson, publisher, News-Journal, presented a duplicate of the 1938 gold cup to Cartwright at a special luncheon in Johnson's Terrace.

Speakers at the luncheon accorded high tribute to Cartwright for his 40 years in show business and for his public-spirited accomplishments. Harold Colee, executive vice-president, Florida State Chamber of Commerce, termed Cartwright "one of Florida's outstanding citizens whose contributions down the years have meant an immeasurable amount to the inheritors of the State's empire builders of the past 30 years." Cartwright has been a director of the State Chamber for 20 straight years and a member of the Governor's state advertising commission

for many years.

Mark DuPree, assistant to FST president Louis J. Finske, spoke in behalf of the many men who had their first business training under Cartwright. More than a score of his former trainees, now executives and owners, came to the luncheon from many cities.

James Dunn, Rotary Club president, cited Cartwright's outstanding record as a civic leader; LaMar Sarra, FST vice-president, reviewed Cartwright's record to his present position as supervisor of theatres in 10 Florida communities; Herbert M. Davidson, News-Journal editor, declared that Cartwright had "made a supreme effort to raise the standards of our thinking on advertising in the crucial 1930's."

Other honors were paid to Cartwright at a cocktail party and dinner in the Ocean Dunes Club. Speakers included State Senators W. A. Shands, William Gautier, and Beverly Grizzard. Guests from Jacksonville were FST executives Robert Harris, French Harvey, Robert Heekin, and retired exhibitor Colonel John Crovo.



Seen at the recent St. Louis trade screening of Warners' "Serenade" and "The Searchers" were, left to right, Russell Mortenson, Fox Midwest circuit booker; John Meinardi, Fox Midwest district manager; Hall Walsh, Warners South Prairie district manager; Dave Arthur, buyer and booker, St. Louis Amusement Company; and Al Wheeler, manager, St. Louis.

## Denver

Floyd Beutler, 59, partner, Taos Amusement Company, operating the Taos, Taos, N. M., died there following an operation. He is survived by his wife, Margaret, and a son, William. . . . Fox Inter-Mountain Theatres is going to use legitimate stage shows and concerts in ten houses, located in seven Rocky Mountain states. The company will book the attractions as they become available and are thought to be suitable. Paul Anglim will head the new division. . . . Lou Astor, Columbia sales executive, and Wayne Ball, district manager, Los Angeles, were in. . . . Mrs. Alda S. Emerson, 64, was killed in an auto accident in Utah, while on her way to visit her son, Joseph C. Emerson, RKO branch manager, San Francisco. . . . George Gobel was here to speak at the kickoff luncheon of the YMCA membership drive and put in an appearance in

## "Daddy-O" Too Common To Be Worth \$700,000

CHICAGO—It's no \$700,000 for "Daddy-O." That was the decision of a jury before Federal Judge Samuel La Buy who thereupon dismissed a suit for \$700,000 brought against Loew's, Inc., by Holmes Daylie, a disk jockey, who had claimed that MGM's "Blackboard Jungle" contained a character named "Dadier," whose name was pronounced like "Daddy-O."

The plaintiff had further charged that "Dadier" was unwholesome and horrifying and that his name cast grave libels on "Daddy-O." The jury decided that "Daddy-O" is a common appellation to which Daylie had no special claim.

the Denham on opening day of Paramount's "The Birds And The Bees."

Allied Rocky Mountain Independent Theatres will hold a directors' meeting June 5 in the Denver headquarters. All members are urged to attend, as this

meeting will take the place of the annual convention. . . . Robert Bowlin, U-I head shipper, went Ft. Riley, Kans., to put in his annual two weeks' active duty with the army reserve. . . . A. P. Archer, president, Civic Theatres, and Mrs. Archer are on a Mediterranean cruise. . . . H. Ford Taylor is rushing the completion of his Kit Carson Drive-In, Toas, N. M., and hopes to have it open by the end of this month. Clarence Batter will do the booking and buying. . . . F. H. Ricketson, Jr., president, Fox Inter-Mountain Theatres, went to Los Angeles on business. . . . Mrs. Lucille Rice, wife of Harold Rice, district manager, Fox Inter-Mountain, was hospitalized.

## Houston

Jimmy Gillespie, 20th-Fox southern public relations man, was in for conferences with Al Lever, city manager, Interstate, and Art Katzen, public relations, on the forthcoming showings of "Hilda Crane" and "The Revolt Of Mamie Stover." . . . Bob Mann, salesman, Columbia, returning to the job following an illness. . . . Russell Rindy, assistant city manager, Interstate, returned to work after a serious operation. . . . Buddy Gould, former manager, Kirby, has been named assistant manager, Majestic. . . . Frels Theatres was reported preparing to build a drive-in at Victoria, Tex.



Seen at the recent Salt Lake City trade screening of Warners' "Serenade" and "The Searchers" were, kneeling, left to right, Ralph Pizza, Fox Intermountain; Jack Swanson, Cohen Booking Agency; Milton Koyle, Avon, Heber City, Utah; Tony Rudmen, Westates Booking Agency; Lee Cartwright, Burk Theatres, Midvale; and, standing, left to right, Vosco Call, Capitol, Brigham City, Utah; Charles Walker, booking agency, Salt Lake City; Mrs. Joe Santi, Cinema, Price; Dorothy Houghton, Cohen Booking Agency; Sid Cohen; John Krier; Clyde Blasius; Spencer Burkinshaw; John Denman, Salt Lake City manager, Fox Theatres; and Joe Santi, Cinema, Price, Utah.

## Man Of Year Honors Awarded To Perakos

NEW BRITAIN, CONN.—The New Britain Press Club last fortnight awarded its annual Man of the Year honors to Peter G. Perakos, Perakos Theatre Associates president and a prominent civic leader, at a banquet held in the Hedges Restaurant. More than 350 persons attended.

Perakos arrived in this country at the turn of the century with, according to legend, only seven dollars in his pocket. He entered exhibition in 1906 and today is the senior member of a circuit owning more than 20 theatres in Connecticut and Massachusetts, one of the largest independent theatre companies in New England. His civic and philanthropic activities during his long career were attested by speaker after speaker. He was instrumental in the building of the St. George Greek Orthodox Church here, he served as park commissioner and, at another time, as health commissioner, and is a

prominent member of many civic, social, and fraternal organizations. A sports lover, he has sponsored many athletic contests for the city. At the time he acquired his first theatre, the Bijou here, he married the late Mrs. Perakos and has five sons and a daughter. Three of his sons, John, Peter, Jr., and Sperie, are associated with him in the circuit.

A scroll significant of the honor tendered Perakos was presented him by Press Club president Leonard C. Joyce. The principal speaker of the evening was Phedon Annino Cavalierato, acting Greek Ambassador to Washington. Other speakers included I. J. Hoffman, New Haven exhibitor; Mayor Joseph F. Morelli; and State Tax Commissioner John L. Sullivan, representing Geovernor A. A. Ribicoff, who received the Man of the Year award in 1955. New Britain Herald columnist Joseph A. Roche was toastmaster.

## Jacksonville

Former State Representative W. S. Baskin, father of Bill Baskin, FST booker, died at his home in Anthony, Fla. . . . Returning from Daytona Beach, where they took part in testimonial ceremonies honoring J. L. Cartwright, FST district supervisor, were LaMar Sarra, FST vice-president, and executives Mark DuPree, French Harvey, Robert R. Harris, and Robert Heekin. . . . New industryite here is Norman Levinson, MGM exploiteer, who was transferred from Minneapolis to take the post left vacant by Jack Wiener's resignation. . . . The 1956 convention of the Motion Picture Exhibitors of Florida in local Hotel Roosevelt here, Oct. 28-30, will be chairmanned by Robert Anderson, manager, Main Street Drive-In.

**MIAMI, FLA., NEWS**—The May issue of Tent 33's "Variety Barker" was dedicated to George Hoover, International chief barker. . . . Paul Baron was elected to vice-president, Film Art Corporation, of which Maurey L. Ashmann, past chief barker, Variety Club, is president. Film Art is the largest photo-mural, display, exhibit, and sign plant in the south. Before joining Film Art, Baron was affiliated with Wometco Theatres. . . . Sympathy was extended to Herman Silverman, head, Wometco booking department, on the death of his mother in Chattanooga, Tenn. . . . Sidney Meyer, coowner, Wometco Theatres, was in New York.

## Los Angeles

With the recent acquisition of the Boulevard and Center from Sid Pink, Fred Stein Enterprises now has seven houses under its banner. . . . Milt Frankel, vice-president, Film Row Club, has announced July 21 as the date for the annual picnic of the club at Crystal Springs, in Griffith Park. . . . Leah Rosenbaum resigned her position as secretary, Columbia, to join Favorite Films in a similar capacity. . . . Death claimed Lester Rapp, 72, National Screen Service employee for over 30 years until his retirement last August. He is survived by his wife, Lottie, a daughter, and two grandchildren. . . . Leo Adler, traveling auditor, United Artists, planed in from New York to make a survey of local exchange operations. . . . Russ Banks has been named manager, Boulevard, and Herman Miller will pilot the Center, it was announced by Fred Stein.



Joy N. Houck, president, Joy's Theatres, Inc., is seen recently in his office signing a contract which gives him exclusive rights in New Orleans to exhibit "Oklahoma!" and all Todd-AO product at the Panorama. Looking on is Doug Netter, vice-president, Todd-AO.

## Milwaukee

Ray Trampe, Allied Artists branch manager and Film Service, Inc., executive, was elected president, National Film Carriers, at the semi-annual meeting in New York. . . . The Towne held a sneak preview of MGM's "The Catered Affair." . . . Abe Fischer, film salesman, was appointed district manager, Distributors Corporation of America, replacing Rube Perlman, who will handle the DCA eastern division. The local exchange is headed by Bennie Benjamin. . . . The Coronet, formerly the Hollywood, was to reopen shortly. . . . The Prairie, Sun Prairie, Wis., Unity Theatres Management Company house, closed because of poor business. . . . Lou Elman, RKO branch manager and past Variety Club chief barker, has been transferred to the Los Angeles branch. A farewell luncheon was tendered him. . . . Simm Chapman, 50, former Columbia salesman and later an exhibitor, succumbed to a heart attack. . . . Lucille Fowler is now operating the Badger, Merrill, Wis. The house was handled formerly by Theatre Service Company. . . . The Riverside had a rock and roll show on stage.

## Minneapolis

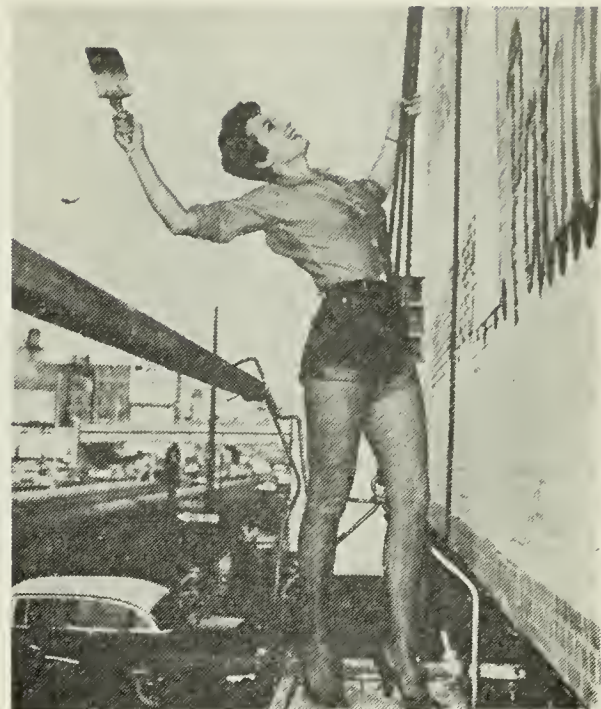
James Stroud is the new assistant, Lyceum, St. Paul, and John Read is the new assistant, World, St. Paul. Both houses are operated by Ted Mann. . . . Visitors on the row were Rube Jackter, assistant sales manager, Columbia, Ben Marcus, Columbia midwest district manager, and Harold McEhrlone, MGM auditor. . . . Ben Berger, president, Berger Amusement Company and North Central Allied, will leave shortly for Europe to study foreign film distribution methods and laws covering film rental ceilings. Prior to departing, he will attend distributor hearings before the senate small business committee in Washington. . . . Ridge, Breckenridge, Minn., has completed a major remodeling program. . . . The Jeffries, Janesville, Wis., is installing a new front and is having interior redecorating done. . . . Otto Fink, Bismarck, N. D., sold the Corral Drive-In to Frank Hoffart, Harvey, N. D. . . . The Municipally-owned Auditorium, Red Wing, Minn., plans to enlarge and reequip its concessions stand.

## Minimum Wage Fight Looms In Minnesota

**MINNEAPOLIS**—A five to four majority of the advisory board on minimum wages for women and minors in the Minnesota amusement industry is prepared to recommend a \$1 hourly wage. The recommendation is expected to arouse a storm of protest from operators of theatres and other amusement places.

After the report is filed, the Minnesota industrial commission must call a public hearing within 30 days, and then must make its own ruling.

A commission survey when the advisory board was named last March disclosed that wages in the industry now range from 23 cents to \$1.10 an hour, with a 61-cent median. Any order by the commission placing the minimum at near \$1 probably will result in court action.



Carole Mathews, star of Woolner Brothers' "Swamp Women," on a recent visit to Philadelphia proved she is a gal who will go all out to insure success. On a painter's scaffold high above Vine Street Film Row, she adds an artistic touch to a giant sign announcing the premiere of the picture. Jack H. Harris, Screen Gu'rd, arranged the stunt.

## Horseless Rogers Takes River Journey

**SHREVEPORT, LA.**—Roy Rogers, horseless and afloat, docked at the foot of Travis Street recently on his Red River journey to New Orleans and was greeted by a crowd of young cowboys and local dignitaries.

Rogers was given an official welcome to Shreveport and Bossier City by Mayors James C. Gardner and Burgess E. McCranie, who presented the star with keys to both cities and honorary citizenships. He also was commissioned a colonel by L. Calhoun Allen, president, Holiday in Dixie. Navy Lieutenant Mark Arnold, Shreveport, escorted the four-boat fleet into town from Plain Dealing.

The flotilla left Denison, Tex., on May 1, on a trip to the Mississippi via the Red River. Rogers and a friend, Ray Camp, described the trip as "just a vacation." Rogers, Camp, and the whole crew wore heavy growths of whiskers in a competition to cultivate the longest beard before the party reached New Orleans last fortnight.

Rogers reported his trigger finger bitten by an animal he could not identify while he was fishing on the banks of the river.

The Warren, Warren, Minn., now admits children under 12 free when accompanied by an adult on Wednesday and Thursday. . . . A suit by Harlan Blake, former manager, Navarre Drive-In, suburban Lake Minnetonka, for unpaid salary, which was filed almost two years ago, was settled out of court. . . . Minnesota Amusement Company completed transfer of its accounting department from its Minneapolis quarters to the offices of Balaban and Katz, Chicago. . . . Ray W. Anderson, former manager, Egyptian, Sioux Falls, S. D., has been transferred to the circuit's theatres at Grand Forks, N. D., as city manager. Meanwhile, Cliff Knoll, former Grand Forks city manager, has been promoted to city manager, Sioux Falls.



Highlights of the recent world premiere of 20th-Fox's "Mohawk," Schine's Mohawk, Amsterdam, N. Y., recently were, left to right, Richard Einfeld, right, vice-president, National Pictures Corporation, producer of the film; Seymour Morris, left, director of advertising, Schine Circuit; and a prom-

inent Indian leader in attendance at the premiere; White Cloud, Indian knife thrower, and his attractive partner, who performed their specialty on the open truck as street bally; and several riders who attended the premiere appropriately mounted and garbed for the occasion.

## New Haven

The New Haven Drive-In was given a permit to replace the ticket booth building in North Haven. . . . Abe Bernstein was in Hartford and Bridgeport, Conn., on exploitation work for United Artists' "Alexander The Great." . . . Division manager Harry F. Shaw, Loew Poli New England Theatres, is due back from his Caribbean trip this week. . . . Greenwich, Conn., Civil Defense had the State Canteen stationed in the Pickwick, Greenwich, during the Civil Defense Night. . . . The Astor, Bridgeport, Conn., now is operated by Continental Enterprises. A policy of Spanish pictures is planned. . . . Brandt's Bridge Drive-In planned to have the WWVA Hill Billy Show at the outdoorer. . . . The annual Children's Center benefit show in the Whitney, Hamden, Conn., was scheduled for last week.

**HARTFORD, CONN., NEWS**—Al Lessow, formerly with regional Loew's Poli-New England Theatres, is now working for the Sikorsky Division, United Aircraft Corporation. . . . Mrs. William F. Murphy, wife of the Allyn's assistant manager, gave birth to a second son. . . . Judge Joseph A. Adorno, son of Sal Adorno, Sr., general manager, M and D Theatres, Middletown, Conn., has been named chairman, Middlesex County Chapter, National Foundation for Infantile Paralysis.

## New Orleans

Joseph Moreland, former U-I office manager, is now with Theatre Service Company as assistant to general manager Page Baker. . . . Bob Elzey, Southeastern Theatre Equipment, was promoted to field representative, Atlanta. Donald Todar will take over his post of counter clerk here. . . . Doug Netter and Ted O'Shea returned to New York after closing a deal with Joy N. Houck for exclusive area exhibition of "Oklahoma!", to open in the Panorama June 14. . . . United Theatres' Carrollton and Beacon are being equipped with the newest in comfortable seating by Hodges Theatre Supply. . . . Distributors Corporation of America, Roy Nicaud, manager, has taken over office space in Harold F. Cohen's exchange at 150 South Liberty. . . . I. Gauthier is reported preparing to reopen the Cheney, Cheneyville, La., and the Star, Prichard, Ala. . . . Al Boneno, former 20th-Fox booker, is now with U-I. . . . The Meridian Drive-In, Meridian, Miss., reopened following repairs to the parking area, which was damaged by floods.

## B'nai B'rith Prepares Industry Golf Tourney

**NEW YORK**—The fifth annual industry golf tournament sponsored by New York's Cinema Lodge of B'nai B'rith will be held at the Vernon Hills Country Club, Tuckahoe, N. Y., on June 14, it was announced last week by Robert K. Shapiro, lodge president.

Noting that the industry golf tournaments sponsored by Cinema Lodge to bring industryites of all faiths together for a day of sport and good fellowship under the B'nai B'rith banner have now become an annual tradition, Shapiro urged as large a turnout from the various branches as possible, both for the tournament itself and the banquet and prize-awarding ceremonies climaxing the day's activities.

## New York

Howard Strickling, MGM studio publicity head, arrived for conferences with Howard Dietz and staff on forthcoming releases. . . . Tickets went on sale for the American premiere of MGM's "Invitation To The Dance" at the Plaza boxoffice and in the Ballet Theatre Foundation offices. . . . Lester Cowan, independent producer, acquired rights to "Simon Bolivar," historical novel to be filmed in South America. . . . With the opening of the Fifth Avenue-Bayshore Drive-In, Prudential Theatres, Babylon, L. I., announced that all the circuit's ozoners were operating on a nightly schedule for the summer. . . . Sir Carol Reed arrived from Europe for interviews on behalf of United Artists' "Trapeze."

## Philadelphia

Jack Jaslow is now located at 1329 Vine Street. . . . Ed Hulse, 71, retired exhibitor, Mt. Holly, N. J., died. . . . Abe Sunberg is now handling the Strand, 12th and Girard Avenue. He will install air conditioning and turn it into a 24-hour house. . . . July 1-7 has been designated as United Artists Week. . . . Republic salesman Sheldon Tromberg was married. . . . Republic is in the midst of the Dick Altschuler Drive. Ed Fisher, booker, would appreciate cooperation. . . . Reports have William Goldman getting Todd-AO's "Oklahoma!" for the Midtown on a road-show basis. The Midtown would, of course, close temporarily for new equipment.

**HARRISBURG, PA., NEWS**—First to offer trading stamps in the Harrisburg area was the Harry Chetco Theatre Corporation. Merchants green stamps were given to patrons of the Elks, Middletown, Pa.; Elton, Steelton, Pa.; Hill, Camp Hill, Pa.; and the Lemoyne. A stamp is given with each adult admission. For the first three days, 20 extra stamps were given with each newspaper coupon. . . . B. J. Bispeck, manager, Senate, put on an amateur "Rock 'n' Roll" revue under the sponsorship and for the benefit of the Susquehanna YMCA. Chuck Zink, WCMB-TV, acted as master of ceremonies.

## Pittsburgh

Bill Mansell, Warners district manager, held down the exchange here for several days while Jack Kalmenson vacationed. The company's May drive honors Mansell. . . . Robert Stern, Associated Circuit head, hospitalized for several months, was expected home shortly. . . . Stanley Warner entered protests with the PUC here regarding ESCO's proposed increase in film delivery rates. . . . Variety Club has its annual car giveaway campaign under way, with James Fallon and Bob Rosuali co-chairmen. Variety will take over the Schenley Park Hotel for a Mardi Gras costume ball on June 30, the last night of the operation of the hotel before the University of Pittsburgh, across the street, assumes possession. . . . McKeesport, Pa., collected \$15,583.28 in amusement taxes during 1955. . . . Eli Lagoze, formerly of the Philadelphia branch, is the new main line salesman, 20th-Fox. . . . Harry Martin, Oakland, Pa., confection store owner, recently leased and reopened the Penn, West Tarentum, Pa., formerly operated by Tom Zaines, Homestead, Pa., restaurant owner.

Nat C. Rosen, branch manager, invited the trade to inspect the new 20th-Fox building at 1723-25 Boulevard of the Allies. . . . Jack Ellestrom, Film Row bocker, now is employed at Paramount. . . . Homer Michaels pulled the Liberty out of Co-Op. . . . The Penn, Monaca, Pa., was closed for renovations. . . . The \$500 hunting-knife holdup of the Blue Bell Drive-In has been solved by State Police. . . . Ray Boyle, 65, Gardens ticket salesman since 1935, died at his East End home after suffering a heart attack. . . . The Capitol, Braddock, Pa., closed down, after 33 years of operation, when the building was sold to a Pittsburgh investment company. The house originally was built by the Rowland and Clark interests.



## Arrest Every Sunday Faces Drive-In Personnel

READING, PA.—Unless some way is found to hold a South Heidelberg Township election in the near future to legalize Sunday movies, the owners and the manager of the Sinking Springs Drive-In face arrest every Sunday they operate in the future.

Arrested last fall on a charge of illegally operating on Sunday, the manager, Francis C. Kennedy, was fined \$50 and also paid \$12.40 costs before Justice of the Peace William G. Piper. Charges against five other persons, all employees of the theatre, were dropped.

When the theatre reopened for Sunday showings, George J. Menge, a private citizen, brought a suit against Carl Degenhart, the new manager, and Betty Jane Swope and Janice Mountz, ticket sellers. No time was set for a hearing. The complaint says that the two ticket sellers and the manager were present when the theatre was operating. Degenhart and his employees could be fined \$50 and assessed costs every Sunday they operate, under the law.

In February, the Berks County board

of commissioners turned down a request to place the Sunday showing on the April, 1956, primary ballot, and ruled instead that the issue cannot be placed on the ballot until 1957.

At the end of last week, another consideration arose when it developed that the Township school board fears it will be forced to increase its tax rate for the coming year by 50 per cent if it is deprived of revenue accruing from the Sunday theatre operation. Board member Arthur C. Carver called the prosecution of the drive-in personnel "dirty work" and John E. Ruth, school board counsel, charged the arrests were made "primarily to embarrass officials of the township," stating that residents do not oppose Sunday movies.

Degenhart, who gave \$500 bail for each person arrested, said the drive-in real estate taxes have netted almost \$4,500 for the school board treasury since last August. The bail, Ruth asserted, indicates that there is prejudice in the case. "A nominal bail would have been all that is needed," he said.

### St. Louis

George C. Kerasotes, vice-president, Theatre Owners of America, will report on the Senate Small Business subcommittee hearings to the joint meeting of Missouri-Illinois Theatre Owners and United Theatre Owners of Illinois, to be held June 12 at Lebanon, Ill. The MITO annual meeting is slated for the Kingsway Hotel here, Aug. 27-28.

Mrs. Andrew B. Jones was installed as president, Better Films Council of Greater St. Louis at the annual luncheon in the Congress Hotel. . . . Work has started to convert the Missouri for Todd-AO to show "Oklahoma!", to begin about the middle of June, Fanchon and Marco general manager Edward B. Arthur announced. . . . Ownership of the Idaho, Sumner, Ill., was acquired by C. A. Pannell and D. L. Simmons from Merle Atkins. . . . Howard Pettit is constructing a drive-in near Mountain View, Ill. . . .

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The Windsor, Windsor, Ill., will be reopened by Harold Davis in a cooperative deal with merchants. . . . The Plaza, Marion, Ill., operated by El Fran Theatres, has been closed because of poor attendance. Manager J. V. Walker was transferred to the Time, Jacksonville, Ill. The circuit also closed the Star, Benton, Ill.

The Capitol, Murray, Ky., is being remodeled. . . . The Rowe, St. James, Mo., was severely damaged by fire. The owner is R. E. Carney Theatres.



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## San Antonio

A new 1,000-car drive-in is to be built on Lone Tree Road at Victoria, Tex., according to Ruben S. Frels, vice-president and general manager, Frels Theatres, Inc., and Doyle Oliver, general manager. . . . The Rig, Anahuac, Tex., owned and operated by the Jefferson Amusement Company, has changed hands and name. T. C. McMullen has purchased the house and renamed it the Bay. McMullen is installing a wide screen and other new equipment. . . . Dave Yates has been named manager, Uptown, Victoria, Tex. . . . H. C. Gunter, who operates two drive-ins at Alice, Tex., plans to build a 500 car drive-in at McAllen, Tex., to feature both English and Mexican films. . . . Mr. and Mrs. Frank Gillespie are building a new 600-car ozoner at Rylie, Tex. . . . The Texan and Ward, Monahans, Tex., in cooperation with merchants, are sponsoring a Mother of the Year contest. . . . The Surf Drive-In, Port Arthur, Tex., was closed for several days for improvements.

Melvin Wilson has been named manager, the Strand, the Royal, and the MacArthur Drive-In, Orange, Tex., according to Sam Landrum, vice-president and general manager, Jefferson Amusement Company, Beaumont, Tex. Wilson was formerly manager, Port Neches, Tex., for the circuit. He replaces Tom Clemmons, who announced his retirement. . . . G. R. Trevinor has leased the Melba, Sinton, Tex. . . . Frank Trevino reopened the Gale, Jourdanton, Tex., closed for several years. . . . M. E. Solis was to take over operation of the Longhorn Drive-

In, Hebronville, Tex., on May 15. . . . T. L. Harville was scheduled to open a twin drive-in south of McAllen, Tex., in partnership with the Driscoll Foundation, owners, Driscoll Hotel, Corpus Christi, Tex. Harville operates theatres at Alice, Orange Grove, and Odem, Tex. . . . The Twin Pines Drive-In has been opened at Longview, Tex., by Jim Wyche. . . . Clyde Young has resigned his post with Video Independent Theatres, Cleburne, Tex., to devote his time to the new Sage Drive-In which he and his brother James are constructing. Young has been manager, Esquire, Yale, and Chief Drive-In. No replacement had been set for Young, who continued in his former capacity.



The press was well represented at the recent screening and reception buffet held for Republic's "Zanzabuku," at the Motion Picture Association of American Academia Theatre, Washington, prior to the film's world premiere at the Dupont, Washington. From left to right are Lewis Cotlow, explorer-author, who produced the film; Jean Imhoff, manager, Dupont; Violet Faulkner, Washington Evening Star women's page editor, and president, Women's Newspaper Club; Evelyn Peyton Gordon, Washington Daily News women's page editor; and Jake Flax, Republic branch manager.

## Washington Variety Honors Mrs. Warren

WASHINGTON—At a luncheon in the Presidential Room of the Statler Hotel last week, the Variety Club, Tent 11, paid tribute to Mrs. Earl Warren, wife of the Chief Justice of the United States Supreme Court, as Variety Mother of the Year.

About 400 people attended the luncheon in Mrs. Warren's honor. The head table included Mrs. Warren; Mrs. Earl Warren, Jr.; Miss Virginia Warren; and Mrs. Harold H. Burton, Mrs. Sherman Minton, Mrs. William O. Douglas, Mrs. Tom Clark, and Mrs. John M. Harlan, the wives of Associate Justices; Commissioner Robert E. McLaughlin, president, Board of Commissioners of the District of Columbia, and Mrs. McLaughlin; Brigadier General Thomas A. Lane, Engineer Commissioner of the District of Columbia, and Mrs. Lane; Orville Crouch, chief barker, Variety Club; Marshall B. Coyne, co-chairman, Mother's Day Luncheon, and Mrs. Coyne; Jack J. Blank, co-chairman, Mother's Day Luncheon and Mrs. Blank; Reverend Gilbert V. Hartke, head, Speech and Drama Department, Catholic University, and Variety Club chaplain; Dr. Norman Gerstenfeld, minister, Washington Hebrew Congregation, and Variety Club chaplain; and Mark Evans, Station WTOP, toastmaster.

Cocktails were served at noon and luncheon at 1 p.m. Prizes were given to the oldest mother present and the newest mother present. Many door prizes were awarded. A special gift was presented to Mrs. Warren by Crouch.

## Washington

George C. Maurer, MGM sales development department, was a visitor from New York. . . . Morton Thalheimer, Jr., Neighborhood Theatre, Inc., vice-president and general manager, Richmond, Va., became the father of a daughter. . . . Sidney Lust Theatres sponsored its annual party for the opening game of the Senators. . . . U-I salesman Stan Taylor, 42, succumbed to a heart attack. . . . MGM's "The Catered Affair" had a sneak preview in Loew's Capitol. . . . Variety Club delegates to the International convention in New York included Jake Flax, Morton Gerber, and Marvin Goldman.

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Arnold Farber, Editor

Vol. 11, No. 6

May 23, 1956

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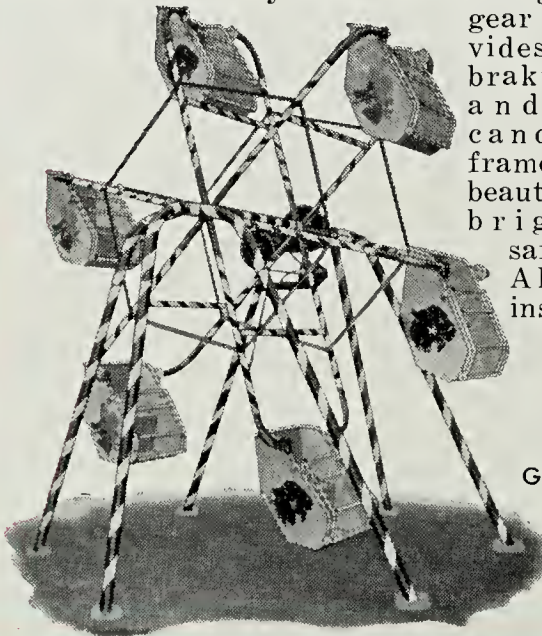
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## LAYING IT

# On The Line

## Judged On Its Merits

A quick look through this issue will make it very apparent that drive-in playgrounds is the main subject of discussion. Along with the steady growth of outdoor theatres, the subsidiary services provided for drive-in patrons have also become increasingly important. Certainly, the playground has proven its worth as a device that helps to attract, build and hold patronage.

Mr. Claude Ahrens, president of the Miracle Equipment Company, one of the leading manufacturers of playground equipment built with the drive-in in mind, recently had some interesting comments to make on this subject. We think that some of these remarks are worth passing along to you.

The following are the words of Mr. Ahrens:

"American cities are finally awaking to the fact that modern playgrounds are essential for the proper growth and development of their communities. Today, cities like Philadelphia are spending millions of dollars in bringing their old playgrounds up-to-date and developing new recreational areas. Experience has proved that playgrounds established in delinquent areas have cut police calls as much as 50 per cent. Naturally, expansion and improvement of playground facilities tend to give people a sense of pride in their community because they see the marvelous results attained from programs of this type. Parents have fewer worries. Children are developing properly, both mentally and physically. Everything is given a cleaner, more healthful air. In short, the community is a better place to live in with modern recreational facilities.

"As one interested in drive-in theatres, you can learn a great deal from these cities without paying for the costly experience. The original glamour of watching movies from automobiles is worn off in most sections. Drive-in theatres have taken their respective position in the list of amusements of the community. A parallel situation can be drawn from television. A few years ago, television was something new, unusual, and exciting. Because of this, we would watch anything on our sets. Now we are becoming more selective in our viewing habits.

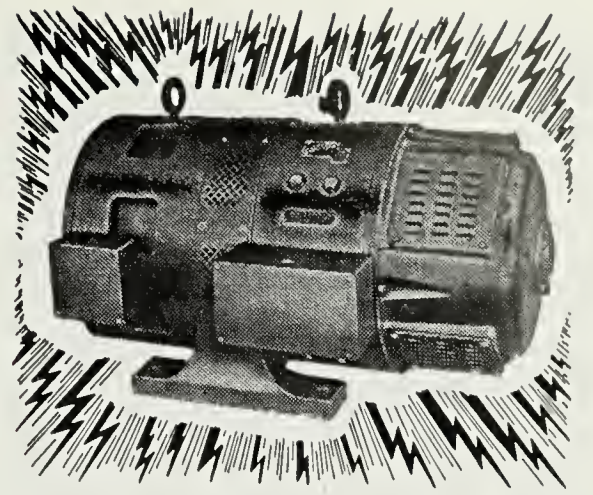
"Every new form of entertainment goes through this same stage of development, and drive-in theatres are no exception. The initial response is usually very good. Once the 'newness' has worn off, the particular entertainment is judged on its own merits, and takes its respective position among the other media fighting for a share of the entertainment budget.

"How far up your drive-in theatre ranks on this list depends a great deal on your playground operation."

That most drive-in operators agree with the above thoughts can easily be seen by well equipped play areas to be found in every successful outdoor theatre.

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# Play It Safe With

**T**HE success of any drive-in theatre depends, in the final analysis, on its ability to attract and retain family patronage. In order to accomplish this, the outdoor theatre must have something definite to offer people of all ages, above and beyond the picture on the screen.

## Great Benefit

One of the greatest benefits which the drive-in can extend to parents is the elimination of the costly and worrisome baby-sitter problem. In many cases, the parent does not find the expense of the baby-sitter the major deterrent, but the fact that "Mom" will be worrying if the brood is being well cared for.

Once the drive-in operator is aware of this situation it is up to him to exploit it to the utmost. In other words, powerful inducements should be offered to attract children to the drive-in, as well as their parents, particularly because the younger generation exercises such a strong influence on how the family entertainment budget will be spent.

## Biggest Drawing Card

In view of the fact that most children are happier and less troublesome to their parents when they have some object of diversion, a properly equipped playground is probably the biggest drawing card a drive-in operator can offer to juvenile patrons.

Parents will be more disposed to take their children to theatres that have attractive, adequate and safe recreational facilities. Many will come early to let the youngsters play before dark, so that they will be tired enough to rest quietly during the performance. If good lighting and

supervision is provided, of course, the children may be allowed to play during the showing of the film.

## Location

The normal simple playground area is generally situated within the theatre proper, beyond the point of admission, so that its use may be restricted to actual patrons. A site adequate in size must be carefully chosen in relation to the rest of the theatre to avoid the usual hazards of drive-in operation.

It is advisable to put up fencing or close hedging to prevent occupants from darting out into traffic.

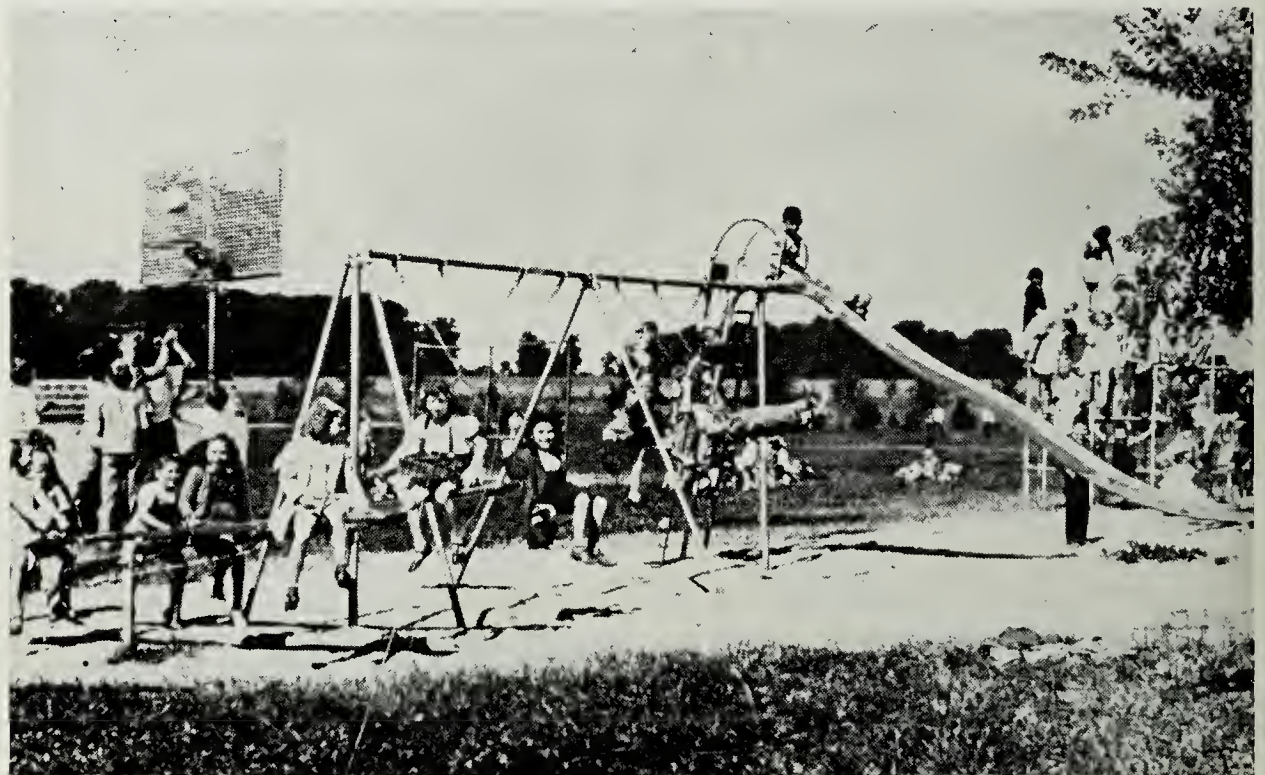
Playgrounds in a number of drive-ins are situated directly in front of the screen tower, and chairs and tables are provided for parents who wish to keep an eye on their charges. In most cases the noise of children playing in this area will not carry back to the speaker locations, and therefore, this is a good area for playgrounds which will be kept open during the actual performances.

Another popular site for the playground is near the concession building; preferably behind the building itself. Some of the reasons for using this area are that it is usually unsuitable for viewing the screen; the central location makes it easily accessible by most of the cars in the theatre; the rest room facilities are close at hand, and, of course, the proximity of the concession usually increases sales.

Depending on local conditions, some drive-in operators have found it best to locate their play area right near the entrance so that the facilities may be used by the community during the day. This



Every successful drive-in theatre playground must be built around solid, safe basic equipment. Seen on this page are some examples of the type of equipment required, and rewarding reaction of the kids.



# Safe Play Equipment

may help build good will in the area, but also presents problems, such as the danger of children injuring themselves when the area isn't supervised, and having to send non-patrons away when the theatre opens, leading to possible misunderstanding and resentment. As stated before, the use of such a location depends on local conditions.

## Equipment

Just as it is unwise to purchase poor projection and sound equipment, so is it foolish to invest in shoddy and inferior playground equipment. In the first place, the equipment must be sturdy enough to withstand a lot of hard wear and abuse; the type of recreational equipment designed for backyards will not stand up under the use it will get in a drive-in.

Secondly, drive-in playground equipment must offer some diversity, for experience has shown that children weary rapidly of the same thing. This problem must be met by providing a sufficient variety of basic pieces of apparatus, such as slides, swings, seesaws, etc., to fulfill the demands of the normal number of children, and by furnishing, in addition, several group devices, such as merry-go-rounds, power driven rides, miniature trains, pony rides, etc.

The ages of those who will use the playground facilities must also be carefully considered when the equipment is selected. They may range from pre-school to teen-agers, and will, accordingly, require a wide range of equipment of various types and sizes. In this connection, it is always a good idea to segregate the younger children from others, not only because the latter may annoy them, but also because equipment designed for use

of younger children could easily be damaged by the older ones. Also, accidents and other mishaps can be largely prevented by keeping the very young away from slides and other devices designed for use by larger children.

Maintenance of playgrounds cannot be ignored. The area should always be kept clean, painted, and the equipment in perfect working order. Failure to do so can mean lost patronage at the least, and possibly serious injury and law suits.

## Supervision

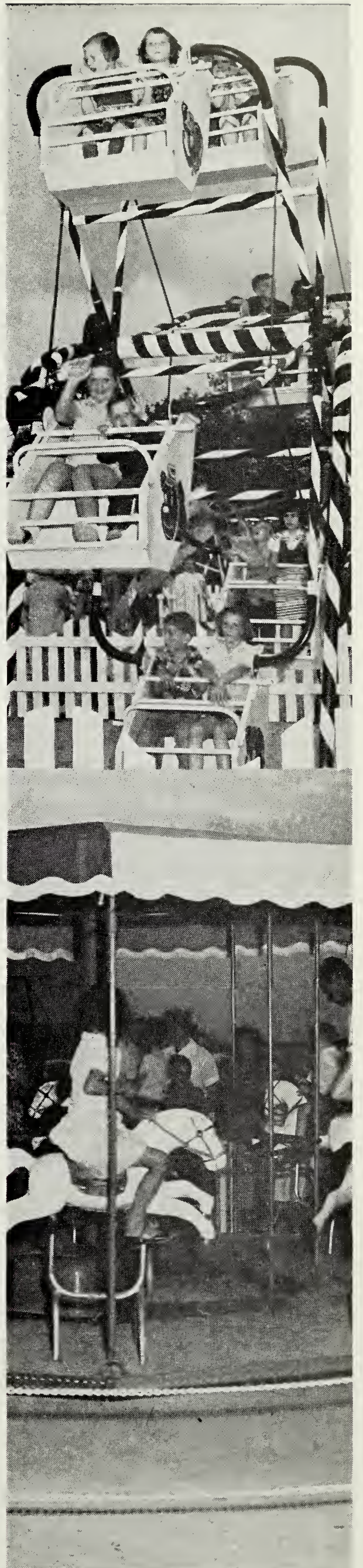
Although some drive-in operators do not feel it necessary to have simple playgrounds constantly under vigilance, the manager or another responsible party must at least keep an eye on the area. All things considered, however, it is best to have a full-time supervisor in charge.

Some drive-ins dress ushers, or other staff members as clowns, or cowboys, or some other figure that appeals to the children's imagination, have them supervise the area, and in general, keep the youngsters amused and out of trouble.

## Summary

To summarize the points brought out, the value of a playground area to a drive-in theatre operation is by now a proven fact, and should not be ignored or overlooked; the playground should be properly located, according to the individual situation; the wisest and most economical investment is the best and sturdiest equipment available; the play areas should offer a wide variety of amusements to keep the youngsters interested; the equipment should always be kept in top condition, and the area should be properly supervised.

In addition to basic equipment the drive-in playground can be made more attractive by making use of power equipment. Adding showmanship to proper supervision is another worthy business builder.





## Don't Underestimate Child's Play

By **NORMAN R. MILLER**  
Vice-President, American Playground Device Co.

**A** PRIMARY concern of all drive-in theatre operators is how to provide both fun and safety for the youngsters in their playgrounds.

First of all, of course, the swings, slides, castle towers, and other playground equipment should be structurally safe. Playground devices should be carefully designed to avoid protruding nuts and bolts, rough or hazardous surfaces, or anything else that might cause injury to the user. Equipment should be properly installed and carefully maintained.

Proper installation of playground equipment will make it last longer and increase child safety.

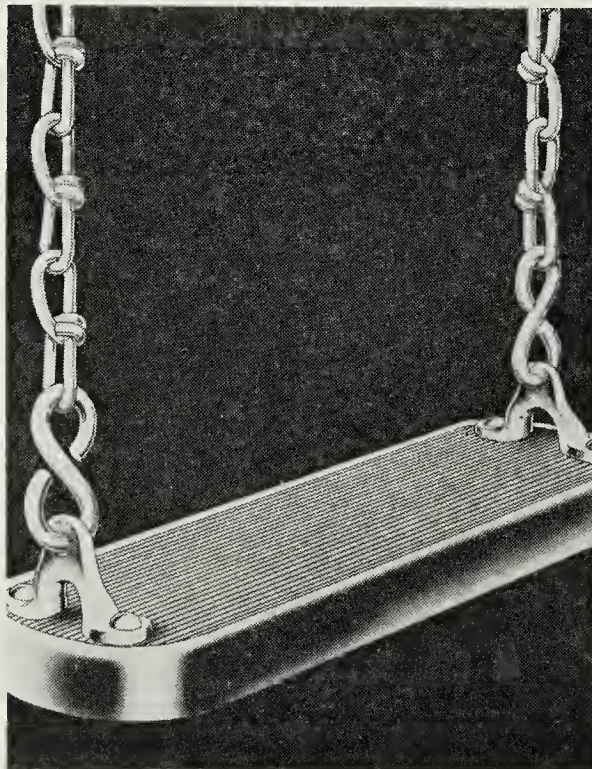
### Maintenance Important

Badly worn, splintery or cracked slide siderails, swing seats, see-saw boards and other wood parts of apparatus are dangerous and should be repaired or replaced promptly. Swing chains, hooks, hangers, and frame fittings should also be checked carefully.

Years of extra service can be added to playground equipment by painting it frequently and regularly. Outdoor enamel will do very well. The protective coating will last longer and look much better if the wood parts are sanded reasonably smooth before they are refinished.

### Additional Safety

After you have carefully selected, installed and maintained safety playground equipment, it is well to supervise the area to assure additional safety. Parking attendants can be used during lulls to supervise the area. In most cases, parents



American Safety Swing Seat

will watch the children at play, if park benches or picnic tables are installed near the playground. American's benches and tables are ideal for this purpose.

### Rules Posted

Safety rules should be posted conspicuously in the immediate vicinity of the playground devices. Most accidents occur when youngsters show off, crowd the equipment and push other children.

Here are safety rules for various units:

**Swings**—Don't stand or kneel on swings. Don't climb on frames. Don't jump off swing while still in motion. Don't stand near swings in motion. Don't swing crookedly.

**Slides**—Don't overcrowd platform. Only one child may slide at one time. Don't slide backward. Don't crawl or run up the slide.

**Climbing Structures**—Don't play tricks. Don't step on hands or feet of other children. Hold on carefully.

**See-Saws**—Give warning to person on other end before getting off. Hold on to board tightly when getting off and let it rise gradually, so child on other end may get off safely. Keep a firm hold. Sit facing each other, and don't bump end of the board on the ground. Sit only—don't stand—on the board. Only two should sit on see-saw board at one time.



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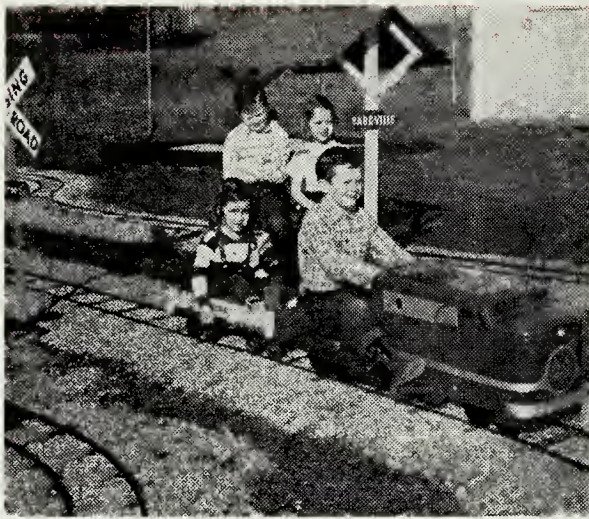
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# A Glance At The Play Equipment Market

## A Powered Locomotive



A MOTOR-DRIVEN pint-sized train, complete with track, crossing and switch turn-outs, is being offered by the C. W. Doepke Manufacturing Company.

Called the Super Yardbird streamliner, the unit is available in both gasoline and electric operated models.

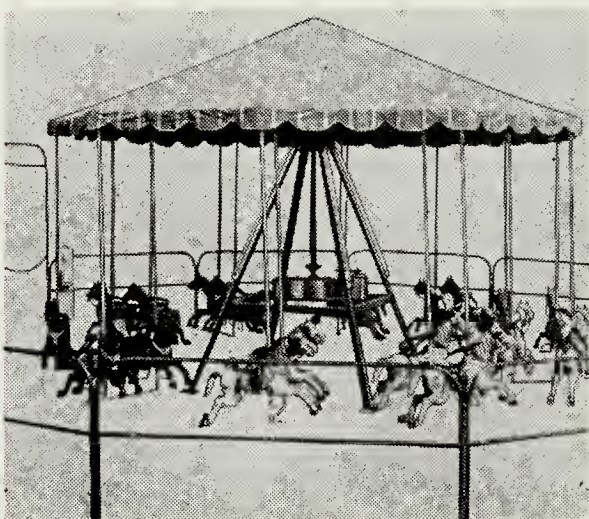
In the gas operated system the throttle comes through the wall at the rear of the completely covered four-cycle engine. It has an automatic safety return that stops the train when the user lifts his hand off the throttle.

The electric unit operates from a six-volt auto battery, and also features the safety return device.

ANIMATION and movement are things that youngsters look for in their play activities. The Kiddie Flying Horse ride, manufactured by the Murdock Manufacturing Company, fulfills this demand.

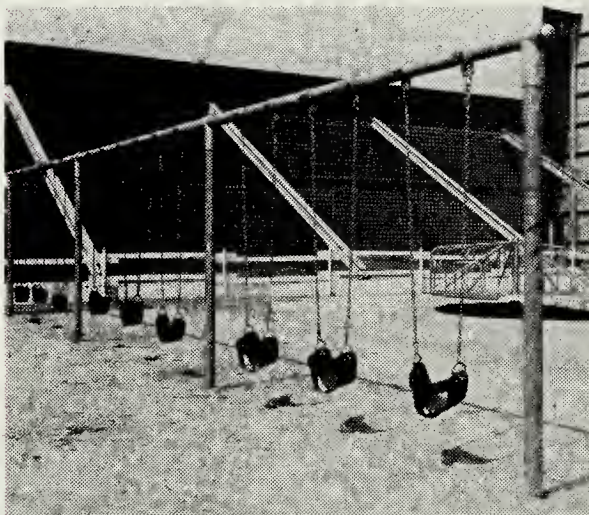
Featured are 20 finished, realistic cast aluminum horses which are suspended from the tower structure. The ride is powered by the Murdock fluid drive power unit.

According to the manufacturer, this attractive merry-go-round ride is inexpensive and does not require much maintenance. It is also said to be a safe piece of equipment with a good record of trouble free operation.



## A New Merry-Go-Round

## A Space Saving Swing Set



SIMPLICITY, safety, and space-saving are the key features of the new swing sets being offered by the Jamison Manufacturing Company.

Built in modules of three swings per section, they can be multiplied an unlimited number of times, it is claimed, to meet individual drive-in needs.

The vertical support construction eliminates the slanting legs, which is said to reduce danger of falls, as well as saving considerable space.

According to the manufacturer, the "unitized" construction offers savings in original purchase price and installation costs.

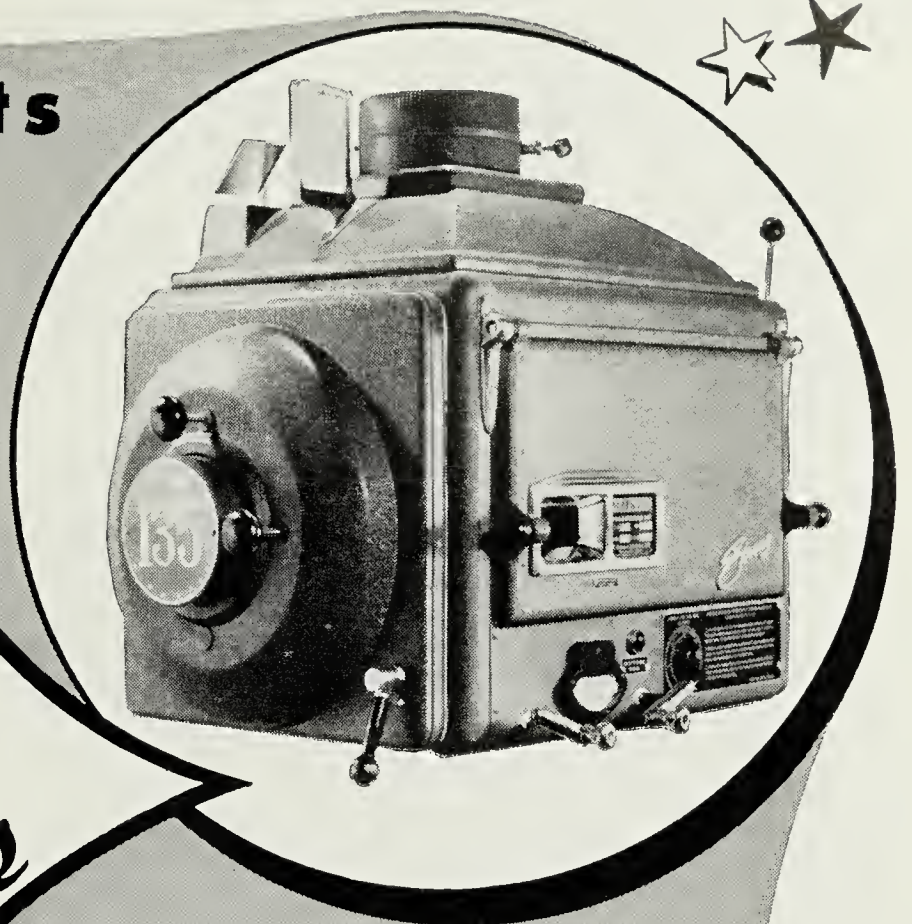


Seen in the picture above is the playground at the New Moon, Lake Charles, La. The happy youngsters on the ride, those waiting their turn,

and the parents watching their children playing all means continued patronage. One way of assuring this business is with proper equipment.

# Why Proponents of the New Projection Techniques Are

## Switching to Strong Lamps



Strong engineers, working with the developers of the various new projection processes, have been enabled to not only meet present screen lighting demands but to anticipate future requirements.

New conversion features engineered by Strong to fit into Super 135 projection arc lamps, to assure perfect screen lighting for the new 55, 65 and 70 mm wide film productions are now ready for your adoption. When you equip for any of these projection techniques, provision can be made for burning the 20-inch 13.6 mm carbons. A wider opening can be provided in the nose of the lamp, it can be fitted with a new dowser which fully covers the bigger opening, and a new high magnification mirror.

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- ★ Burn a choice of four carbon trims, 9, 10, or 11 mm regular and 10 mm Hitex, to attain any desired degree of cost of operation, screen illumination, or burning time. Quick, simple changes attain the correct light requirements for VistaVision, CinemaScope, Cinerama, or any other presentation technique—even two or more on the same program. A TRULY ALL-PURPOSE LAMP!
- ★ Single control amperage selection.
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Leading Manufacturer  
Explains Why

# Power Rides Are A "Plus"

IT was only a small article in the paper. It was probably used only to fill up space. But that small article gave evidence of the revolution which is taking place in the habits of the American family. The article stated that sports shirts were out-selling white dress shirts for the first time in the history of our country. This is the era of casual living in America!

Yes, the average work-hour week has almost been cut in half during the past 15 years. Now there is even talk of a 30-hour week. American families have more time on their hands—and more money in their pockets—than ever before. Naturally, more time away from business means more time for leisure and recreational activities. New forms of entertainment pop up daily. Competition for the amusement dollar grows stronger year by year.

By **CLAUDE AHRENS**  
President, *Miracle Equipment Co.*

### Competition Increases

How competitive is your drive-in theatre with other forms of entertainment? You should be a strong contender for a good share of the amusement dollar. Most forms of recreation appeal only to certain segments of the family. However, a properly planned and efficiently operated drive-in appeals to the entire family. Dad doesn't have to get all dressed up for an evening of fun. Mom has a night free from chores of preparing dinner and washing dishes. And the kids can frolic to their hearts' content under proper supervision.

### Good Entertainment Buy

Yes, except for the drive-in theatre, an evening of entertainment for the entire

family is hard to find. Put a lot of effort behind this one strong point in your favor. Play up your drive-in theatre as an entertainment center for mom, dad, and all the kids. Plan one or two "family nights" a week with a variety of units and special events which will attract both sexes, all ages. The degree to which you take advantage of this opportunity will definitely show up in your boxoffice and concession receipts.

Don't relax your efforts on the basis of a successful season last year. This is a new season and a quick check around your community will reveal new and inviting forms of entertainment which have sprung up in the last year. Make sure you get your share of this year's amusement dollar. Continually check your operation from every aspect. Additions and improvements in traffic control, sanitation, adult pre-show entertainment, playground equipment, concession service, will all further enhance the family appeal of your drive-in theatre.

### Important Aspect

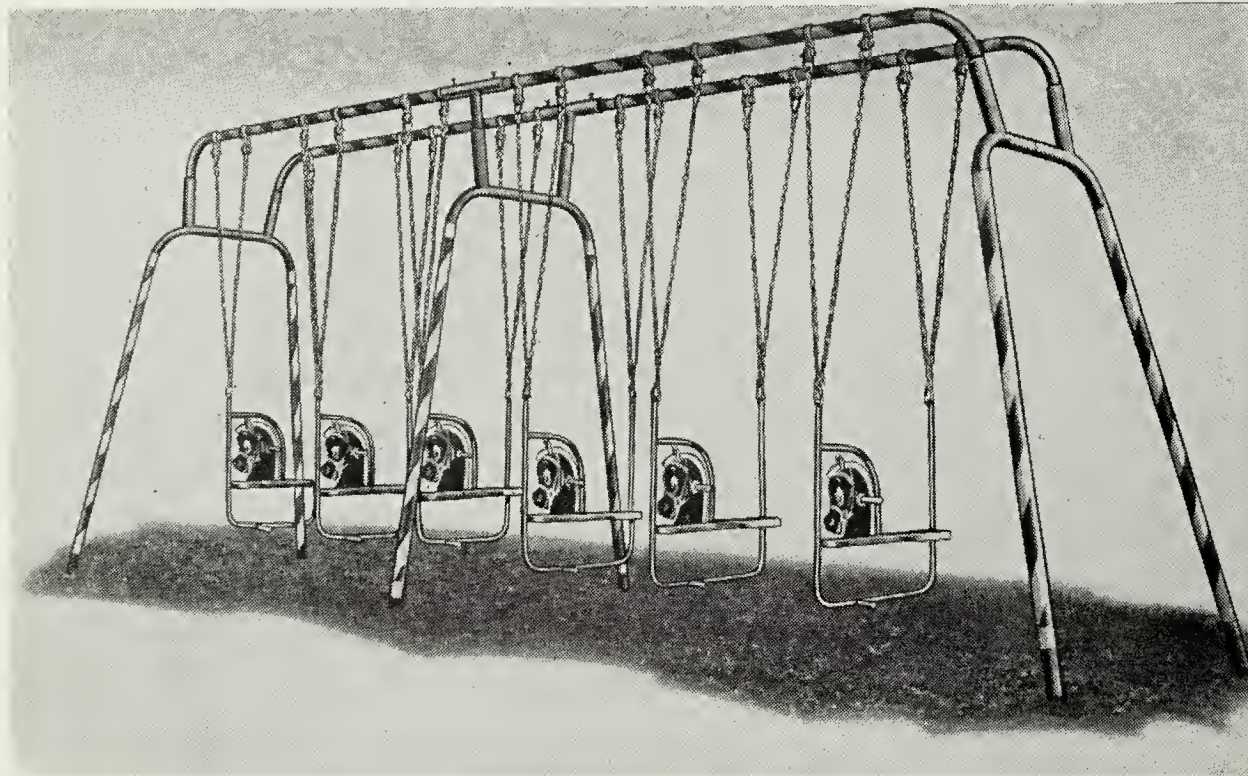
Playground equipment is one of the most important aspects in making your drive-in a more attractive spot to spend an evening. After all, aren't children your best salesmen? Rather than sit at home with a baby-sitter while mom and dad "do the town," the kids will fight for entertainment which includes themselves. Reward their efforts! Provide them with a playground that's far superior to anything they can experience in a free area. Three or four sets of swings and a couple of slides are essential—but don't stop there! They can enjoy this type of equipment at any ordinary playground, even in their own backyard in many cases.

### Power-Driven Rides

Power-driven rides are "naturals" for complementing your playground area. Because they require a minimum of supervision, that usually rules them out for public playgrounds. However, the "plus" advantages far outweigh the supervisory requirements. A pony ride, a ferris wheel, a miniature train . . . any one or all, depending upon your budget and traffic, will certainly pay their way. The kids will see to that! Just make sure your equipment is colorful, appealing and, above all, safe! Mom and Dad are out for a night of fun, too, and they don't want to spend it worrying about the safety of their children.

High slides, wood-seated swings, exposed mechanism within the reach of tiny hands—anything that smacks of danger should be definitely avoided. Make sure the power equipment you buy is simply constructed and mechanically sound. It's mighty difficult to erase that look of disappointment from a child when he sees the "out-of-order" sign on his favorite power ride.

In operating your drive-in theatre, you have to play the role of both children and parents.



Many drive-in operators have found that in addition to good basic equipment, such as the swing set seen above, it also pays to install power-driven rides, such as the merry-go-round pictured below.



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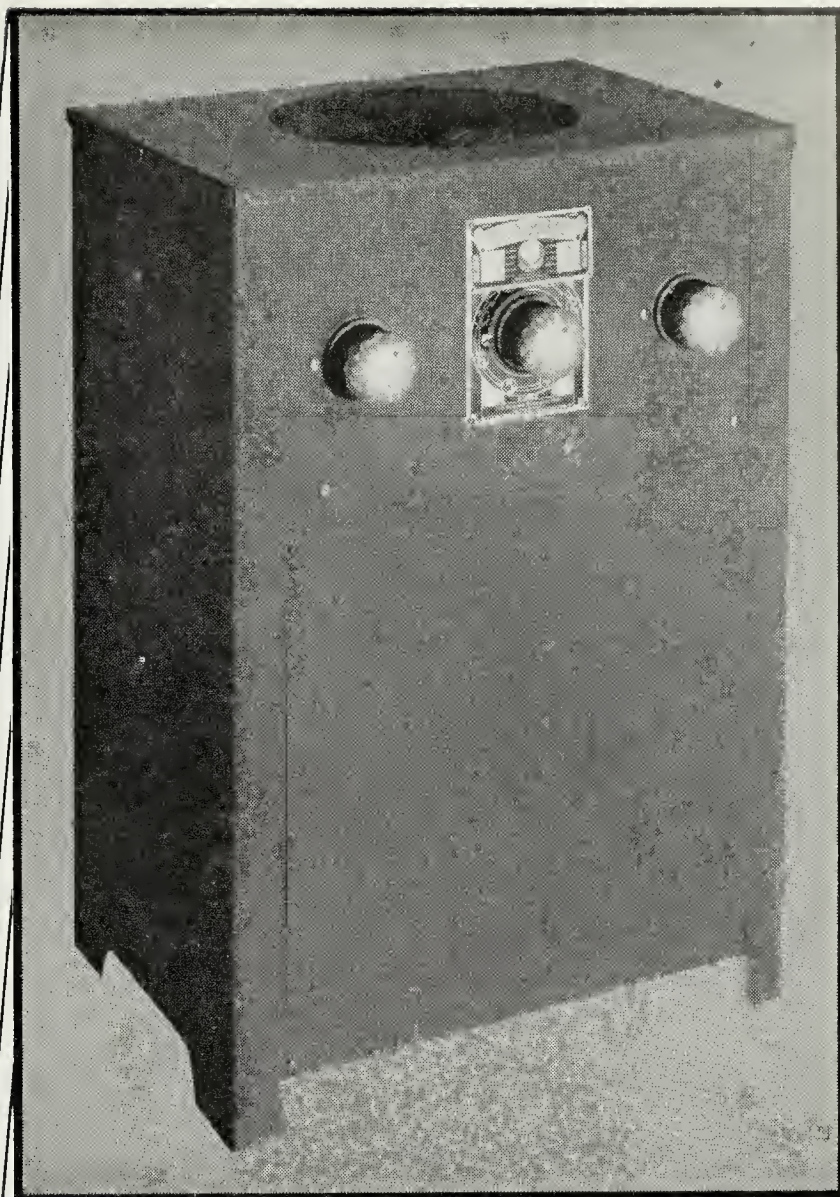
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# Wallpaper Your Theatre

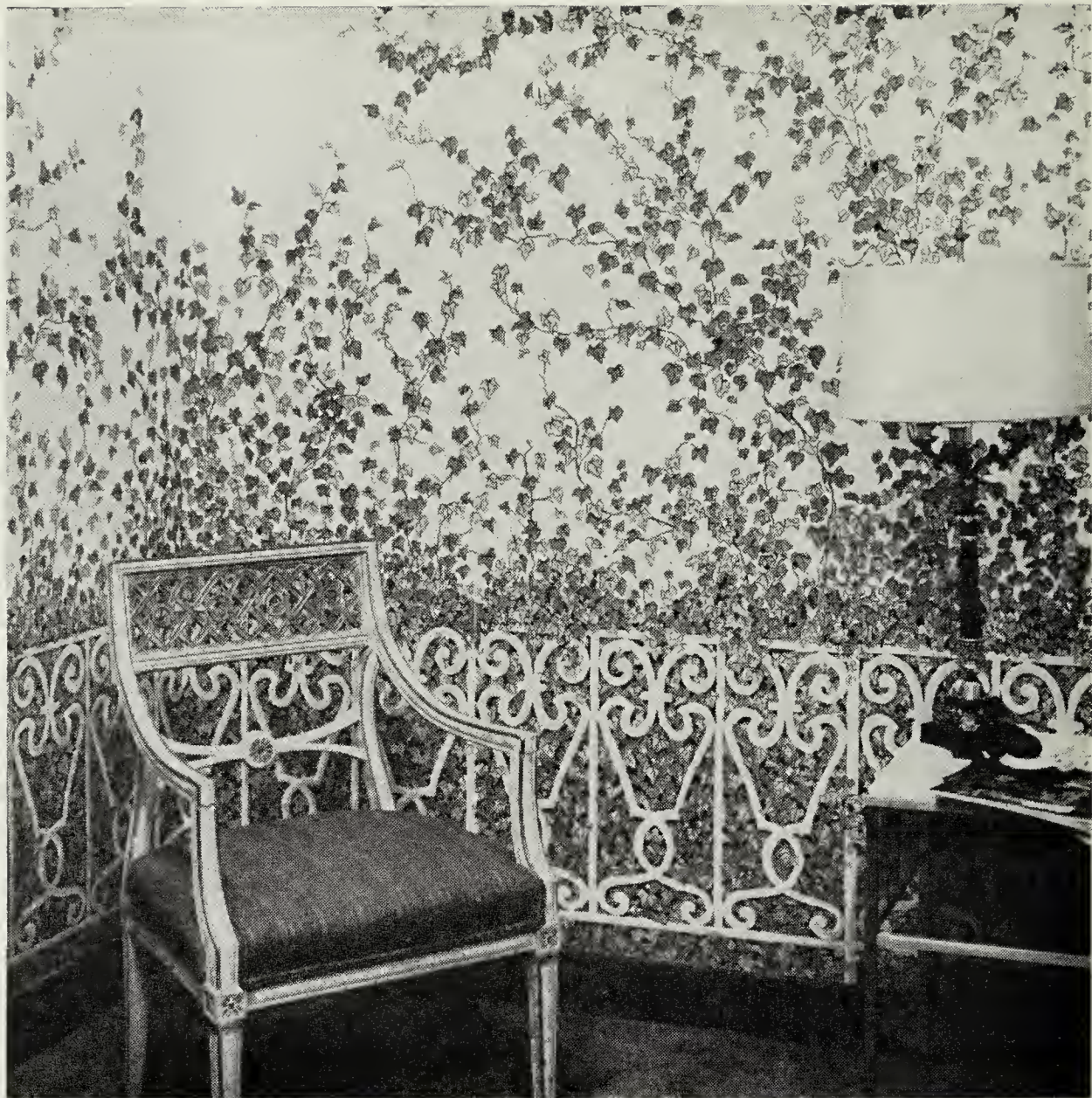
THE keynote of current wallpapers is quietness and beauty. With the shift toward simplicity in interiors, the wallpaper industry has planned and created patterns in papers that live quietly and beautifully on the walls. Many of the new designs are drawn on light backgrounds with a wide-open sense of airiness to lend space to small areas.

## Scenic Patterns

Because scenics have a wonderful way of giving a sense of space and distance to a room, a great deal of planning has gone into their creation. Patterns in scenics are so varied and so realistic, anyone can sit in a theatre lounge and be carried by a wallpaper design into a Roman capital of imposing spires and marble colonades; peer happily into a harbor of colorful ships, or relax on a sun-splashed island of palm trees and flowering hibiscus. All of which helps a theatre maintain an air of excitement and entertainment.

One very versatile scenic that will bring a touch of garden freshness into almost any ladies' lounge is a finely drawn arrangement of ivy leaves. The leaves are in many shades of green on a creamy white background. Among the other wallpapers that combine great beauty and warmth of design are many of the tone-on-tone papers that resemble fine brocades, damask, and toiles.

To create a background for the severe lines of some of the contemporary furniture there are papers with the softening effect of foliage forms done with a modern touch. Some are all-over patterns that look like old Chinese prints.



An ideal wallpaper for a bright, cheerful lounge area is this scenic. It has a creamy white background and leaves in many sizes and shapes. White wrought iron "fence" makes up the lower portion of this scenic. This is just one of many scenic wallpapers available for use in all parts of the theatre.

Also with modern furnishings there is a significant trend toward the silky shantung look showing the influence of the Far East.

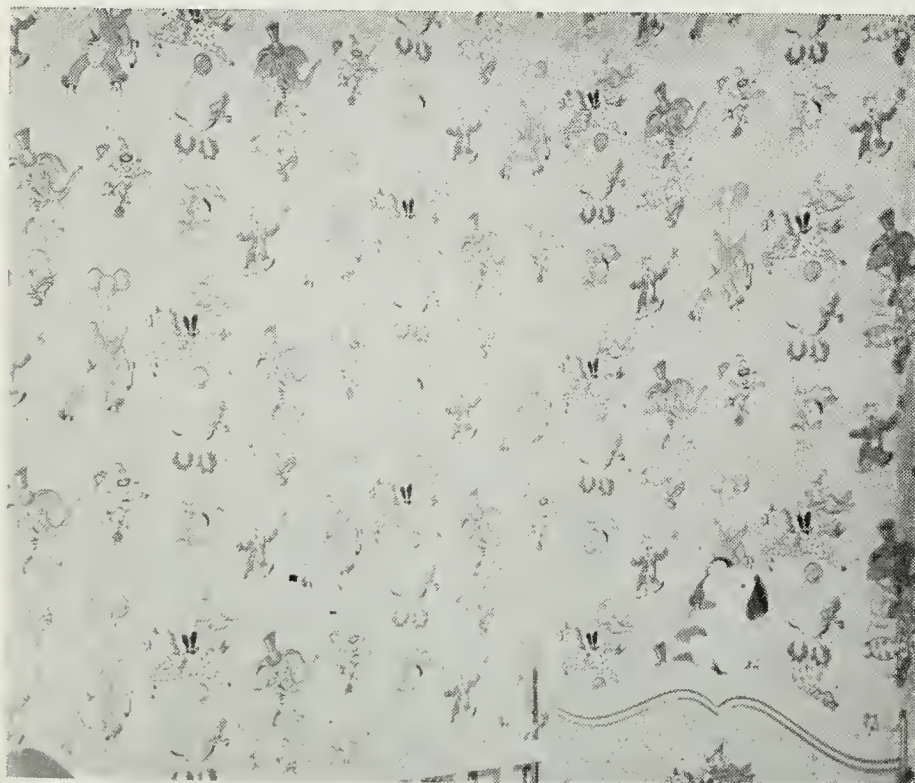
Stripe papers with fairy-tale borders, small medallions planned with a "blending-in-color" treatment of a dramatic one-wall story book fable, or a corner treatment of circus animals—which would make a good background for theatre cry rooms.

In general, wallpaper designs are smaller in scale than in the past with

many all-over little space patterns. Florals are smaller, too. Some are freely drawn and have the lovely water color painting look.

With the swing in furnishings toward interiors of the French Provincial and Italian Provincial, wallpaper patterns include more stripes of varying widths, colors, and textures. Also, there are more medallions, widely spaced or a muted or a pastel background; fleur de lis and more of the classic type of motifs.

(Continued on page PT-19)



Many theatres have found it worthwhile to install "cry-rooms" in order to make it possible for mothers to attend the theatre without disturbing the



other patrons. A colorful wallpaper design, such as the one seen (left) is added touch that pleases. Seen (right) is another pleasing lounge pattern.

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# Today's Outdoor Theatre

A new 16-page guide to drive-in planning entitled "Let's Build a Drive-In" has recently been prepared by National Theatre Supply and is available to drive-in and prospective drive-in owners. The guide provides up-to-date information on every major aspect of drive-in planning from selecting the site through choosing equipment. It includes many explanatory diagrams, typical drive-in layouts and valuable statistics.

Some of the aspects of drive-in planning covered are: pitfalls to avoid in site selection, pre-determining the proper car capacity, design of entrance and exit roadway system, comparison of single ramp and double ramp layouts, proper car spacing and speaker locations, surfacing materials and drainage allowances, calculating the sites and angle of the screen tower with regard to projection room location, landscaping and fencing, selection of attraction boards, location and design of the box-office, layout suggestions for concessions, location of playground facilities and location and operation of projection room.

Information was obtained from field experience of National Theatre Supply representatives in its many branches throughout the country. Drive-in owners will find the guide provides a handy checklist of up-to-date drive-in design innovations which they can use to compare the efficiency of their own theatres.

**Valuable Data**

Much important data is included in the guide. For example, in the selection

of the site . . . raising the surface area of a 600 car drive-in just one inch requires 1,000 cubic yards of additional fill. A general guide for calculating the acreage required for various car capacities shows that it takes about 10 acres of ramp area for 450 cars while only half again as much acreage is needed to handle twice as many cars. In working out the length of an entrance roadway, the book suggests an entrance road equal to 30 per cent of the drive-in's car capacity should be allowed.

**Ramps**

When mapping out the viewing area, the maximum angle fanning out from the screen tower should not exceed 80 degrees. Another practical point made is the suggestion that ramps be spaced at least 40 feet apart. Although many existing drive-ins space the ramps 38 feet apart without adverse effect, the trend towards longer and wider automobiles creates parking and turning difficulties which can be avoided through proper planning.

A minimum of 40 feet and preferably 42 feet should be allowed in a conventional single ramp system. Twenty foot spacing between speakers is considered most desirable, and 19 feet is the minimum suggested to allow sufficient room for a car to swing into position at the speaker post without backing up.

The definite drainage problem due to the large area a drive-in occupies is shown by the fact that a rainfall of .2

of an inch on an average 600 car drive-in deposits 37,500 gallons of water on the ramped area alone. Improper drainage would make a lake of a drive-in in a short time.

**Screen Size**

In planning the screen size for good visibility to all ramps, a long narrow drive-in requires a larger screen than a symmetrical fan shaped layout. A general guide for approximating the size of the screen tower is given for car capacities from 200 to over 1200. Picture size suggested for the 200 to 350 car drive-in is 32 by 73 feet. For over 1200 cars, a picture size of 60 by 141 feet is suggested. For wide screen purposes, the width-to-height ratio of the screen tower should follow the standard CinemaScope ratio of 2.35 to 1 and 2.55 to 1. Tilting the screen should be done in relation to projection booth location directing the angle of the reflected beam to the area of the most popular ramps.

**Concession Area**

It is pointed out that because concession sales account for 40 per cent or more of the total gross income of the most drive-in theatres, efficient planning of the concession operation is important. Studies have shown that cafeteria-type concessions gross from 20 to 25 per cent more than station types of concessions. This is because cafeterias can handle more people in less time and the self-selection set-up of a cafeteria increases the amount

*(Continued on page PT-16)*



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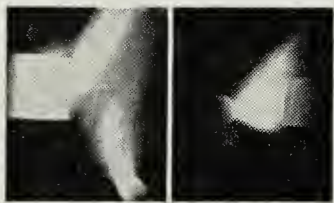


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## A New Indoor House Opens In Jacksonville

JACKSONVILLE, FLA.—The city's first new indoor theatre in six years, the 800-seat Arlington, situated in the heart of the Southside, was formally opened to the public by owner-operator Cecil Cohen recently.

A handsome structure of brick and concrete in contemporary design, with a marquee in the form of a gigantic "A" leveled at the top, the Arlington has widely-spaced seats, a large CinemaScope screen, a crying room, where mothers can see and hear in comfort with children, a large free parking area, and a roomy lobby which houses the concessions stand. Cohen announced that he will have three changes weekly, with admissions priced at 25 cents for children and 50 cents for adults. He also owns and operates the Murray Hill at the west side of town.

## New England Has Its First Twin

MEDFORD, MASS.—The first twin drive-in built in New England is set to open July 1 on the Revere Beach Parkway, it was recently announced.

Estimated capacity of this initial two-screen outdoor theatre in the area is 1800 to 2000 cars. The well-equipped playground will be located near the six-lane highway, and be open all day, to the public as well as theatre patrons, with attendants on duty to supervise the youngsters.

In addition to the public playground

## More Light, Longer Life Possible With High Intensity Carbon

NEW YORK—A new high intensity carbon for motion picture projection that gives up to 11 per cent more light has been announced by National Carbon Company, a division of Union Carbide and Carbon Corporation. The improved "National" 10-millimeter by 20-inch positive carbon is reported to produce a whiter light, and burns with greater arc stability and a larger crater diameter.

Recommended for operation at 95 to 110 amperes, the new carbon gives 11 per cent more light at maximum current than did the previous carbon at its maximum current rating of 100 amperes, it is claimed. At a given current rating, the new carbon burns considerably slower—15 to 20 per cent slower in the 95 to 100 ampere range.

Field tests in all types of projector equipment throughout the country have shown the new "National" carbon to provide more screen light, more economically, for the larger and larger screens in both indoor and drive-in theatres.

facilities, the drive-in refreshment building will be located so that motor and foot traffic during the day will be able to make purchases.

The owner of the twin is the Medford Amusement Corporation, with Winthrop Knox, Jr., as president; Lloyd Clark, chairman of the board; and George Hackett, treasurer.

## Exhibitors Get Facts From Barnett Talk

NEW YORK—Herbert Barnett, assistant to the president, General Precision Equipment Corporation, represented Theatre Equipment and Supply Manufacturers Association in a featured address to delegates to the annual convention of the Allied Independent Theatre Owners of Iowa and Nebraska at the Hotel Fontenelle, Omaha, this month.

Barnett's address included all latest information on theatre equipment that can affect theatre owners in the foreseeable future. The talk follows a recent trip to California during which Barnett met with technical leaders of the motion picture industry and executives of the Motion Picture Research Council, which revealed details of all projects now in work on 55m., 65mm., and 70mm. filming and projection. It was indicated to Barnett that none of these wide film processes would affect theatres, except in rare cases.

## B&L Names Research Head

ROCHESTER, N. Y.—The man who directed the development of the CinemaScope lens for Bausch and Lomb Optical Company, Dr. Howard S. Coleman, was recently appointed research and engineering division manager, the firm announced.

Dr. Coleman, who formerly headed the company's scientific bureau, will devote his efforts to research and product development in motion picture optics. In addition, he will work on scientific instruments, ophthalmic instruments, eyewear, and military products.

## Today's Outdoor Theatre

(Continued from page PT-14)

of impulse buying. Ratios of concession areas to drive-in capacities are also provided in National's guide. A 2,000 square foot concession building should accommodate an 800 car drive-in. During the intermission break approximately 80 per cent of concession sales are made. Therefore, equipment of adequate capacity for "rush" business is important for obtaining maximum profit from a drive-in concession.

The two most acceptable locations for the children's playground are between the first ramp and the screen tower or behind the concession building. The second of those locations is preferred because it is closer to most of the cars in the drive-in, and is better for concession sales. Most of that area is already available because the ramps directly in back of the concession building cannot be used for viewing. The location is also handy to rest room facilities.

## Projection Booth Location

The guide states that projection lens development of recent years makes it possible to obtain a high speed lens having excellent definition in a range of focal lengths from three inches to seven inches. This means a projection room can be located anywhere between 200 feet and 450 feet from a 100 foot wide screen with optimum screen results. It must be remembered (especially in certain areas of the country) that the further back the projection room is placed the more adverse effect dust and fog will have on the amount of light reaching the screen.

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## Low Cost Swimming Pool For Drive-Ins



BROOKLYN, N. Y.—A new, above-ground, circular swimming pool is 25 feet in diameter, holds about 12,000 gallons of water, can accommodate more than a dozen people without crowding, and requires no excavation. With a liner of durable Krene and 42-inch sidewalls supported by a plastic coated wire fence, two people can set up the pool in a few hours or less, it is claimed.

Equivalent in area to a pool 35 feet long by 14 feet wide, this pool is manufactured by Bilnor Corporation. The heavy-gauge pool liner withstands the great weight of the water it holds without tearing and can be repeatedly folded without cracking or peeling. The sturdy galvanized wire fence is protected with coating based on Bakelite vinyl resins. This soft and smooth coating covers all sharp points of the fence and protects it against rust. The two basic parts of the big swimming pool, flexible pool liner and wire fence, come neatly packaged in trunk-size cartons that make end-of-summer storing easy.

The pool is simply assembled on a large level site by rolling out the wire fence to form a complete circle and then fitting the durable liner inside it. The next step is to fill the liner with water, using garden hose or other means. An inflatable bumper also made of Krene runs around the top of the sidewall to protect active swimmers getting in and out of the pool. This 25-foot diameter pool costs \$400. Similar pools with diameters of 8½, 12, 16, and 20 feet are also available at prices ranging from \$50 to \$200. The durable pool liner is resistant to abrasion, sunlight, tearing, grease, oils and chemicals such as those used for water purification, or soaps and detergents used for quick, periodic cleaning.

## Kneisley Expands Line, Adds 2 New Rectifiers

TOLEDO, O.—The Kneisley Electric Company announced last week the addition of two high current Selenium rectifiers to complete their line of projection arc rectifiers.

A new 135 ampere, single phase unit is available for application in rural areas where three phase power is not readily available.

A new 180 ampere, three phase design has just been announced, to be used in connection with recent arc lamp developments which employ 13.6mm. rotating carbon trims. Both of these units feature down draft ventilating fan systems, front panel rotary tap switch current adjustment, heavy transformer and reactor designs, and guaranteed pro-rated Selenium stacks.

Transformer mass is in the base of the unit. Four-blade silent ball bearing fan, centrally located above transformers, ex-

## Bill Signed To Permit Foreign Equipment At TESMA Show

WASHINGTON, D. C.—The President of the United States signed the House Bill submitted by Representative Ralph W. Gwinn, Westchester, N. Y., permitting the import into the U. S. of foreign-made equipment for TESMA Trade Show, Sept. 20-24 at the New York Coliseum, which recently opened.

The Bill permits manufactured material to enter the U. S. without going through Customs. It also permits the sale of such material for delivery in the U. S. at the conclusion of the Trade Show. If such material is not sold, it can then leave the country to its place of origin without any Customs interference, according to the announcement from TESMA.

hausts 1500 cubic feet of air per minute over stack and transformers and out of base, resulting in extremely cool operating temperatures. Selenium stack is on top for easy cleaning. All terminals are located on top of the unit.



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# NEW PRODUCTS

... that have theatre interest



## Powdered Soap Dispenser

Bobrick Dispensers, Inc., is now producing a new powdered soap dispenser which would find application in theatre washrooms.

The most important feature of the new unit, according to the manufacturer, is the "U-Set-It" dispensing mechanism which provides an adjustable output



BOBRICK 33 CP



BOBRICK 33

A dispensing mechanism which permits an adjustable output range is one of important new features of this latest powdered soap dispenser.

range. Output is controlled by means of an easily accessible, completely concealed output set screw. Therefore, by the turn of a screwdriver, it is said, the dispenser can be adjusted to dispense a pinch of soap or a handful, depending on the need.

Other features in the new unit includes a self-scouring mechanism to avoid soap build-up, a press-down lever that prevents messy soap accumulation and eliminates the possibility of any water spray reaching the soap. The container, which has a capacity of 35 fluid ounces, is made of triple plated steel with a polished chrome finish. The output range of 100 strokes is from a trace to eight fluid ounces, it is claimed.

It is also claimed that this dispenser will handle any freeflowing powdered soap or cleaner, from the finest borax type to the coarsest type with vegetable scrubbers. It is finished in white baked enamel, if so desired.

## Emergency Power Aid

An automatic transfer switch that utilizes mechanically linked circuit breakers as the interrupting element, called "Trans-O-Matic," is being offered by the Lake Shore Electric Corporation.

The new switch is designed for use with emergency power and light systems in areas where continuity of service is vital, such as motion picture theatres.

Available in capacities to 600 volts, 800 amperes, with interrupting capacities to 50,000 amps, rms, the circuit breaker elements will take inductive inrush currents of incandescent lamps of up to 20 times the normal full load ratings.

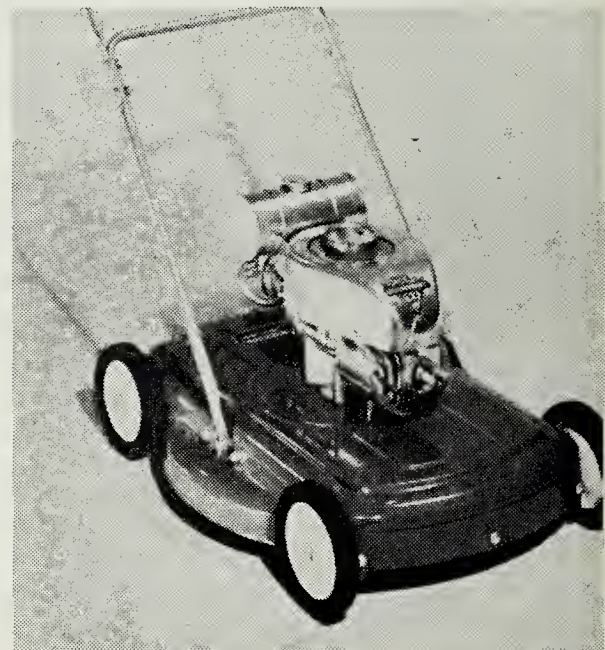
The design has only two possible switch positions: normal closed, emergency open; normal open, emergency closed. No neutral position is possible, according to the manufacturer, due to the double-throw design of the interrupter linkage.

Initial switch function is controlled by a time delay relay which holds the switch

on the normal source through momentary, harmless power fluctuations. A sustained failure, up to three seconds, closes the relay, energizing the control relay which initiates cranking of emergency generator or connecting emergency power source. The emergency relay, incorporated to protect the generator against overloading, will close to initiate the transfer only after the emergency source reaches voltage and frequency.

## Power Mower

Indoor and drive-in operators should be interested in the new heavy-duty power mower and mulcher being offered by the General Industrial Company.



A handy addition to the maintenance department is this heavy duty mower and mulcher which can make keeping grounds neat simpler.

The unit has a 19-inch cutting width, with recessed wheels that are said to permit mowing within one-quarter inch of fences, buildings, etc. The built-in mulcher shreds the cut grass to a powder, and then evenly spreads the mulch between glass blades to fertilize the area.

The mower has a one-piece ribbed and reinforced stamped steel chassis. The reversible sickle-section blade tips can be replaced at a cost of pennies, the manufacturer states, eliminating the necessity for blade re-sharpening. A sturdy steel housing encloses the blade, and the unit



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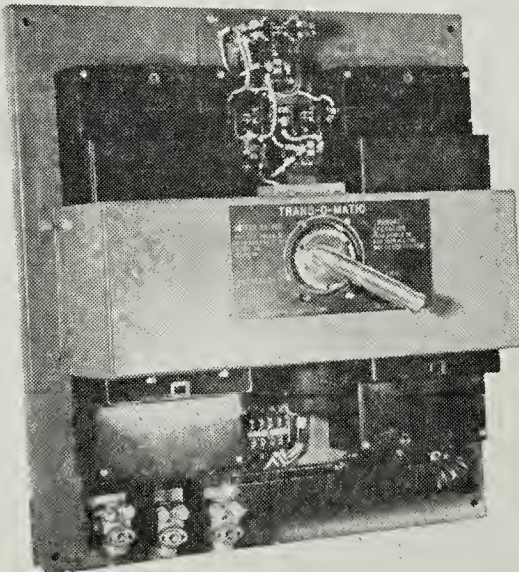
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This automatic transfer switch utilizes circuit breakers to increase the efficiency and ease of operation of emergency power and light systems.

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SHOWN IN THIS ISSUE?

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ISSUE OF MAY 23

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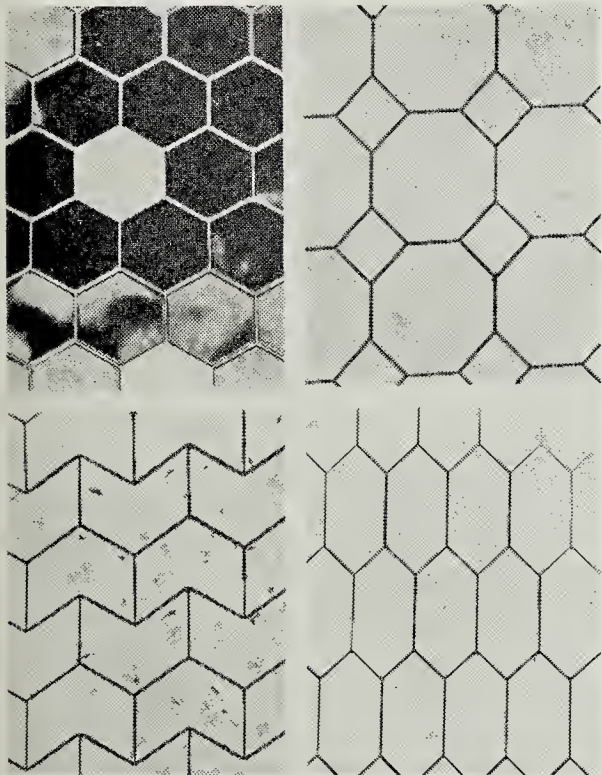
is powered by a one and three-quarter horse power gasoline engine. Cutting height is quickly adjustable from one to three inches, and by removing the front safety guard, even weeds 10 inches high can be cut it is claimed. The mower is finished in durable baked enamel.

### Floor Covering

The eye-catching design of ceramic tile is combined with the resilience and wear-resistant qualities of Bakelite vinyl resins in a new type of floor covering.

Developed by Robbins Floor Products, Inc., the new designs for vinyl tiles include small hexagon (top left photo), large octagon with small squares (top right photo), chevron (bottom left photo), large slim hexagon (bottom right photo), large hexagon, small octagon, brick and random ashlar. Each hexagon or octagon is not an individual tile. For fast and easy installation over most solid existing floors, the tile designs are pressed into slabs measuring roughly nine inches by nine inches and one-eighth inch thick. Tiles dovetail so that seams between tiles look like the joints pressed into the surface of the vinyl slab.

Tiles are available in white and 23 decorator colors, in 72 styles including plain, marbelized, and Terra-Tile. The coloring agents used are said to be resistant to light, aging, and the corrosive effects of detergents. A special seam compound, which makes seams watertight and adds to the beauty of the finished floor, is furnished in colors which harmonize with tile colors.



The attractive design of ceramic tiles have been adapted to vinyl tiles to combine the beauty of one with the endurance qualities of the other.

(Made of Bakelite vinyl resins, Ceramatile is produced by Robbins Floor Products, Inc. Available at specialty shops and floor covering dealers. Local dealers listed in classified telephone directories under Robbins Floor Products for "Floors." Retail prices are in the range of \$1 to \$1.20 per square foot.)

### Wallpaper Your Theatre

(Continued from page PT-12)

#### Colors

There's a new world of colors in wallpapers also. Along with the shift toward lighter shades in all types of home fur-

## Efficient New Screen Improves Rear Proj.

NEW YORK—Development of a new high efficiency rear projection screen that will give maximum scope to transparency shooting and enhance greatly the dramatic values in that filming technique was announced by Dr. Charles R. Daily, Paramount Studio optical engineer.

In a paper read by him before the convention of the Society of Motion Picture and Television Engineers at the Hotel Statler, Dr. Daily revealed that Paramount and Stewart-Translux Corporation, have jointly succeeded in creating a rear projection screen that permits projected images of 40-foot width and that yields nearly double the brightness of the regular 28-foot wide screen it replaces.

Transparency shooting is the filming of action against a background projected from film onto the rear of a translucent screen. Such transparency backgrounding makes possible the shooting in the studios of action scripted for any milieu in the world.

As a result of the new studio screen, Dr. Daily pointed out, action on vaster scales than now employed will be shown on theatre screens. Moreover, the development can make actors look bigger against backgrounds than is now possible. This was what he meant in speaking of the new screen's enhancement of dramatic values of transparency shots.

"The new screen," Dr. Daily informed the SMPTE delegates, "owes much of its efficiency increase to a reduction in the amount of internal diffusion used and changes in the surface treatment which gives a wider angle spread to the transmitted beam of light. Another marked advantage of the new screen was the reduction in flare on the camera side of the screen. The effective flare was cut in half, which means that contrast will remain high even in the presence of a considerable amount of front spill light. The new screen appears as a dark gray on the stage, while the regular screens look bright white."

Conceived and blueprinted by Paramount, the new screen was constructed by Stewart-Translux.

nishings, current papers tend toward natural white and light backgrounds with bright accent colors to give sparkle and "lift." The gray tones are getting warmer, away from the neutral cold grays. The new browns range in shadings from light cocoa into an infinite number of warm beige tones. The yellows are going all the way from a pale buttermilk yellow to lemon, citron and on to the burnished gold tones.

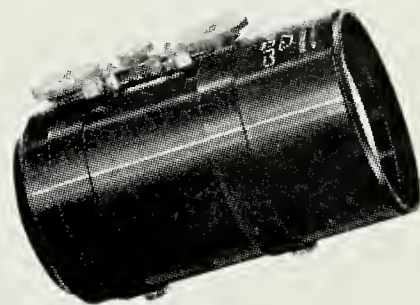
The new greens are lighter and softly "muted" such as Celadon green and muted olive. Among the many soft grays are smoked pearl (softer and lighter than charcoal) and dove gray.

Many blue-on-blue tones of different shades or closely related blues are shown with perhaps a bright accent such as bitter green. With such a wide variety of truly beautiful color tones, so many interesting designs and textures plus durable finishes, wallpapers today can reflect any personality or any mood in any part of the theatre.

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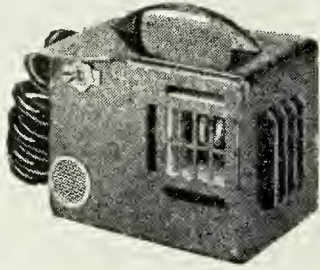
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tor of Pathe Laboratories, Inc., New York, it was announced by the firm's executive vice-president, James L. Wolcott. In his new post, Miller will oversee development and improvement of machines, techniques and processes . . .

. . . The new Hilux 16 anamorphic projection lens, produced by Projection Optics Company, Rochester, New York City and London, is said to enable users of 16mm. equipment to show CinemaScope 16mm. release prints. The Hilux 16 is a combination of two inch f/1.6 prime lens, an anamorphic lens, and an exclusive variable focusing mount . . .

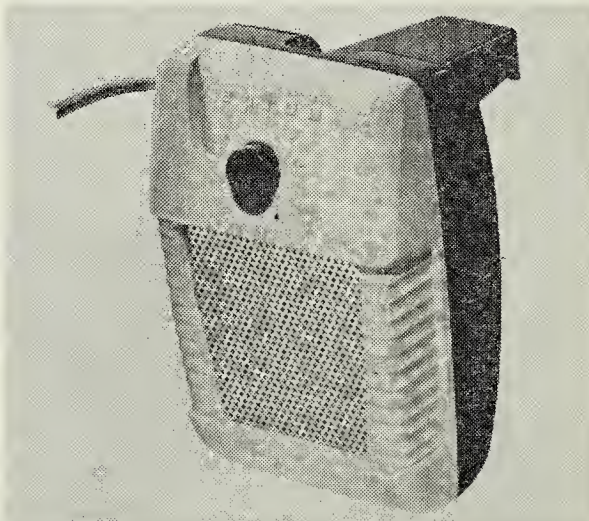
. . . A 1000 car drive-in will be erected on Route 44 on the Middleboro side of town line adjoining Middleboro and Raynham, Mass., it was announced by John J. Abberly, president of the Meadowbrook Drive-In, which will build and operate the theatre. Abberly explained that an early summer opening is anticipated, with a capacity of 600 cars. The additional 400 car capacity is to be added later . . .

. . . The RCA Service Company has been appointed the official servicing agency for Houston Fearless film processing and television studio equipment for the eastern part of the United States, it was recently revealed by K. B. Elliott, sales vice-president, Houston Fearless, Los Angeles, and W. L. Jones, technical products department vice-president, RCA . . .

. . . Directors of General Precision Equipment Corporation recently declared a cash dividend of 60 cents per share on the corporation's common stock, payable June 15 to stockholders of record June 1. It was also reported that both sales and net profits showed a decline for the first quarter of 1956 . . .

. . . G. J. Hessick was appointed manager of the Los Angeles branch of National Theatre Supply it was announced by W. E. Green, company president.

### EPRAD's New Low-Price Speaker



TOLEDO, O.—A new speaker, priced at \$3.95, has been announced by EPRAD, Inc. This speaker, called the Hum-Dinger, has a rugged Fiberglas case with molded-in colors that never need painting and won't chip or rust, it is said.

Small in size, 6¾ by 4 5/16 inches, it has a hanger plate designed so that the speaker will fit most junction boxes. An aluminum grill, plastic volume control, and a three and one-half inch cone are other features of the Hum-Dinger. It is available for immediate delivery from independent theatre supply dealers.

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.... Screen Surfacing  
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.... Seats (Walk in)  
.... Underground Cable

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- EPRAD, In-Car Speakers
- INTERNATIONAL PROJECTOR CORP., Projection Equipment, In-Car Speakers
- MIRACLE EQUIPMENT CO., Miracle Playground Equipment
- NATIONAL CARBON CO., "National" Carbons
- NATIONAL THEATRE SUPPLY, In-car Speakers and Complete Indoor and Outdoor Theatre Supplies and Equipment
- PROJECTION OPTICS CO., INC., Hilux Anamorphic Lenses
- RCA THEATRE EQUIPMENT SALES, In-Car Speakers
- J. E. ROBIN, INC., Rectifiers, Motor-Generators, Screens and Projection Lenses
- STRONG ELECTRIC CORP., Projection Lamps and Rectifiers
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DANGEROUS CARGO—Dane Clark, May Wynn, William Talman. HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetlering—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 Issue—(Eastman Color)—(English-made)—(Minter).

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-de-Laurentiis). STOPOVER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501; 1956 releases from 601)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 Issue—Leg. 1 B—(Eastman Color)—(English-made). (508)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 Issue—(Color by DeLuxe)—(CinemaScope). (520)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

TO BE REVIEWED OR IN PRODUCTION

ABDULAH'S HAREM—Gregory Ratoff, Kay Kendall, Marina Berti—Leg.: B—(Color by Technicolor)—(Made In Egypt). BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope).

United Artists

ALEXANDER THE GREAT—D—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rossen). BIG BLUFF, THE—D—John Bromfield, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg. 1 B—(Wilder).

GHOST TOWN—W—Kent Taylor, John Smith, Marian Carr—Far the lower half—75m.—see Dec. 28 Issue—(Sunrise). HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).

TO BE REVIEWED OR IN PRODUCTION

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna). BANDIDO—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—(Eastman Color)—(CinemaScope)—(Made In Mexico)—(Bandido).



BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).

DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made In Mexico)—(Gibraltar).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).

LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made In Lapland)—(Arlan).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).

MURDER IN VILLA CAPRI—MD—Mediocre lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).

SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).

TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).

WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).

HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).

KID FOR TWO FARTHINGS, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).

LADY-KILLERS, THE—C—Alec Guinness, Cecil Parker—Highly amusing import—94m.—see March 21 issue—(Continental).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(Fine Arts).

NIGHT MY NUMBER CAME UP, THE—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(Continental).

RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(Vista-Vision)—(Lopert).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ADORABLE CREATURES—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—Leg.: C—(French-made)—(English titles)—(Continental).

ALONE IN THE STREETS—D—Exploitable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).

ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewls).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magl-color)—(Russian-made)—(English titles)—(Artkino).

CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).

DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).

ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).

FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

GRAN VARIETA—CDMU—Vittorio De Sica—Okay import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferranicolor)—(Italian-made)—(English titles)—(Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English titles)—(Gould).

HILL 24 DOESN'T ANSWER—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English Language)—(Continental).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed In Australia)—(Realart).

LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).

MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).

NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).

PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).

PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferranicolor)—(French and Italian made)—(English narration)—(Van Wolf-API).

SAMURAI—ACD—Quality import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).

SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).

TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica—Highly amusing import—95m.—see Jan. 25 issue—(Italian-made)—(English titles).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

UMBERTO D.—D—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).

UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).



Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes items like Merchandise Mart, Phonies Beware!

WALT DISNEY CARTOONS (Technicolor)

Table listing Walt Disney Cartoons with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

WILDLIFE ALBUM (Technicolor)

Table listing Wildlife Album items with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

Republic SERIALS (4)

Table listing Republic Serials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

20th Century-Fox CINEMASCOPE SPECIALS (Color)

Table listing 20th Century-Fox Cinemascope Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

SEE IT HAPPEN (6)

Table listing See It Happen items with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

SPORTS (6)

Table listing Sports items with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

CINEMASCOPE TERRYTOONS (Technicolor)

Table listing Cinemascope Terrytoons with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes items like Phony News Flashes, Foxed By A Fox.

Universal-International Two Reel MUSICAL FEATURETTES (12)

Table listing Universal-International Musical Featurettes with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

SPECIAL CINEMASCOPE FEATURETTE (Technicolor)

Table listing Special Cinemascope Featurette items with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

COLOR PARADES

Table listing Color Parades items with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

WALTER LANTZ CARTUNES (Technicolor)

Table listing Walter Lantz Cartunes with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

WALTER LANTZ CARTUNES (6) (Reissues)

Table listing Walter Lantz Cartunes (Reissues) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

VARIETY VIEWS

Table listing Variety Views items with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

Warners Two Reel ANAMORPHIC SPECIALS (WarnerColor)

Table listing Warners Anamorphic Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

SPECIALS (WarnerColor)

Table listing Warners Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

COLOR SPECIALS (10)

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CLASSICS OF THE SCREEN (6)

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One Reel ANAMORPHIC SPECIALS (WarnerColor)

Table listing Warners Anamorphic Specials (One Reel) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes BLUE RIBBON HIT PARADES (13) and BUGS BUNNY SPECIALS (8).

BUGS BUNNY SPECIALS (8) (Technicolor)

Table listing Bugs Bunny Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

JOE McDOAKES COMEDIES (6)

Table listing Joe McDoakes Comedies with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

MELODY MASTER BANDS REISSUES (6)

Table listing Melody Master Bands Reissues with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

MERRIE MELODIES (22) (Technicolor)

Table listing Merrie Melodies with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

THE SPORTS PARADE (10) (Technicolor)

Table listing The Sports Parade with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

WARNER SPECIALS (7)

Table listing Warner Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

Miscellaneous

Table listing Miscellaneous items with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<b>Dig That Uranium</b> Bowery Boys	<b>The Houston Story</b> Gene Barry, Barbara Hale	<b>I'll Cry Tomorrow</b> Susan Hayward, Richard Conte	<b>Music Land</b> (RE-TC) (Disney)	<b>Secret Venture</b> (English-made) Kent Taylor	<b>The Rains Of Ranchipur</b> (CS-DC) Lana Turner, Fred MacMurray	<b>The Sea Shall Not Have Them</b> (English-made) Michael Redgrave, Dirk Bogarde, Nigel Patrick	<b>All That Heaven Allows</b> (TC) Jane Wyman, Rock Hudson	<b>Hell On Frisco Bay</b> (CS-WC) Alan Ladd, Edw. G. Robinson	<b>Song Of The South</b> (Buena Vista) (Disney) Ruth Warrick, Bobby Driscoll	
<b>The Deadliest Sin</b> (English-made) Sydney Chaplin, Audrey Dalton	<b>Battle Stations</b> John Lund, William Bendix	<b>Forever Darling</b> (CS-EC) Lucille Ball, Desi Arnaz	<b>Naked Sea</b> (TC) Allen H. Miner (Documentary)	<b>The Fighting Chance</b> Rod Cameron, Julie London	<b>The Lieutenant Wore Skirts</b> (CS-DC) Tom Ewell, Sheree North	<b>Alexander The Great</b> (Rossen) (CS-TC) Richard Burton, Frederic March, Claire Bloom	<b>There's Always Tomorrow</b> Barbara Stanwyck, Fred MacMurray	<b>Helen Of Troy</b> (CS-WC) Rosanna Podesta, Jack Sernas	<b>The Littlest Outlaw</b> (Buena Vista) (Disney) (Made in Mexico) Pedro Armendariz, Joseph Calleia	
<b>Invasion Of The Body Snatchers</b> (SS) Kevin McCarthy Dana Wynter	<b>Fury At Gunsight Pass</b> David Brian, Lisa Davis	<b>The Last Hunt</b> (CS-EC) Stewart Granger, Robert Taylor	<b>Glory</b> (SS-TC) Margaret O'Brien, Walter Brennan	<b>Jaguar Sabu</b>	<b>The Bottom Of The Bottle</b> (CS-DC) Van Johnson, Joseph Cotten	<b>Timetable</b> (Stevens) Mark Stevens, Felicia Farr	<b>The Lone Ranger</b> (WC) Clayton Moore, Ronnita Granville			
<b>Crime In The Streets</b> James Whitmore, John Casavetes	<b>The Prisoner</b> (English-made) Alec Guinness, Jack Hawkins	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>Postmark</b> (English-made) Terry Moore, Robert Beatty	<b>Hidden Guns</b> Bruce Bennett, Angie Dickinson	<b>The Man Who Never Was</b> (CS-DC) Clifton Webb, Gloria Grahame	<b>The Broken Star</b> (Bel-Air) Howard Duff, Lita Baron	<b>Our Miss Brooks</b> (English-made) Mai Zetterling, Terrance Morgan			
<b>King Of The Coral Seas</b> Chips Rafferty, Ilma Adey	<b>Hot Blood</b> (CS-TC) Jane Russell, Cornel Wilde	<b>The Yearling</b> (RE-TC) Gregory Peck	<b>Slightly Scarlet</b> (SS-TC) John Payne, Rhonda Fleming	<b>When Gangland Strikes</b> John Hudson, Raymond Greenleaf	<b>Carousel</b> (CS55-DC) Gordon MacRae, Shirley Jones	<b>Quincannon, Frontier Scout</b> (Bel-Air) Tony Martin, Peggie Castle	<b>Miracle In The Rain</b> Van Johnson, Jane Wyman			
<b>The Atomic Man</b> Gene Nelson, Faith Domergue	<b>The Harder They Fall</b> Humphrey Bogart, Jan Sterling	<b>Northwest Passage</b> (RE) Spencer Tracy	<b>The Conqueror</b> (CS-TC) John Wayne, Susan Hayward	<b>Magic Fire</b> (Trucolor) Yvonne De Carlo, Carlos Thompson	<b>On The Threshold Of Space</b> (CS-DC) Guy Madison, Virginia Leith	<b>Foreign Intrigue</b> (Reynolds) Robert Mitchum, Genevieve Page	<b>Serenade</b> (WC) Mario Lanza, Joan Fontaine			
<b>Indestructible Man</b> Lon Chaney, Jr., Marian Carr	<b>Rock Around The Clock</b> Bill Haley and Comets The Platters	<b>The Stratton Story</b> (RE-TC) James Stewart	<b>Cash On Delivery</b> Shelley Winters, John Gregson	<b>Doctor At Sea</b> (TC) (English-made) Dirk Bogarde, Brigitte Bardot	<b>The Man In The Gray Flannel Suit</b> (CS-DC) Gregory Peck, Jennifer Jones	<b>Crime Against Joe</b> (Bel-Air) John Bromfield, Julie London	<b>The River Changes</b> (Made in Germany) Rosanna Rory Harald Moresch			
<b>The Wicked Wife</b> (English-made) Nigel Patrick, Moira Lister	<b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman	<b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly	<b>The Brain Machine</b> (English-made) Patrick Barr, Elizabeth Allan	<b>Come Next Spring</b> (Trucolor) Ann Sheridan, Steve Cochran			<b>Backlash</b> (TC) Richard Widmark, Donna Reed			
<b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gates	<b>Over-Exposed</b> Cleo Moore	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas	<b>The Bold And The Brave</b> (SS) Wendell Corey, Mickey Rooney	<b>Stranger At My Door</b> MacDonald Carey, Patricia Medina	<b>The Revolt Of Mamie Stover</b> (CS-DC) Jane Russell, Richard Egan	<b>Unidentified Flying Objects</b> (Rouse-Greene) Documentary	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris			
<b>The Come On</b> (SS) Anne Baxter, Sterling Hayden	<b>Blackjack Ketchum, Desperado</b> Howard Duff, Maugie Mahoney	<b>James Cagney, Irene Papas</b>	<b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth	<b>Terror At Midnight</b> Scott Brady, Joan Vohs	<b>23 Paces To Baker Street</b> (CS-DC) Van Johnson, Vera Miles	<b>Trapeze</b> (CS-TC) (Hecht-Lancaster) Burt Lancaster, Gina Lollobrigida, Tony Curtis	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles			
<b>Crashing Las Vegas</b> Bowery Boys	<b>Jubal</b> (CS-TC) Glenn Ford, Valerie French	<b>Forbidden Planet</b> (CS-EC) Walter Pidgeon, Anne Francis	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Circus Girl</b> (Trucolor) (European made)	<b>Hilda Crane</b> (CS-TC) Jean Simmons, Guy Madison	<b>A Kiss Before Dying</b> (Jacks) Robert Wagner, Virginia Leith	<b>As Long As You're Near Me</b> (N.I.F. Production) O. W. Fischer, Maria Schell (foreign-made)			
<b>Screaming Eagles</b> Tom Tryon, Jan Merlin	<b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard	<b>The Swan</b> (CS-EC) Grace Kelly, Alec Guinness	<b>The Way Out</b> Mona Freeman, Gene Nelson	<b>Zanzabuku</b> (Trucolor)	<b>Mohawk</b> (Color) Scott Brady, Rita Gam	<b>Nightmare</b> (Pine-Thomas-Shane) Edw. G. Robinson, Connie Russell	<b>The Animal World</b> (TC) Irwin Allen nature documentary			
<b>No Place To Hide</b> (DC) David Brian, Marsha Hunt	<b>Safari</b> (CS-TC) Victor Mature, Janet Leigh	<b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey	<b>The Big Sky</b> (RE) Kirk Douglas	<b>The Maverick Queen</b> (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan	<b>The Proud Ones</b> (CS-DC) Robert Ryan, Virginia Mayo	<b>Black Sleep</b> (Bel-Air) Basil Rathbone, Akim Tamiroff, Lon Chaney, Jr.	<b>Santiago</b> (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan			
<b>Thunderstorm</b> (Spanish-made) Linda Christian, Carlos Thompson	<b>Secret Of Treasure Mountain</b> Valerie French, Raymond Burr	<b>Bhawan Junction</b> (CS-EC) Ava Gardner, Stewart Granger	<b>While The City Sleeps</b> Dana Andrews, Rhonda Fleming, Ida Lupino	<b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English	<b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter	<b>Shadow Of Fear</b> (Roxbury) Mona Freeman, Jean Kent, Maxwell Reed	<b>Satellite In The Sky</b> (CS-WC) Walter Hudd, Lois Maxwell			
<b>The Four Seasons</b> (Pathe Color) David Wayne, Marcia Henderson	<b>Storm Over The Nile</b> (CS-TC) Laurence Harvey, Anthony Steel	<b>The Catered Affair</b> Bette Davis, Ernest Borgnine	<b>Murder On Approval</b> (English-made) Tom Conway	<b>Thunder Over Naturama</b> (Trucolor) Skip Homeier, Kristine Miller	<b>One In A Million</b> (CS-DC) James Mason, Barbara Rush	<b>Kansas Raiders</b> (RE-TC) Audie Murphy	<b>Distant Drums</b> (RE) Gary Cooper			
<b>Navy Wife</b> Joan Bennett, Gary Merrill, Shirley Yamaguchi		<b>Annie Get Your Gun</b> (RE-TC) Betty Hutton	<b>The Man In The Vault</b> Anita Ekberg, William Campbell				<b>Dallas</b> (RE) Gary Cooper			

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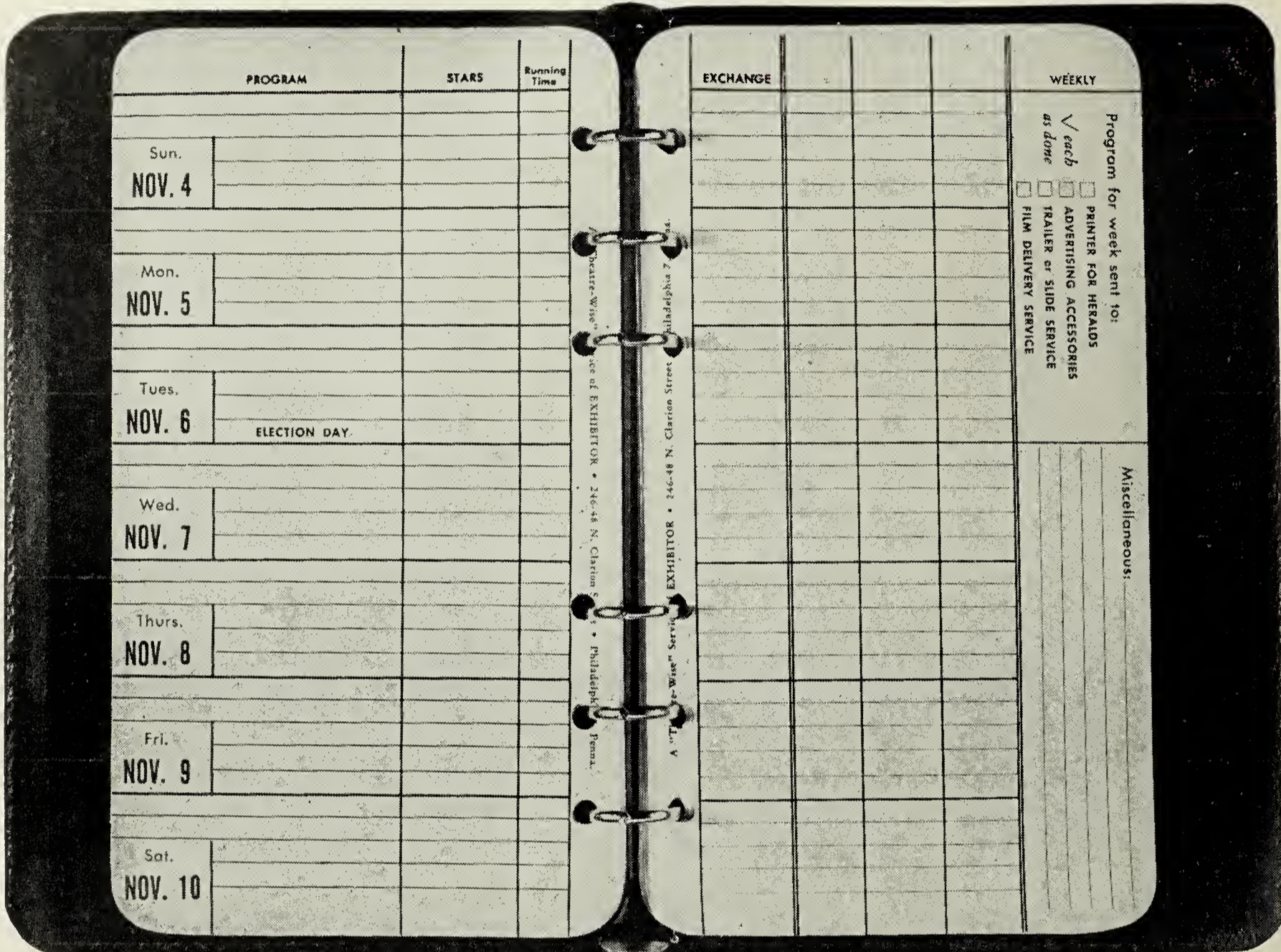
**SYMBOLS USED ABOVE:** CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

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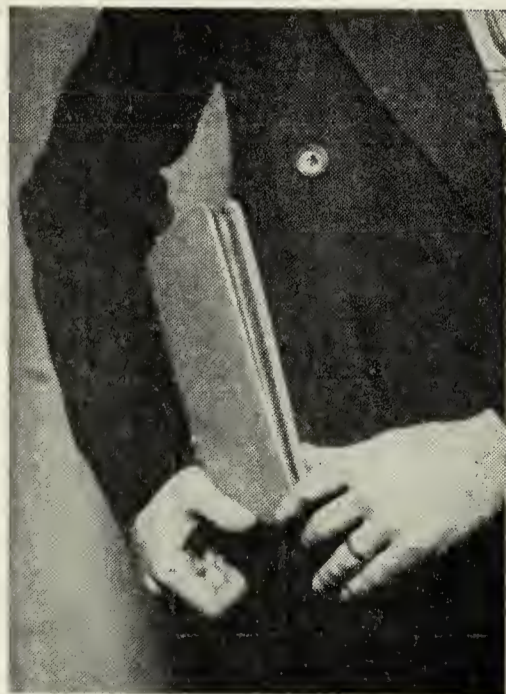
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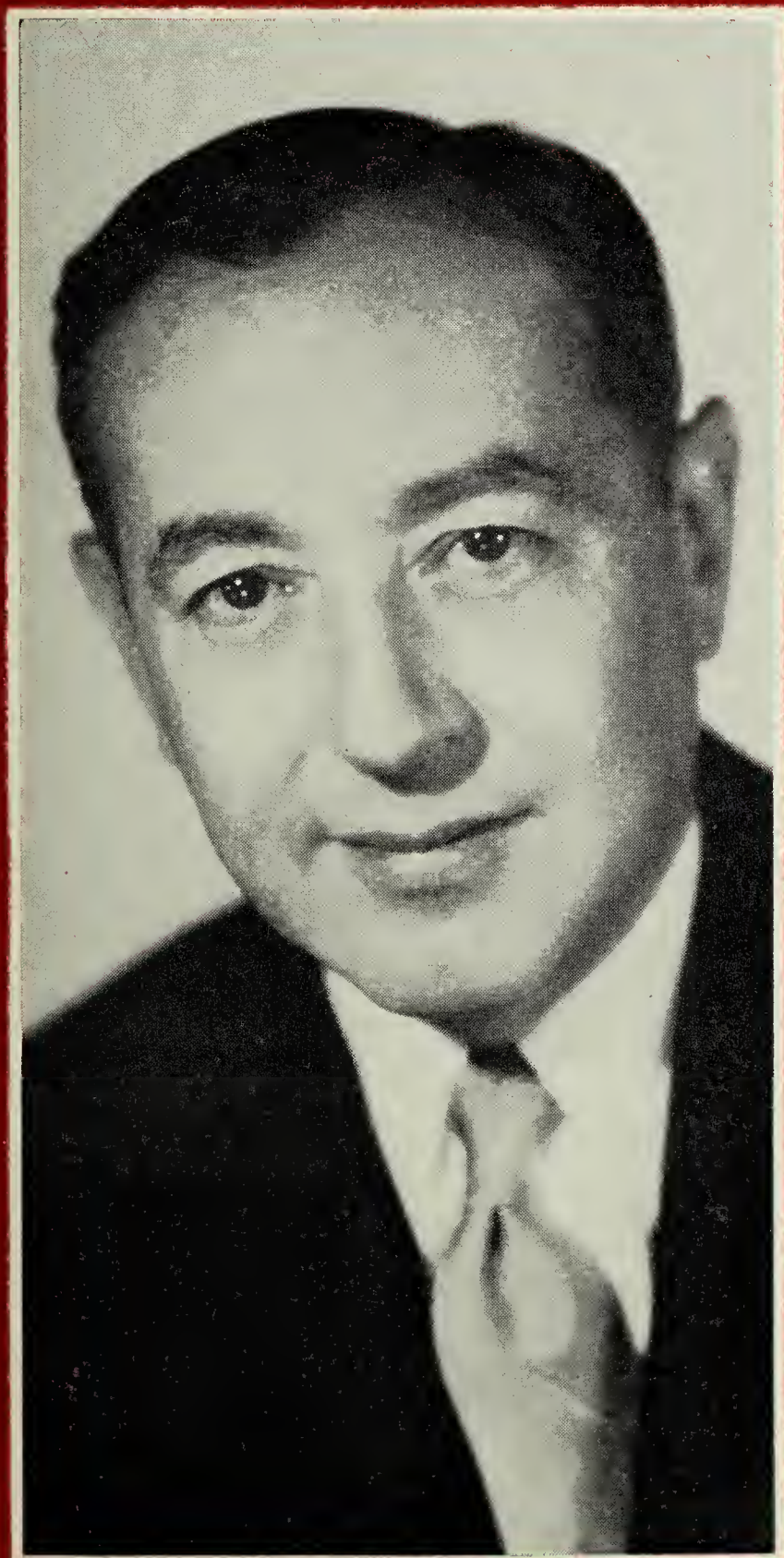
# EXHIBITOR

**MAY 30, 1956**

**VOLUME 56**

**NUMBER 5**

**IN TWO SECTIONS • THIS IS SECTION ONE**



## **Distrib Day Before Senate**

*(page 9)*

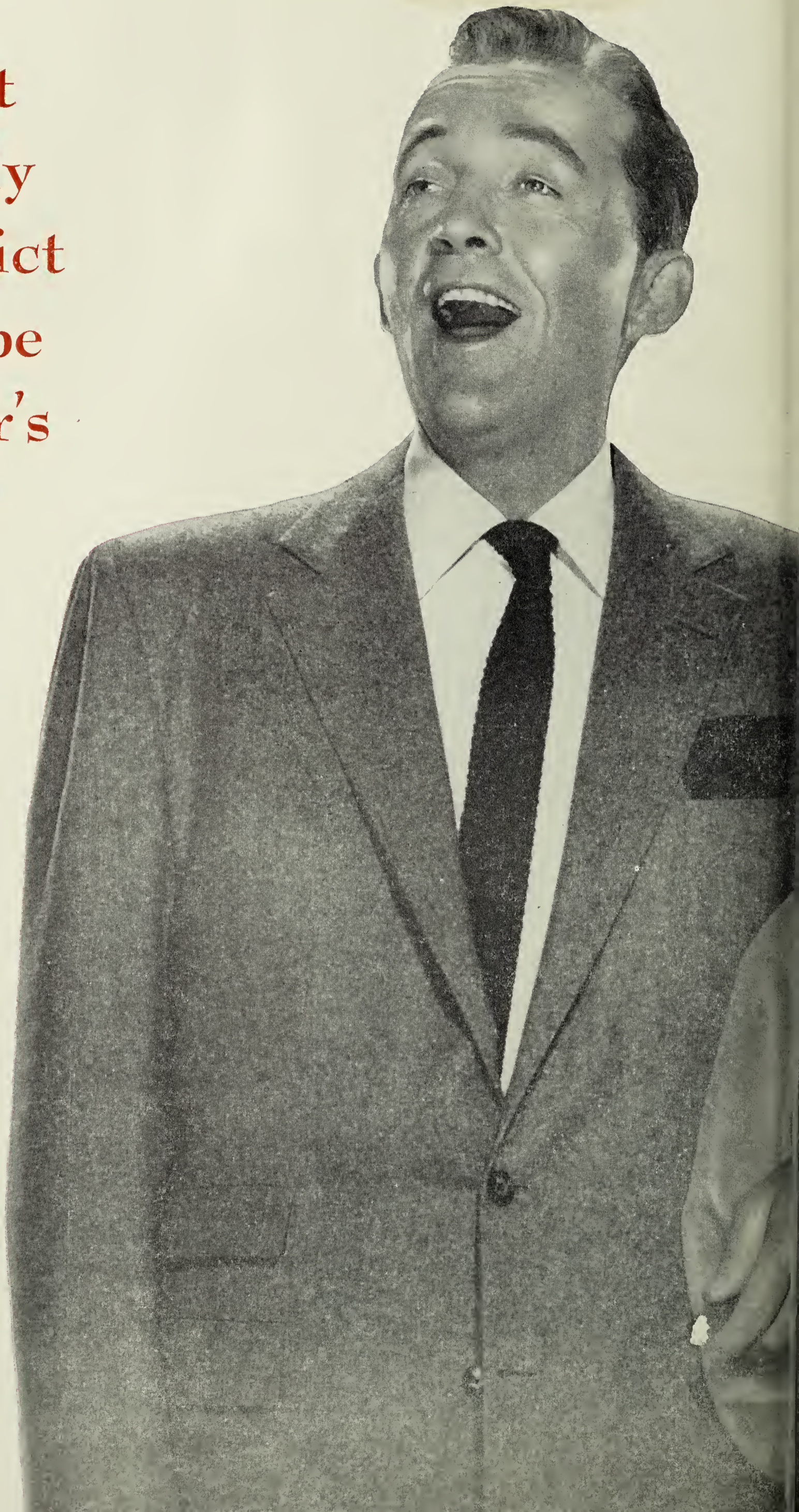
## **"Now... It's Put Up Or Shut Up"**

*(editorial)*

**AND FEATURING: EXTRA PROFITS**

← Adolph Schimel, U-I vice-president and counsel, led distribution representatives last week in their Senate answers to exhibitor charges of unfair trade practices.

It is not  
too early  
to predict  
it will be  
the year's  
**HIGH!**



Again, it's  
**M-G-M,**  
**THE HOTTEST**  
**COMPANY!**



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WILLIAMS

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HENRY KOSTER

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# EXHIBITOR



MAY 30, 1956  
VOLUME 56 NUMBER 5

## NOW . . . IT'S PUT UP OR SHUT UP!

AS WAS RECORDED in great detail by all trade papers, exhibitor organization leaders had an excellent opportunity, before the sounding board of the Senate Small Business Sub-committee meetings of last March, to draw attention to any and all inequities and unfairness that exist in intra-industry relations. Spearheaded by Abe Myers and the leaders of Allied, who had originally solicited Senate attention, and joined at the last minute by the leaders of the T.O.A., this joint action by the two largest national groups won loud applause as a possible approach to the one solid exhibitor body that could strengthen the entire industry. Splinter groups and dissident voices were shrugged off as of little moment if the true nature of affairs could be aired and properly studied. And, as each of the more verbal leaders had his say, and Abe Myers was able to bolster their statement with some 50 affidavits that purported to be average conditions that existed, fellow theatremen and trade observers cheered them on in the belief that they were being adequately and forthrightly represented.

But a complete disillusionment came on May 21, when the producer-distributors, very fairly and equitably, had their day before the same Senate committee in order to give their side of the industry picture.

The start of this second session was just what could have been expected. No one had expected producer-distributors to plead guilty to the charges made. Many of the claims had been based on judgment and on opinion as to the best way to do or accomplish, and contrary views were therefore just as meritorious. We think even the Senators were not too impressed.

Then came the bombshells!

Affidavit by affidavit, the substance of the theatre owner testimony, and the very events on which their charges were based, were pulled apart and made suspect by contrary testimony reportedly drawn from the books and records of the distributor branches and salesmen.

## JUST FOR LAUGHS

WHILE WRITTEN to ridicule a farm program and not in defense of the theatre business, we have noticed numerous references to the proposal that H. J. Matthews, a former investigator for Senator McCarthy's committee, has directed to members of Congress. In case you missed it, it goes like this:

The testimony of just two general sales managers cast doubts on 27 affidavits—doubts that ranged from completely different availabilities, dates, prices paid, and percentages requested, to nearly everything except the name of the theatremen.

Is it any wonder that spectator theatremen, trade observers, and the Senators themselves were shocked and amazed? Can it be possible that the theatre affidavit makers didn't know that their charges would be on record and subject to inspection and rebuttal? Can it be possible that exhibitor organization leaders accepted such affidavits without checking their multiple claims? The bald truth is that here was conflict in fact and not conflict of opinion. And in matters of a more serious nature, perjury charges might be considered.

The Senators reacted as might have been expected. Senator Schoeppel said he wanted to know why theatremen had "submitted affidavits contrary to these facts." Senator Humphrey said he couldn't tell which side was telling the truth but he felt entitled to the "true facts," and concluded that "we'll have to proceed in a different vein and bring people in under oath to get the facts." And the Senators asked for statements from the exhibitors answering this new distributor testimony.

So, for exhibitor organization leaders, it is now a matter of put up or shut up!

We, as a trade paper, have fought many an exhibitor battle! And we, as a theatremen, have settled many an exhibitor-distributor fight! Being a theatre owner, we may even admit to a slight bias toward theatre thinking. But we have always tried our level best to be honest, courageous, and completely fair. We always intend to be!

We do hope that there are some answers, or some provable reasons, that can be marshaled by exhibitor organization leaders.

We—and the great mass of theatremen across the land—are listening!

*What this country needs is a ticket bank program. Let us take the 5 billion ticket sales of 1946 as parity.*

*A bill establishing the Ticket-Bank Administration (TBA) will authorize the movie theatres to print 5 billion tickets with the understanding that the govern-*

*(Continued on page 7)*



**"PACKS A TERRIFIC WALLOP!"**

—M. P. DAILY



**"Highest Rating! Impact and suspense!"**

—N. Y. DAILY NEWS

**"A-1 movie! Absorbing! Fascinating! Powerful!"**

—N. Y. DAILY MIRROR

**"Powerful stuff! Highly dramatic!"** —BOXOFFICE



**"Powerful drama!"**

—N. Y. TIMES

**"Should be a top boxoffice grosser!"**

—HARRISON'S REPORTS

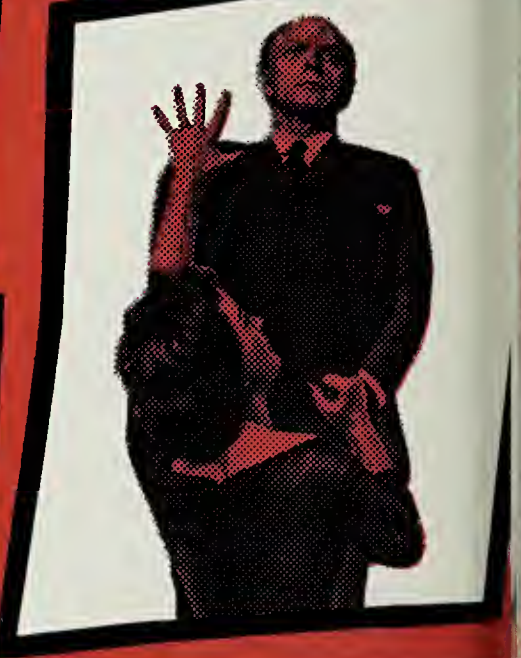


**"Tightly knit! Tensely and sharply played drama!"**

—FILM BULLETIN

**"Fine picture making! Intensely gripping!"**

—VARIETY



**"Superior!"** —N. Y. POST

**"Excellent! Emotionally powerful!"**

—SHOWMEN'S T. R.

**GREAT REVIEWS**

**SET THE PATTERN**

**FOR GREAT BOX OFFICE**

VAN HEFLIN <sup>IN</sup>  
**"PATTERNS"**

**...OF POWER!**

and featuring  
EVERETT SLOANE • ED BEGLEY • BEATRICE STRAIGHT • ELIZABETH WILSON

Original & Screenplay by Rod Serling • Director of Photography Boris Kaufman, A.S.C. • Directed by Fielder Cook

Produced by Michael Myerberg • A Jed Harris & Michael Myerberg Presentation



THE  
U

**Editorials** (Continued from page 5)

ment will buy up all unsold tickets.

Obviously it is not the fault of the movie operators if 2 or 3 billion tickets are unsold because people like to stay at home and watch TV.

I strongly urge that these surplus tickets not be stored in a cave where moths and mildew could attack them. Instead, let us provide for their distribution to the people behind the Iron Curtain. This will give an incentive for these people to visit the United States and these visits will make for cultural exchange.

The ticket bank program will aid the family type

farmer in a direct and substantial way. Popcorn is as necessary as film to the proper conduct of motion picture theatres . . . but even popcorn will not save the family type movie theatre.

I implore you, Mr. Congressman, to consider the fact that millions of American families have been founded on the contacts which were first made in the darkness of the family type movie house. That's the place where millions of moms and dads learned to neck and thus start families.

If that is the case, the population decline in the good old U.S.A. must have started back in 1946 when total admissions started to skid. Don't tell Russia!

**WE'LL TAKE COMMODORE PERRY!**

OF QUOTED, but nevertheless accurate, are the following words of famous Englishmen:

1. "Nothing can save the British Empire from shipwreck"—Lord Shaftesbury in 1848.

2. "In industry, commerce, and agriculture there is no hope"—Disraeli in 1849.

3. "I thank God I shall be spared from seeing the consummation of the ruin that is gathering around us"—the dying Duke of Wellington in 1852.

4. "I dare not marry, the future is so uncertain"—Wilberforce in 1801.

5. "There is scarcely anything around us but ruin and

despair"—William Pitt in 1806.

Such were the words of doom expressed by acknowledged leaders, some just prior to that country's emergence into the greatest brilliance in its history, a brilliance that still reflects itself today.

They are quoted now for this industry's prophets of doom, both within and without the industry.

Personally, we much prefer to quote Commodore Perry, who said: "We have not yet begun to fight!"

Or to make up a little pun of our own, such as: There is nothing in this industry that will silence prophets of doom, like profits at theatres!

**Jay Emanuel**

# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

**From JASPER, ALA.**

Both the check and the certificate (SHOWMANSHIP SWEEPSTAKES WINNER—March 7, 1956) have been received. While the money was well received and certainly appreciated, I can assure you that I appreciate the certificate almost equally as much. It is something permanent that I value very much, and I most certainly will display it.

WILLIAM F. CALL  
Jasper Theatre

**EDITOR'S NOTE:** We can understand how you feel about the certificate, Bill, but we're sure you put that \$100 to good "display," too. Congratulations! Your prize brought to \$5,100 the money that has rewarded showmanship through SHOWMANSHIP SWEEPSTAKES since last July.

**From PHILADELPHIA, PA.**

I have just read your tribute to HARRY H. STRONG (May 9 issue), and while perhaps I didn't know Harry as well as you did, I am sure that he would have been most appreciative of such regard and respect. He was truly a leader in this industry.

**EDITOR'S NOTE:** Our tribute to the deceased was from the heart, and it is gratifying to note that scores of letters similar to the above have been received.

**From BALTIMORE, MD.**

The pink "SERVISECTION" reviews as carried in MOTION PICTURE EXHIBITOR are a fine service and I like to have all of them on hand. In the past I have mislaid a few, so please send me a complete back set since September 8, 1955. Naturally, please bill me for these.

GEORGE MITCHELL  
Theatre Manager

**EDITOR'S NOTE:** MOTION PICTURE EXHIBITOR was the first of all trade papers to separate its reviews from the normal news text, and to arrange them for easy saving and file reference. It set a new style in trade papers at the time. It still seems to be the best method. And the best reviews, too!

**From RIDLEY PARK, PA.**

I have had more comment about my "puss" being on the cover (Issue of May 2, 1956). MOTION PICTURE EXHIBITOR sure has readers!

ALBERT E. SINDLINGER  
Sindlinger & Co., Inc.—Analysts

**EDITOR'S NOTE:** For a guy with all the answers, we're amazed you didn't know! About 10,000 copies a week—and increasing each week! Not bad—eh!

**From PHILADELPHIA, PA.**

Your editorial (ARE WE SMART MERCHANTISERS?—May 9 issue) turns up something that I have been trying to do for years.

Wanting to "showcase" the industry's masterpieces and classics of the past, I have not been able to do it simply because the film companies won't go to the bother or expense to get me a print for a three-day date. This does not mean that I am giving up the battle. I am playing and replaying what I can get, not because there is a big enough and old enough audience that remembers them, but because there are several new generations of younger folks who I am certain will enjoy them just as much for the first time as their parents will for the second or third time.

Believe me, the policy pays off, for whenever we have a good reissue we fill our seats. This seems proof that to improve business just get good motion pictures, whether old or new!

STAN FRIEDMAN  
Lawndale Theatre

**EDITOR'S NOTE:** This would seem to indicate that really good pictures are ageless, which is what Mr. Tom O'Neill of RKO pointed up recently at the Poor Richard's Club luncheon in this city.

**From SOUTH GATE, CAL.**

I have used your "Plus Services" for years and they are really tops. Such theatre operating forms and systems are a must for all showmen. But I'll never overlook MOTION PICTURE EXHIBITOR for it is also tops.

GLEN E. PENSE  
Allen Theatre

**EDITOR'S NOTE:** Guess there isn't anything higher than "tops"—so thanks a lot!

# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

Beverly Hills banking firm secures stock option for Republic holdings of Herbert J. Yates and associates (page 28).

## Distribution

RKO makes several changes in its sales and foreign distribution setup (page 19).

Fred Bellin elected Astor president (page 28).

## Exhibition

Chances for admission tax repeal bolstered by Federal surplus possibility (page 28).

## Financial

Disney company profit soars for half-year period (page 10).

## International

Canadian committee seeks information from exhibs to prevent closings (page 30).

## Legislative

Distributors get their day in Senate to answer exhibitor charges (page 9).

Pennsylvania Legislature adjourns without passing bills affecting industry (page 10).

## Mel Konecuff

Screening of "Proud And The Profane" in Williamsburg, Va., prove Thelma Ritter a real doll; Sir Carol Reed, director of "Trapeze," and Count Leonardo Bonzi, Italian explorer-producer, meet the press (pages 8 and 32).

## Organizations

Allied board decides to press fight against admissions tax on its own (page 10).

## Production

RKO announces its new production slate of 11 features (page 19).

# I N D E X

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(The Pink Review Section)

Reviews on: "The Dynamiters" (Astor); "Passport To Treason" (Astor); "The Great Locomotive Chase" (Buena Vista); "Secret Of Treasure Mountain" (Columbia); "Storm Over The Nile" (Columbia); "Life With The Lyons" (Lippert); "The Leather Saint" (Paramount); "The Proud And The Profane" (Paramount); "Great Day In The Morning" (RKO); "The Lusty Men" (RKO); "The Proud Ones" (20th-Fox); "23 Paces To Baker Street" (20th-Fox); "Foreign Intrigue" (UA); "The Killing" (UA); "Nightmare" (UA); "Trapeze" (UA); "The Rawhide Years" (U-I); "Dallas" (Warners); "Distant Drums" (Warners); "Female Jungle" (American Releasing); "The Oklahoma Woman" (American Releasing).



Sir Carol Reed, director, Hecht and Lancaster's UA release, "Trapeze," recently discussed the film with the trade press at a breakfast conference at the Sherry-Netherland Hotel, New York.

# NEW YORK By Mel Konecuff

MRS. JOSEPH MORAN is a living doll. This is the thought repeating itself over and over again as the twin engines of the National Airlines chartered Convair drone



KONECOFF

their way homeward toward New York in the early hours of the morning after a day on the town in Williamsburg, Va. That town played host to a contingent of film critics and reporters flown down by Paramount for a special press preview of "The Proud And Profane." The preview, held in Hap Halligan's Williamsburg Theatre, was preceded by much activity which included observing director George Seaton's location filming of "The Williamsburg Story," a William Wright Production for Colonial Williamsburg, Inc.

Lest you get the wrong idea, leave us explain that Mrs. Joseph Moran has an alias of Thelma Ritter, and this charming and talented lady demonstrated that not only is she a real trouper but a friendly, down-to-earth person. She joined us on the trip, took all the activities and events in stride, and wound up the trip in a blaze of glory, full of fun and animation. She also got quite an ovation from the public at the theatre and elsewhere.

Shortly after arrival, the group was taken on a guided tour of Colonial Williamsburg, the authentically restored historical village, which was a real treat. As Seaton, who also directed "The Proud And Profane," was setting up another shot in a hot courtroom, those sterling Paramount press agents, Charley Franke and Gabe Sumner, located an honest-to-goodness swimming pool and we indulged.

The Colonial Williamsburg organization was host to a cocktail reception prior to an off-beat dinner which starred a soup made from peanuts and other early-American type delicacies. The preview

# BROADWAY GROSSES

(As of this Monday)

## Holiday May Help

NEW YORK—The Paramount and Radio City Music Hall were doing well, but business was off in most of the other Broadway first-run spots. Many looked toward Memorial Day (today) to help.

The breakdown was as follows:

"The Man Who Knew Too Much" (Paramount). Paramount (\$45,300)\*—Second week still very much okay at \$52,000.

"The Man In The Gray Flannel Suit" (20th-Fox). Roxy (\$40,000)—Friday, Saturday, and Sunday accounted for \$23,758, with the last four days of the seventh week heading toward \$29,000. Ice show on stage.

"Bhowani Junction" (MGM). Radio City Music Hall (\$144,300)—Thursday through Sunday resulted in \$96,000, with the first week sure of hitting \$160,000. Usual stage show.

"While The City Sleeps" (RKO). Criterion (\$25,800)—Second week dropped to \$12,000.

"The Revolt Of Mamie Stover" (20th-Fox). Capitol (\$49,800)—Third week pretty low at \$13,000.

"Forbidden Planet" (MGM). Globe (\$14,800)—Fourth week was down to \$11,000.

"The Killing" (UA). Mayfair (\$15,600)—Second session \$11,500.

"The Harder They Fall" (Columbia). Astor (\$29,000)—Reported \$19,000 on third week.

"Crime In The Streets" (Allied Artists). Victoria (\$20,400)—Opening week should tally \$20,000.

"23 Paces To Baker Street" (20th-Fox). Loew's State (\$28,700)—Second week dropped to \$11,000.

\*Figures in parentheses represent the average 1955 weekly gross based on MOTION PICTURE EXHIBITOR reports.

of the film was followed by another reception, and then we were homeward-bound from the Newport News Airport, which brings us up to date on our reminiscing. Again the motors drone home the thought, "Mrs. Joseph Moran is a living doll."

P.S. That Williamsburg and its people are just great, too.

**HANDS ACROSS THE TABLE AND ALL THAT SORT OF STUFF:** We had some breakfast with Sir Carol Reed the other morning so that he could tell us all about how he made that talk of the business, "Trapeze," for Hecht-Lancaster, with Jim Hill producing. The film, which opens in 375 theatres at the end of June across the country, cost over three millions, with quite a bit more to be spent on the advertising and promotion.

Some of the reasons for his trip are to meet with press people and critics at special press previews in New York, Chicago, Los Angeles, and also several of the openings.

The noted director reported that filmmakers in England have their problems also. If they keep their costs down, then they can get their money back, but if they spend too much and the film doesn't work out, then they are up the

(Continued on page 32)



# Senate Hears Rebuttal By Film Companies

## Distributors Angrily Deny Charges Of Unfair Trade Practices; Lay Blame For Exhibitor Troubles On Drive-In Competition, TV

WASHINGTON—Production and distribution representatives last week had their inning before the Senate Small Business Subcommittee to counter exhibition complaints made to the Congressional group about high film rentals and other industry trade practices. Exhibitor troubles, the testimony tended to show, are the result of television competition and the growth of a new entertainment media within the industry itself, the drive-in, and are not the fault of the film companies.

Charges made by Theatre Owners of America, Allied States Association, and other exhibitor spokesmen that film production has been artificially curtailed while exorbitant rentals have been imposed were angrily denied by the distributors, who took issue also with the theatremen's rejection of the industry arbitration project and the espousal of government regulation by Allied. It was emphasized again and again by the witnesses that it is in the interest of the producer and distributor to keep theatres alive and healthy.

The first speakers addressing the subcommittee of which only two members were present, Chairman Hubert Humphrey (D., Minn.) and Senator Schoepel (R., Kans.), were Adolph Schimel, U-I vice-president and general counsel; Y. Frank Freeman, Paramount vice-president; Charles M. Reagan, vice-president and general sales manager, Loew's; Abe Montague, Columbia vice-president and general sales manager; and Arnold Picker, vice-president, United Artists. Statements were submitted for the record by Warners vice-president and general sales manager Benjamin Kalmenson; William J. Heineman, vice-president, United Artists; and Walter E. Branson, RKO Teleradio vice-president.

### Adolph Schimel, U-I

Schimel felt the treatreman's plight was largely the outcome of TV competition, comparing him to other small retailers contending with the department store and supermarket. The U-I executive went on to characterize TOA's withdrawal from arbitration on the film rental dispute to make convenient common cause with Allied as "betrayal, shameless and deliberate," and charged that rental arbitration would strike a mortal blow at the economic heart of production and distribution. He pointed out that rental mediation would require the film companies to risk enormous sums of their stockholders' capital on product, while delegating price fixing to "the inadequately informed . . . judgment of arbitrators" and questioned the legal powers of a corporation's officers to delegate such authority, a point on which Senator Schoepel agreed. With reference to TOA and Allied proposals for a round-table, all-industry conference, Schimel stressed that the individual film companies have volunteered to discuss the exhibitor's problem with him,

## Reagan Mails Statement To 7,500 Exhibitors

NEW YORK—"Because MGM's exhibitor customers have a right to see it," Charles M. Reagan, vice-president and general sales manager of Loew's, mailed to more than 7,500 exhibitors throughout the United States, the complete text of the statement he made to the subcommittee of the Small Business Committee of the United States Senate at Washington in the hearings which took place in the Senate Office Building.

In an accompanying letter to the exhibitors, Reagan wrote, "We believe that you are interested in Loew's reply to the exhibitor testimony given to the Committee last March 21-22. For that reason I am sending you personally herewith the complete statement which I will make."

Reagan did not formally request an acknowledgment, "but if you wish to comment on my statement or any phase of the hearings, or regarding government regulation of our business in any form, your correspondence is invited and your comments are welcome."

but that production and distribution regard it as "improper" to take part in conferences which would have the effect of empanelling competitors in judgment of each other's sales and production policies. Schoepel commented that the subcommittee investigation of 1953 had recommended against rental arbitration and held that the decision was a fair and equitable one, unless complete government regulation of the industry is desirable.

The last minute insistence of TOA on rental arbitration, after many months of meetings to complete the draft of the plan, was prompted by the interest of TOA leaders in production by divorced circuits on favored terms, opposed by Allied throughout its history, Schimel said. The result, he charged, was a "trade," a pact in which Allied supported circuit production in exchange for TOA's support of rental arbitration, the agreement being made possible by Allied's embarrassing position in seeing the arbitration proposals it so long opposed about to become a reality.

To refute Allied executive Trueman Rembusch's charge that distribution income is exorbitant, Schimel inserted in the record information from the accounting firm of Price, Waterhouse, and Company which showed that distribution's percentage of total admissions income rose from 26 per cent in 1947 to a peak of 35 per cent in 1953, before it dropped to less than 28 per cent last year. Rembusch's figures, according to Schimel conveniently distorted, showed a steady rise from 32.5 per cent in 1945 to 36.5 per cent in 1954 and 36 per cent in 1955. The accountants further reported that total film rental income of 10 majors from domestic theatres had dropped from over

## Rental Arbitration Assailed; Allied Effort To Obtain Regulation By Gov't Rapped; Humphrey Favors Tax Repeal

\$352.5 million in 1953 to \$328.6 million last year, instead of rising from \$362 million to \$425 million as claimed by Rembusch, who said his figures were compiled by industry statistician Albert Sindlinger.

Humphrey and Schoepel were reported impressed by details supplied by Schimel and other witnesses to discredit exhibition's claims concerning distribution profits and to refute the exhibitors' affidavits on alleged distribution "excesses." Schoepel said he wanted to know what justification exhibition witnesses had for submitting evidence "contrary to these facts," and Humphrey indicated that the various contradictions might force the subcommittee to question witnesses under oath, asking those exhibitors whose testimony was challenged to submit statements promptly to the subcommittee answering the new evidence.

### A. Montague, Columbia

Columbia, according to Montague's testimony, "does and will continue to do" everything possible to keep theatres open, but warned that exhibitors cannot expect a guarantee of profit any more than the producer or distributor. Like Schimel, he blamed theatre problems on video and, in particular, drive-ins, but he added that he could "see nothing insidious" in the natural and desirable development of the outdoor situations. Contrary to charges by Allied board chairman and general counsel A. F. Myers, Montague said Columbia's increased profits in the last three years came not from high film rentals or the confiscation of the exhibitor's admission tax relief but from the release of some extremely successful feature and from the release of various blocked funds in foreign countries. He further asserted that Columbia production has not been curtailed in the last 10 years, but defended the right of the producer to do so, saying that he would vigorously oppose any scheme to force the film companies to make more pictures.

### Y. Frank Freeman, Paramount

Paramount is making fewer but better films and thereby meeting the demand of market conditions, it was reported by Freeman, who provided the subcommittee with a detailed examination of post-war production problems tending to increase costs in every department. The studio head pointed out that it is costing Hollywood companies \$50 million more to make 225 less pictures annually compared with 15 years ago. At the same time, Paramount, for one, has expended enormous sums developing new techniques, the costs of VistaVision alone since 1953 running to \$3 million. The changes in the type and number of Hollywood pictures he blamed on general conditions and TV, which have increased the producer's foreign market and lowered his domestic one.

(Continued on page 26)

## Allied Board Decides To Fight Tax But Will Not Support Particular Bill

WASHINGTON—Discerning a possibility that the industry's campaign for federal admissions tax relief might prove successful in the current session of Congress, Allied States Association directors, who earlier declined to take part in the drive because they viewed its results with pessimism, last week shifted their position to conform with more favorable prospects, in the course of their two-day meeting here.

The Allied board voted in a resolution "to go it alone" on the tax repeal, seeking the best obtainable relief without committing the organization to a specific bill in the Congress. It was clear that Allied finds the repeal outlook improved and that it believes repeal is certain next year if it does not come at this time, with the result that the directors consider it improvident to settle for less than the pre-depression situation in which the levy applied only to tickets costing more than four dollars. Such a bill is not pending in Congress now, but the directors called on affiliated units to do all possible to aid further relief, concentrating on the House Ways and Means Committee. Statements on the tax situation were made by tax committee members Colonel H. A. Cole, Trueman T. Rembusch, and Abram F. Myers.

The Emergency Defense Committee reported in detail on exhibition problems, emphasizing what was interpreted as a "threat" from Paramount in its distribution plans for "War And Peace" and "The Ten Commandments." The result of the EDC survey will be a new and stepped-up education policy, according to president Ruben Shor, who said that future reports to the membership would be confined to a single company, its product, and its sales policy, initiated in the case of a particular picture before its release. Theatre Owners of America representatives participated in the EDC discussions as observers.

In closing the meeting, the directors adopted a resolution striking back at Paramount general counsel Louis Phillips and U-I general counsel Adolph Schimel for their testimony to the Senate Small Business subcommittee earlier in the week. The board expressed "deep resentment" that the distribution executives "misused" hearings as an arena for "intemperate and scandalous attacks" on exhibitors, and singled out Phillips for particular condemnation for his "defamatory statements" against Shor. It was indicated that Allied would go to the Attorney General if rumors of retaliation by the film companies against Senate exhibitor witnesses materialize.

## Pa. Legislature Ends; No Censorship Passed

HARRISBURG, PA.—The State Legislature adjourned last week without enacting a new film censorship law, thereby ending for some time to come state censorship. The bill which was shelved was House Bill 675, which was passed by the lower chamber and was later amended twice in the Senate, where it awaited the appointment of a conference committee, never named. The old statute was held invalid by the State Supreme Court in March.

The industry in the state, backed up efficiently by the Motion Picture Association of America, won another victory at the same time which was of a positive nature, the adoption of a measure exempting film rentals from the recently enacted three per cent state sales tax. Exemption from the levy, it was estimated, will save exhibitors approximately \$900,000 annually in addition to the \$170,000 saved on censorship license fees.

Among those participating in the long and arduous struggle fighting the censorship bill were Manning Claghorn, New York, MPAA public relations director; James Clark, president, National Film Service, Philadelphia; and William Goldman, Philadelphia circuit operator. Their victory was particularly significant inasmuch as the Governor, the leaders of both legislature houses, and prominent churchmen supported censorship legislation. Also prominent was Ted Schlanger, SW zone head.

## Theatre Receipts Fall In 1948-1954 Period

WASHINGTON—Receipts of motion picture theatres in the United States amounted to \$1.4 billion in 1954, a decrease of 12 per cent from the total of \$1.6 billion reported in 1948, according to preliminary results of the 1954 Census of Business conducted by the Bureau of the Census, Department of Commerce. This census covered retail, wholesale, and selected service trades in the United States, Alaska, and Hawaii.

Receipts shown in this report include federal, state, and local admissions taxes and sales of candy, popcorn, etc., when such sales are made by the theatre. Receipts do not include concession income (neither the total nor the theatre's percentage) of the theatre when sales are made by a concessionaire. In the comparing 1948 and 1954 receipts consideration should be given to the different level of admissions taxes, especially federal taxes, in the two years.

The total number of motion picture theatres in 1954 was within one per cent of the 1948 total. The number of regular theatres, however, declined by 17 per cent in this period while there were almost five times as many drive-ins in 1954 as in 1948. Receipts of drive-ins increased almost fivefold in this period, while regular motion picture receipts declined 24 per cent.

Annual motion picture theatre payroll in 1954 amounted to \$291 million, a decrease of four per cent from the \$303 million reported in 1948. While regular theatres showed a 16 per cent decrease in payroll, the drive-in payroll increased almost 400 per cent.

## Disney Company's Net Profit Rises To \$2.17 Per Share For Half Year

LOS ANGELES—Gross revenue and net profit of Walt Disney Productions for the first half of the current fiscal year showed marked improvement over the corresponding months a year ago, President Roy O. Disney said last week in an interim report to shareholders. The company's interest in Disneyland amusement park was not reflected in the figures shown for the period.

Consolidated gross revenue for the six months ended March 31, 1956, totaled \$12,859,321, compared with \$9,876,175 for the like period last year.

After all charges, net profit was \$1,418,850, equal to \$2.17 per share on the 652,840 shares of common stock outstanding. For the corresponding six-month period a year ago, net profit amounted to \$430,048, or 66 cents per share.

Major reasons given for the sharp rise in revenue and earnings were gratifying returns from four successful feature pictures, "Davy Crockett," "Lady And The Tramp," "African Lion," and "The Littlest Outlaw"; continued good earnings, both domestic and foreign, from other releases; and a 55 per cent increase in combined revenues from character merchandising, publications, music, comic strips, etc.

In order to carry forward a heavier production schedule of motion pictures and television shows, the company extended its bank borrowings to \$9,313,852

as of March 31 last, an increase of \$2,695,572 since Oct. 1, 1955. The company's two television shows are now reaching estimated audiences of 45,000,000 people a week for Disneyland, and 16,000,000 a day for the Mickey Mouse Club. Under arrangements recently completed, income from 1956-57 television programs is expected to cover production costs and provide a small profit. The report stated that the company will soon release some of its television product over stations in Australia and Mexico, and negotiations are under way for television distribution in Cuba, Venezuela, Colombia, England, France and Italy.

The company is preparing to release four new technicolor feature pictures before the end of 1956. The schedule is June-July, "The Great Locomotive Chase"; July, "Davy Crockett And The River Pirates"; October, "Secrets Of Life," a True Life Adventure feature; Christmas-winter season, "Westward Ho, The Wagons."

Discussing Disneyland amusement park in Anaheim, Cal., Disney told the shareholders, "We are gratified at the financial results." For its first complete year of operation, which ends this July, the park is expected to show a profit despite the write-off of heavy pre-opening expenses.

Disneyland is owned and operated in conjunction with AB-PT, and also figured in that firm's recent stockholder meeting.



# PERSIA (IRAN) NOW ON LOCATION!

Right now being filmed in its entirety in the  
spectacular Bakhtiari mountain land of Iran!

# GRASS

Color by **TECHNICOLOR**

First of the breathtaking

## NATURE DRAMAS

from

# C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

to be followed immediately by the second

of the **NATURE DRAMAS,**

# CHANG

C. V. WHITNEY PICTURES, INC.,  
is making 3 kinds of pictures:

- THE AMERICAN SERIES
- NATURE DRAMAS
- FILMS OF FANTASY.

Again MERIAN C. COOPER has  
followed C. V. WHITNEY'S  
instruction:

**"GET THE BEST"**



A black and white photograph of a mountainous landscape. In the foreground, a caravan of pack animals, including a mule and a horse, is visible, with people standing nearby. The middle ground shows a valley with a winding path and more pack animals. The background features steep, rocky mountains under a clear sky.

**NOW IN PRODUCTION!**

# GRASS

The Baba Ahmedi sub-tribe of the Bakhtiari of Iran, nearing the end of its incredible trek, as pictured in **GRASS**. This scene is from the original production, which was written, directed, photographed and edited by **Ernest B. Schoedsack** and **Merian C. Cooper**.

**A completely new production of GRASS** is currently being filmed, with a **Technicolor** camera expedition now on location in Iran.

**WORLD ACCLAIM  
INSPIRED TODAY'S  
RE-PRODUCING  
OF THE FILM  
MASTERPIECE  
GRASS!**



Ernest B. Schoedsack



Mrs. Marguerite E. Harrison



Merian C. Cooper

**THEIR ORIGINAL NATURE DRAMA PAVED THE WAY!**

**GRASS** is based on a copyrighted book of reality by Merian C. Cooper, with photographs by Ernest B. Schoedsack.

No European or American has ever crossed the Zardeh Kuh mountain range or has ever swum the Krun River, except **Cooper** and **Schoedsack** and **Mrs. Marguerite E. Harrison**, writer and interpreter, who shared their hardships.

They accomplished these feats as young adventurers 32 years ago to film **GRASS**, the authentic story of nomadic Persian tribes who live alongside the series of mountains that stretch 1,000 miles from the Black Sea to the Persian Gulf.

Grass grows on each side of the mountain ranges, but never on both sides the year around. Every Spring and Fall, when the grass dies on one side of the mountain, all the tribes must migrate to the other side.

This horde of 50,000 men, women and children—carrying all their worldly possessions, the women with babies strapped to their backs in wooden cradles—presents an awesome spectacle. Driving half a million goats, horses and cattle, they swim raging, icy rivers and cross the perilous, snow-crowned 12,000-foot Zardeh Kuh to reach the grasslands which mean the difference between life and death.

When **Cooper** and **Schoedsack** screened their completed film for **Jose L. Lasky**, he immediately bought it for Paramount release. Critics and audiences the world over acclaimed **GRASS** one of the outstanding motion pictures of all time.

**HERE'S WHAT THE CRITICS SAID ABOUT THE ORIGINAL PRODUCTION!**

"For your own sake don't miss 'Grass'. It is the perfect production."  
—HERALD TRIBUNE

"You will be cheating yourself if you put off seeing 'Grass'."  
—THE DAILY NEWS

"'Grass' comes closer to the limitless screen than any picture I have ever seen. It is the most vital thing ever offered."  
—MORNING TELEGRAPH

"'Grass' is great. It is magnificent."  
—TELEGRAM-MAIL

"The pictured story of the primitive trek for grass in the 20th century is an amazing one. It is a story that has an epic quality and a memory of the nomadic period in our civilization."  
JOHN H. FINLEY

Late president, American Geographical Society, and associate editor of the New York Times

۱۳۴۲  
شهر ذالقعده الحرام سنه

کپتن ام سی کوپر، ام آر نی بی شادسک  
وام آر اس ام نی هارین اول مسافر هیستند  
که از زرده کوپه  
میباشند له چو  
مسافرت نحو  
چهار محال

Dima, Persia, June 5th, 1924  
M. C. Cooper, E. B. Schoedsack and M. E. Harrison are the first foreigners who have made the 46-day migration with the Baba Ahmedi tribe of the Baktyari, over the Zardeh Kuh trail from the Jungari district in Arabistan to the Charar Mahal valley in Ehleck.

AMIR JANG  
Il Begi of the Baktyari

Haidar Khan  
Chief of the Baba Ahmedi

Sworn to before me by Amir Jang, Prince of the Baktyari at Teheran the 20th day of June, 1924

Robert W. Imbrie  
Vice Consul of the United States

دینک ایگانیان  
۲۰ جون ۱۹۲۴  
R. W. Imbrie

**NOW IN PRODUCTION!**

# GRASS

**ON LOCATION IN IRAN**

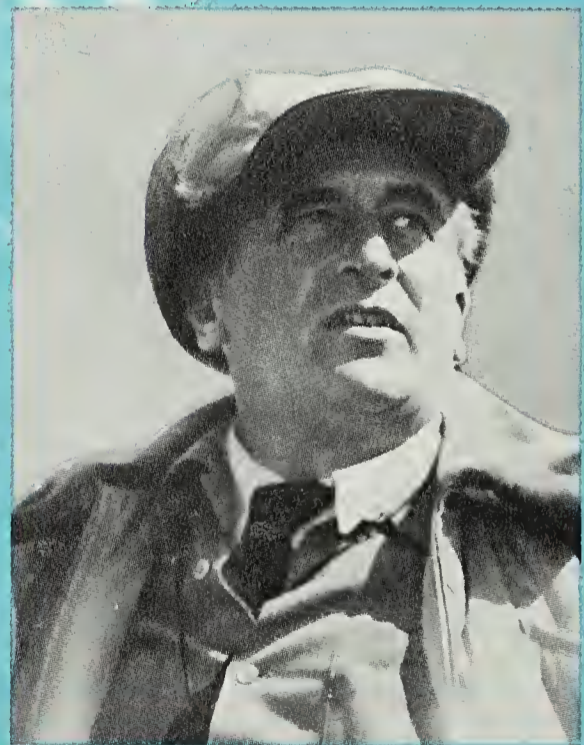
What **Cooper** and **Schoedsack** did 32 years ago is now being done on an even greater scale by a **C. V. Whitney Pictures, Inc.**, expedition sent into the field by President **C. V. Whitney** and Executive Producer **Cooper**. It is headed by producer **Lowell Farrell**, co-director with **Winton C. Hoch**, the expedition's cinematographer. **Technicolor**, wide screen, and every new technique are being utilized to present this amazing **Nature Drama** in its fullest grandeur.

**C. V. Whitney** gave his consent to **Merian C. Cooper**, his vice-president in charge of production, to form this expedition, which is functioning at this very moment beyond the reach of communication.

Again **Whitney** gave **Cooper** his famous dictum: "Get the best!" **Cooper** has sent the best.



**Lowell Farrell**



**Winton C. Hoch**

they're making  
the new produ  
of GRASS

WESTERN UNION TELEGRAM	126
LA338 SSB713	
L0LLMO 47 PD INTL FR CD TEHERAN VIA RCA 17 1956	
IMMEDIATE MERIAN COOPER=	
WHITPIC LOSA= <i>1956 Westward Bound</i>	
IMPOSSIBLE TO COMMUNICATE WITH FARRELL ONCE OUR	
MIGRATION STARTS YOUR CABLE SENT DIRECT AHWAZ STANDS	
CHANCE OF REACHING FARRELL AND HOCH BEFORE THEIR	
DEPARTURE INTO WILDERNESS WITH GRASS COMPANY=	
SELDON CHAPIN=	

**NOW IN PREPARATION!**

# CHANG



the second in the **NATURE DRAMAS** series from

**C. V. WHITNEY PICTURES, INC.**

C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

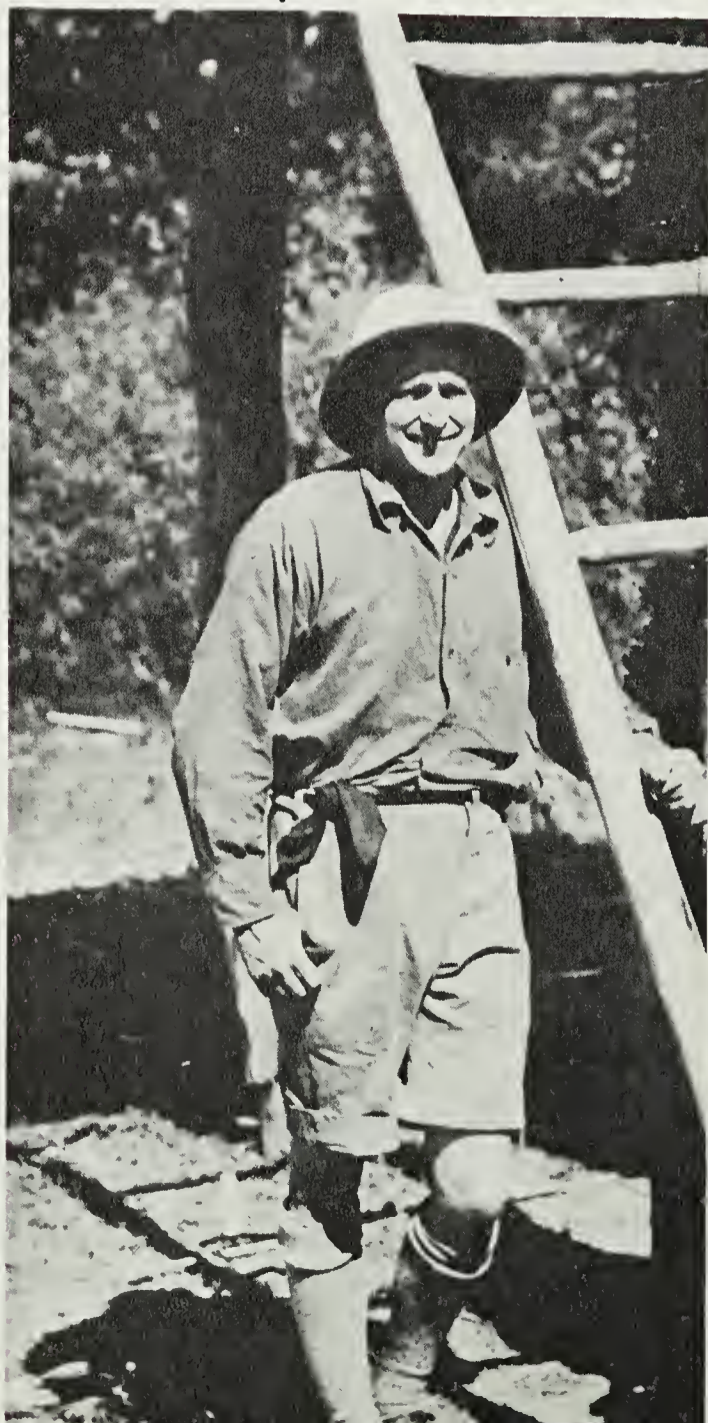
**Ernest B. Schoedsack** and **Merian C. Cooper** turned down many Hollywood film projects in order to write, direct and photograph **CHANG**, made in the Laos country of northern Siam, the world's most famous man-eating tiger jungle.

They spent 14 months in the wilds of Siam filming the real life drama of **CHANG**, the story of a primitive family's fight for survival against desperate odds.

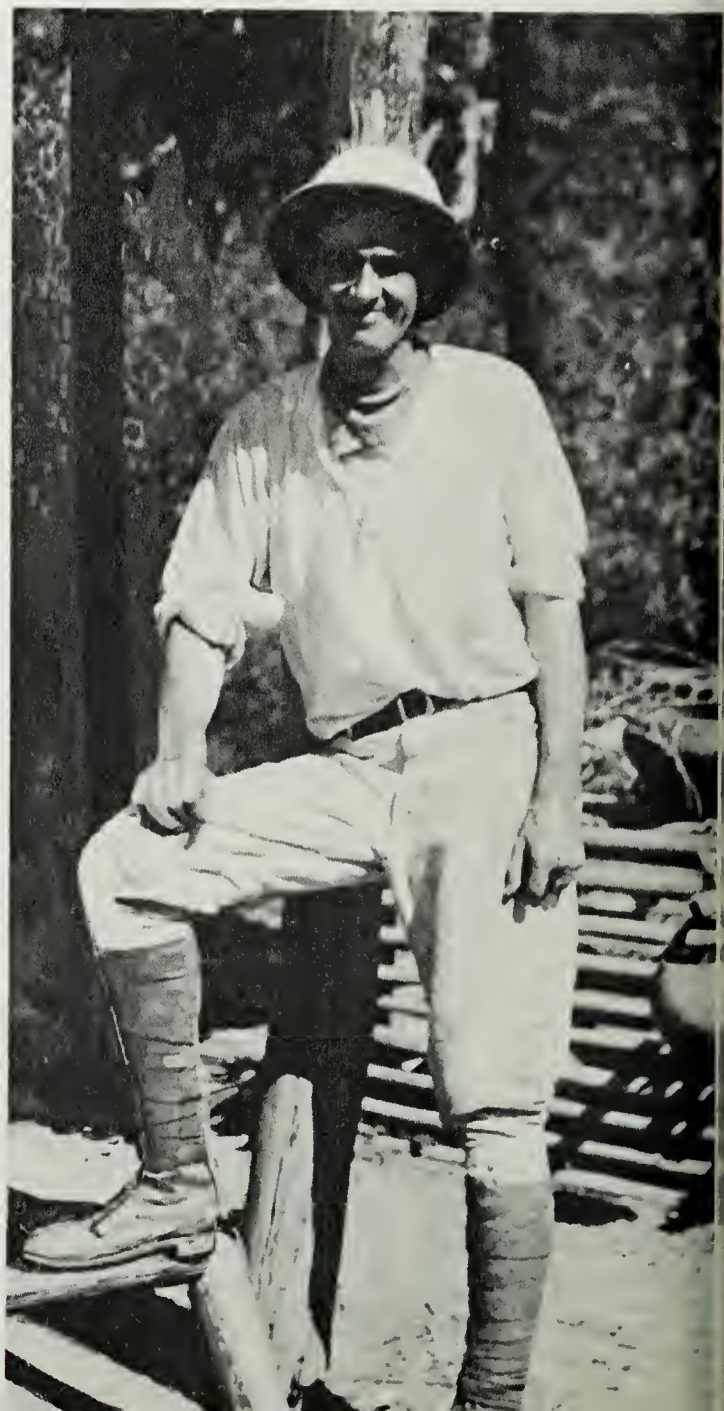
**CHANG** is raw jungle reality. It's the story of a family's bravery in a jungle world surrounded by sudden death.

Critics throughout the world acclaimed **Chang** as the best picture of the year. The public agreed and made it one of the leading box office successes of all time.

**Merian C. Cooper**



**Ernest B. Schoedsack**





As a result of their work on this monumental picture, **Schoedsack** and **Cooper** were nominated by the critics—long before Academy Awards—to the list of the 10 best directors.

**AND NOW—**

The re-production of **CHANG** is being prepared as one of the **C. V. WHITNEY PICTURES, INC.**, series of **NATURE DRAMAS**—a furtherance of **Whitney's** and **Cooper's** determination to demonstrate the friendship of the United States for peoples of other countries.

# CHANG

**CRITICS BECAME PRESS AGENTS WHEN THE FIRST CHANG CRASHED IN**

“The picture contains the most exciting episode in cinema history—that moment when that tremendous herd of stampeding elephants bursts through the Siamese village and plunges headlong right over the top of the camera.”

—NEW YORK HERALD TRIBUNE

“Mark this one down on your calendar. It is one of the motion pictures you must see—you and your wife and your children. **Chang** holds more thrills than any big top ever erected. It is one of the finest adventure pictures ever made—bar none.”

—NEW YORK TELEGRAPH

**Chang** is a pictorial achievement. Its beauty, thrills and forcefulness holds its audience spellbound.”

—NEW YORK AMERICAN

“There is now to be seen in New York a picture which is not only the finest of its type shown so far—but also one of the best pictures ever made, regardless of classification. It is called **Chang**.”

—THE NEW REPUBLIC

“**Chang** has captured the jungle and its natives and wild beasts and all the unbelievable drama that dwells therein. Here is mighty drama.”

—MOTION PICTURE MAGAZINE

**WHITNEY** and **COOPER** hope critics will voice even greater praise for the re-production of **CHANG**, in which entirely new motion picture techniques will be introduced!



**THE NEW CHANG IS NOW IN PREPARATION!**

It is a copyrighted property.

Dr. Herbert T. Kalmus, president of Technicolor, Inc., who has caught Whitney's and Cooper's enthusiasm for these two great properties, will personally supervise color production on **GRASS** and **CHANG**.  
Color by **TECHNICOLOR**.

**GRASS**  
and  
**CHANG**

First  
of the  
**NATURE DRAMA**  
from

**C. V. WHITNEY PICTURES, INC.**

C. V. WHITNEY  
president

MERIAN C. COOPER  
vice-president in charge of production

the company  
which recently  
completed  
the first of its  
**AMERICAN SERIE**

**JOHN WAYNE**

in  
**THE SEARCHERS**

directed by **JOHN FORD**

co-starring **JEFFREY HUNTER • VERA MILES**  
**WARD BOND • NATALIE WOOD**

associate producer **PATRICK FOREMAN**  
screenplay by **FRANK NUGENT**

(a **WARNER BROS.** presentation)

C. V. Whitney Pictures, Inc., is also  
preparing the second of the **AMERICAN SERIE**

**THE MISSOURI TRAVELER**

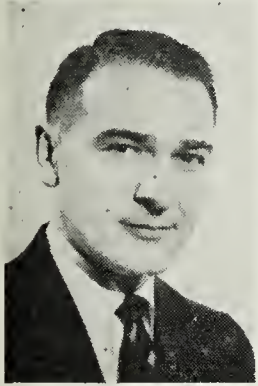
from a novel by **JOHN BURRELL**

**C. V. WHITNEY PICTURES, INC.**

1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA

## Danheiser Promoted To Assist Kramer

NEW YORK—Walter Branson, RKO's vice-president in charge of world-wide distribution, announced last week the promotion of Melvin B. Danheiser, with RKO since 1940, to the position of assistant to the foreign sales manager. In his new post, Danheiser will fully assist Sidney Kramer, foreign sales manager, and be generally responsible for foreign sales control.



DANHEISER

At the same time, Branson announced another promotion in accordance with the RKO policy of promoting from within the organization. Julius Stein moves from domestic accounting to the foreign sales division, where he will be in charge of sales control for Latin America and the Far East.

Milford I. Rydell, who continues to be responsible for sales control for the United Kingdom, the European Continent and the Near East, will add South Africa and Australasia to the territories of which he is in charge.

### Sales Setup Reorganized; Seven Promoted From Ranks

Branson announced seven additional promotions from the ranks in a reorganization of the sales setup in the east by eastern sales manager Nat Levy.

Leonard S. Gruenberg, formerly metropolitan district manager, is promoted to head the newly-created Empire State District, consisting of the New York, Albany and Buffalo territories. Sol Sachs, formerly Dallas branch manager, has been promoted to southwestern district manager, covering the Dallas, Memphis, and Oklahoma City territories. Hatton Taylor, formerly Boston branch manager, has been promoted to east-central district manager, with supervision over the Cleveland, Cincinnati, Detroit, and Indianapolis territories. Otto Ebert, formerly branch manager in Detroit, has been advanced to the more important Boston territory as branch manager, succeeding Taylor. Lloyd Krause, formerly branch manager in Cin-

# RKO President O'Shea Announces 11 For Production Through Oct. 15

## Who Says A Rose Would Smell As Sweet?

NEW YORK—"What's in a name?" Shakespeare asked in "Romeo And Juliet," and proceeded to conclude that it didn't really matter. The line remains eminently quotable, but certain quarters are in disagreement with the Bard on the importance of an appellation.

RKO Theatres, Inc., in line with diversification operations, recently received stockholder approval to change the name to RKO Industries Corporation. Just 13 days later, the following notice went from President Albert A. List to stockholders:

"In an effort to avoid any further confusion between the names of our company and RKO Teleradio Pictures, Inc., with which we do a great deal of business in the licensing of motion pictures, the board of directors has deemed it advisable to again change the name of our company to List Industries Corporation. However, to keep our well established identity in the motion picture theatre field our theatres will continue to be known as RKO Theatres."

A special meeting of stockholders was called for May 31 to approve the action.

Shakespeare obviously knew little of corporation operation. The confusion caused by the above similarity must have been great, indeed.

## Loew's Fishman Mourned

NEW YORK—Carl Fishman, 42, assistant advertising manager, Loew's Theatres, Inc., died last week at New York Hospital of a heart attack.

cinnati, has been promoted to branch manager of the larger Detroit territory, succeeding Ebert. Lee J. Heidingsfeld has been promoted from salesman in Cincinnati to branch manager, succeeding Krause. Travis D. Walton has been promoted from sales manager in Dallas to branch manager in the same territory.

NEW YORK—RKO president Daniel T. O'Shea last week announced a second group of 11 major productions which the new RKO management will put before the cameras between June 7 and Oct. 15, following two weeks of conferences in New York with William Dozier, vice-president in charge of production.

Features and starting dates are June 7, "Bundle Of Joy," co-starring Eddie Fisher, Debbie Reynolds and Adolphe Menjou, produced by Edmund Grainger, directed by Norman Taurog; June 11, "Run Of The Arrow," produced and directed by Samuel Fuller; June 25, "The Day They Gave Babies Away," produced by Sam Wiesen-thal, directed by Allen Reisner; July 9, "Strike A Blow," with James MacArthur, Kim Hunter, James Gregory, Jeff Silver, produced by Stuart Millar, directed by John Frankenheimer; July 16, "I Married A Woman," starring George Gobel, produced by William Bloom; Aug. 6, "The Lady And The Prowler," produced and directed by John Farrow; Aug. 15, "The Girl Most Likely," starring Jane Powell, produced by Stanley Rubin; Aug. 20, "Underdog," produced by Stanley Rubin; Aug. 20, "Stage Struck"; Oct. 15, "Pakistan," starring John Wayne, produced by Stanley Rubin; Oct. 15, "Bangkok."

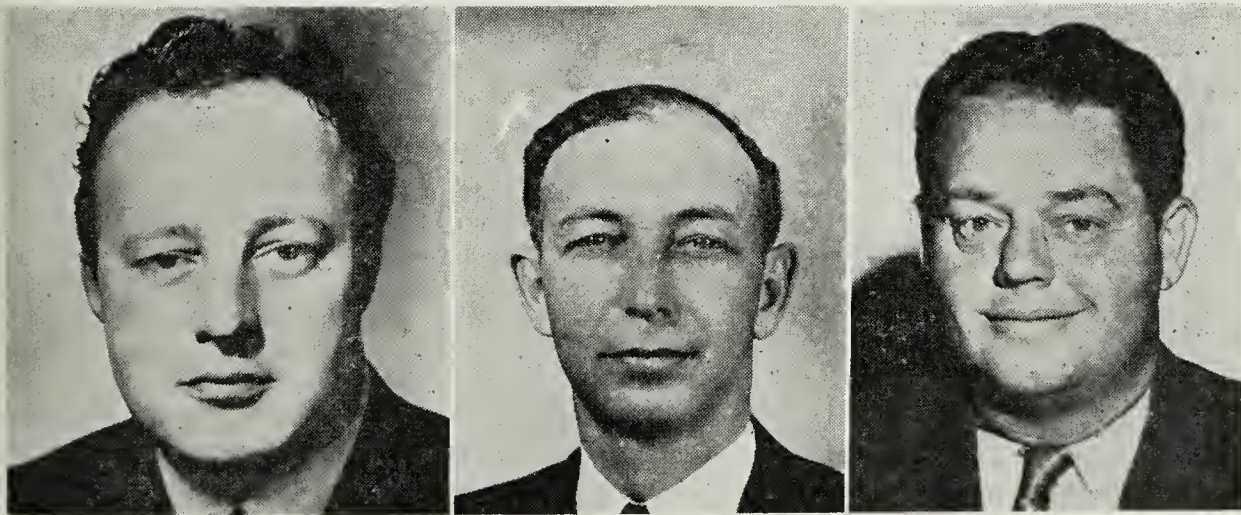
Since acquiring RKO from Howard Hughes, the new RKO management has completed the filming of four pictures and has another before the cameras. Completed are "The First Traveling Sales-lady," co-starring Ginger Rogers, Barry Nelson, Carol Channing, David Brian, and James Arness, produced and directed by Arthur Lubin; "Tension At Table Rock," co-starring Richard Egan, Dorothy Malone, and Cameron Mitchell, produced by Sam Wiesen-thal and directed by Charles Marquis Warren; "Back From Eternity," co-starring Robert Ryan, Anita Ekberg, Rod Steiger, Phyllis Kirk, Keith Andes, and Gene Barry, produced and directed by John Farrow; and "Beyond A Reason-able Doubt," co-starring Dana Andrews and Joan Fontaine, produced by Bert Friedlob and directed by Fritz Lang.

Now filming is "Public Pigeon Number One," co-starring Red Skelton, Vivian Blaine, and Janet Blair, produced by Harry Tugend and directed by Norman McLeod.

## MGM Backlog Sale Near

HOLLYWOOD—Negotiations for the acquisition of Loew's pre-1948 film backlog by Lou Chesler's Ridgeway Corporation were 75 per cent complete last week, it was reported. Chesler, it was understood, entered a bid for \$50 million for the outright purchase of 770 features and 900 shorts.

It was indicated that the Loew's directors favoring the outright sale were able to sway the board members who opposed it. A meeting of the board to consider various offers for the film library had been postponed last week. At an earlier session, the directors reached no decision on any of the pending bids. Recent transactions involving Warners and 20th-Fox have kept such deals in the news.



In a recent reorganization of the RKO sales setup in the east, Leonard S. Gruenberg, left, formerly metropolitan district manager, was promoted to head the newly created Empire State district consisting of the New York, Albany, and Buffalo territories; Sol Sachs, center, formerly Dallas branch manager, becomes southwestern district manager; and Hatton Taylor, right, formerly Boston branch manager, becomes east-central district manager.

# SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 48

George Nonamaker

Editor

## "Alexander" Bally Thunders Home A Winner In Quest For \$750 Prize

PHILADELPHIA—By winning this week's SHOWMANSHIP SWEEPSTAKES' \$100 for his entry on "Alexander The Great," Edward F. Meade, Shea's Buffalo, Buffalo, becomes the first exhibitor to have a "leg to stand on" toward winning the \$750 prize money United Artists has posted for the best campaign submitted on this picture on or before Oct. 24.

### WINNING ENTRY

#### ALEXANDER THE GREAT

Submitted by Edward F. Meade  
Shea's Buffalo, Buffalo, N. Y.

3500 seats • \$1.00 top admission  
General patronage.

Never before have we done such long planning and hardly ever have we tapped so many facets as we did in our campaign on this picture.

Starting four months before playdate we began taking advantage of every possibility that came our way and as a result we piled up an almost unheard of number of advance stunts and exploitations.

When Dave Ballard and three "Grecian" beauties came to town in advance of the film it certainly was far in advance—nearly four months to the day; but none-the-less they were given the full personal appearance treatment, including appearances on radio, TV, and at newspaper offices.

Three months later when David Ffolkes came along with costumes from the film, we hired local models and Ffolkes appeared on both TV stations for interviews. Also had him with the models at a fashion show in Oppenheim-Collins Department Store, which was good for window and ad breaks. Ffolkes made an appearance and gave a slide talk at Fosdick Mastens Park Girls Vocational School to the costume design and art classes.

Following Ffolkes by a week, Barry Jones came in and arrangements were made for his appearances at all stations and at the newspapers. The highlight of his personal appearance was a full half hour TV show sponsored by the Buffalo Museum of Science on a Saturday morning over WBEN-TV.

When a troupe of elephants came through town en route to the premiere at the Capitol, New York City, we paraded them up Main Street, appropriately ban-

nered; and also had one elephant on TV, appearing in studios of WOR-TV on Helen Neville Show.

Full use was made of radio with a letter writing contest planted on WKBW which ran for eight days. The gimmick was, "The Greeks had a word for it—Love"—listeners to submit lists of song titles with word "love" in them, winners to receive guest tickets. Many plugs and stunts grabbing time for the mention of the picture were garnered on WEBR, WXRA, WWOL, WBEN, and WGR. Time was purchased on WEBR, the total approximating 150 spots. A spot was purchased on WBEN-TV and the station gave gratis a half dozen 10-second spots. Also, 22 minutes of gratis time was devoted to David Ffolkes and the costumes on WOR-TV; 15 minutes for a Ffolkes interview on WBEN-TV; and a half hour of gratis time with Barry Jones on the Museum of Science program on WBEN-TV. The station plugged this show in advance over the air and in newspapers; and radio and TV columnists gave it a plug, also.

Ramsey Ames presented the first complete information folder on "Alexander The Great" to Joseph B. Rounds, director, Buffalo and Erie County Public Libraries. The book is now on display, along with a complete line of stills, pictorial study guides, etc., in the main lobby of the library. A story on the presentation appeared in the Courier-Express.

Thirty public libraries throughout Buffalo and Erie County used book marks supplied by us, special bulletin board cards, also supplied by us; and displays that they themselves arranged on ancient Greece and books on Alexander.

Every public high school and many of the upper class grammar schools in the territory were serviced with letters to principals, history and English teachers, study guides and bulletin board material. Many used Alexander for class room discussions. The University of Buffalo used the study guides and material for bulletin boards.

Co-op ads were set with Charles Women's Store on Ramsey Ames wearing their coat; Nick Delgato, leading appliance dealer, a salute to "Alexander"; another salute from Cooley Motors; with a milk company; with a fur company and a hair stylist. The latter two featuring a local model, hired to pose for photo art. The

hair stylist featuring an Alexandra coiffure creation; and the furrier featuring the girl in a mink stole.

Newspaper publicity was plentiful; and the lobby, front and theatre selling was a trifle more elaborate than usual with a false front, in particular, getting attention.

Street ballyhoo and other stunts included our setting up an "Alexander" trophy for the season's highest scorer on the Buffalo Hockey team, which was presented in Buffalo Memorial Auditorium between halves with announcements on the public address system. A model in "Grecian costume" made the presentation. Prior to the award, the trophy was good for a window display in a department store.

An exhibit of Grecian wrestling was arranged for Lafayette Square and we used two wrestlers from the University of Buffalo wrestling team. Four models in Grecian costumes were on hand as spectators and two new Ford convertibles, appropriately bannered, were promoted for the stunt.

In a tieup with Bantam Books, the Empire News Company gave use 14 trucks and used cards in stores and on all newsstands, 200 cards in all. The Dell Comic Book tieup also worked 100 per cent. The Buffalo News Company gave us 10 trucks and cards in stores, etc.

Fifty taxi cabs carried cards 14 inches by 30 inches on frames on the rear; and signs were used in the Greyhound Bus Terminal, hotels, and all spots frequented with heavy traffic.

### RUNNER-UP NUMBER 1

#### DOLLAR DAY PROMOTION

Submitted by A. J. Kalberer  
Indiana, Washington, Ind.

960 seats • 50 cents top admission  
General patronage.

For years we have been trying to get in on the merchants' semi-annual (more often if customary) dollar days act with some sort of a promotion that would help our theatres; and also help the merchants get more people in town. After much chewing over of possibilities, both good and bad, we decided to give the public a real honest to goodness bargain—10 movie tickets for a dollar; or 10 cents a trip to our theatre during a six week period.

This the merchants liked so well that they went along with our idea to bring extra people into town on Dollar Day and thus, possibly, benefit with more traffic through their shops, that they bought 50 radio spots, took co-op newspaper ads; paid for the cost of the special tickets, which were of the old-fashioned numbered 1- to-10 type similar to old fashioned meal tickets issued in the past by many restaurants; and even for the trailer we ran announcing the sale, and which was run one week in advance.

We put 500 of the special tickets each good for 10 admissions on sale at nine a.m. Friday morning opening Dollar Day. We turned on all our marquee lights at 8:30 a.m., and had two cashiers in the ticket office. Two city police officers were required to line up the crowd, which extended for three blocks. We limited two special tickets to a person or 20 single

admissions. At exactly 9:35 a.m. we closed the ticket office with \$500 in the till. About one-third of the 500 people bought two tickets each. The line was still a block or more long when we sold our last tickets.

The merchants all agreed that this promotion gave them one of their best early bargain dollar days ever. The people who bought one or more of the special tickets and the many who didn't get in on them are still talking about the stunt; and, of course, about our theatre. We had hundreds of calls from those who didn't wish to buck the line to hold out tickets for them; but we explained the deal was on a first come, first served basis. We also had hundreds of requests for tickets after they had all been sold.

The stunt created more talk about the movies and our theatre than anything we have done in years. To our way of thinking it was a real "good will" builder, in addition to getting us \$500 in cash right now. Every family who has one of the tickets now thinks of going to our theatre and the movies when they think of going out. We permit them to use as many of the individual tickets as they wish at anytime. There are no strings attached, no tax, no service charge. So far we have found no abuses. We have noticed many new patrons and also some of the regulars, who came once a week, are now coming to all changes of program. Handling the tickets has not caused any bottleneck at the boxoffice. The special tickets are presented, punched, and exchange numbered tickets given for each punch. Half of the stubs are kept separately by the doorman and they are counted and filed daily. Exchange tickets appear on regular daily boxoffice statement. The \$500 was deposited in a special account in bank and drawn on to compensate the daily deposit ticket to the amount of these tickets used.

We believe this stunt has proven a definite stimulant for us so far. We would not recommend it too often as that would take the edge off of the bargain. In the two week period immediately following the stunt, with product relatively equal in quality and no other stimulants used, our grosses have been upped several hundred dollars over previous weeks. From 700 to 800 of the 10 cent tickets have been used weekly with the average being 200 to 300 on Sundays; 100 to 150 on Saturdays; and 50 to 100 on weekdays. About 10 per cent of the special tickets, we found, were used by children under 12 years of age.

The stunt has also definitely boosted our concession business.

## RUNNER-UP NUMBER 2

### "QUEEN OF HEARTS"

Submitted by Allan W. Perkins  
Roxy, Midland, Ont., Canada

800 seats • 65 cents top admission  
General patronage.

This promotion is now in its seventh year and every year it gets bigger and better than ever. This can be attributed to the fact that it is now an institution which the two towns of Midland and Penetanguishene look forward every year and to which I enjoy wholesale co-operation by all concerned.



It involves complete cooperation with the Midland District High School and the Penetanguishene District High School. Coupled with this the merchants of the two towns combined to award a total of \$500 worth of gifts for all of the contestants. Also, a total of \$400 worth of advertising was sold for the local newspaper, which, in turn, covered all of the publicity for the two promotions "free" of charge.

It has, however, resulted in immeasurable good will, business and publicity for the theatre; and given the theatre an inroad for patronage for years to come, as well as proving to be the most successful promotion campaigns ever staged by the house.

A letter of appreciation from the principal of Midland High School, reads in part: "You have done it again! When circumstances did not permit the holding of the Campus Queen Contest at the usual time your fertile mind produced another idea to take its place and you announced another competition for "Queen Of Hearts." . . . Thank you for your generous treatment of our school, and all connected with the cooperation needed to bring success . . ."

A similar letter was received from the principal of the Penetanguishene High School.

Briefly, the "Queen Of Hearts" idea is very similar to the before mentioned "Campus Queen" contest. A Roxy trophy is presented to the winner; and another trophy is presented to the senior boy adjudged foremost in scholarship, sportsmanship and leadership. Candidates were chosen by student balloting; with contestants appearing in evening gowns donated by cooperating merchants. A jewelry store presented wrist watches to the two winners.

Newspaper publicity, needless to say, was prolific, with both stories and photos, and it was justified since local interest ran high in the event, which had both Mrs. Perkins lending an assist; and Susan Perkins, young daughter of the manager, acting as crown bearer in the festivities.

Despite "stormy weather" in the nature of a near blizzard, the theatre was jammed packed; and a crowd could not get in but stayed around outside to hear the results.

Naturally, added publicity to the contest accrued from window displays.

The "Pentang" students came to the theatre in bus load; and certain phases of the campaign were duplicated in their town, such as window displays, co-op full page newspaper ad, etc.

## RUNNER-UP NUMBER 3

### CHILDREN'S SHOW CAMPAIGN

Submitted by Adam G. Goelz  
Showboat, Freeport, Texas

900 seats • 50 cents top admission  
General patronage.

I was told that children's shows here were a thing of the past; but I set out to prove they were very much of the present.

Knowing that such a promotion required long range, continuous effort, I rolled up my sleeves and went to work, utilizing many tried and true stunts that had been effectively used by myself in other spots.

A 10 item format may help others wanting to try the same thing. Five prizes each week; special puppy and bicycle give away within a 10 week program; radio co-sponsored with three free radio interviews with children who were at last week's show; teaser ads on show day before with change in ad layout each week; tie-up with schools, with

(Continued on page 22)



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

### DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

COLUMBIA PICTURES

\$500<sup>00</sup> on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

\$750<sup>00</sup> on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

## Showmanship Sweepstakes

(Continued from page 21)



their selling benefit tickets, particularly for PTA groups, with a 40/60 split or even a 50/50 ticket selling base; plan shows in series of 10, 12 or 15—not more; and try to sell to parents punch tickets covering the series at the bargain price of 10 admissions for the price of nine, 12 for the price of 10, or 15 for the price of 12; have a 15 minute stage activity with each show; don't try to force class films on the kids; but give them good sound action films, westerns or comedy merchandise and sell them the same as you would a regular run; to keep cost down let merchants, a different one each week, sponsor a show in return for announcements; and have all toy giveaways sponsored; treat the children as you would your own; never play down to them; but treat them as human beings.

I started my shows at one p.m. in order to avoid direct television competition and to avoid extra booth cost. All prizes were promoted and the cost of the shows were kept mighty low considering the packed houses that resulted after things got going. We even had children arriving on school bus from out of city areas.

It is my belief that this can be used or adapted to suit any size operation. Children are tomorrow's business and if theatre owners and managers expect to have tomorrow's business they better give attention and take an active part in kiddie shows and children events, particularly in small towns and big city neighborhoods. Remember, however, that children's shows are what you make them in any community and although the profit may be small, the investment in the future is well worth the time and effort; and the concession stand business will always show an increase at the special kid show.

## RUNNER-UP NUMBER 4

### IT ISN'T RAINING RAIN, YOU KNOW . . .

Submitted by Charles W. Barnes, Jr.  
Granada, Kansas City, Kansas  
1073 seats • 85 cents top admission  
General patronage.

For 20th-Fox's "Rains Of Ranchipur" we went all out for the obvious in our campaign. By this we mean, we went all out for rain!

We began three weeks in advance with a lobby display. For this one entire wall of the lobby from floor to ceilings was draped with a black fabric. Next, a zig-zag length of neon was suspended angu-

## Columbia Contest Set To Aid "Safari" Bow

NEW YORK—Columbia has announced the details of its giant "Air France 'Safari' Contest" which will be conducted in 50 metropolitan areas this summer in conjunction with the release of the Cinema-Scope-Technicolor production, "Safari."

The nationwide contest will wind up with a national winner being selected from among the 50 local champions, with the winner and his guest receiving more than \$5,000 worth of prizes in the form of a trip to New York for two days; flight via Air France to Paris, with three days for visiting there; air trip via Air France to Nairobi in Kenya, East Africa, locale of the motion picture; nine days in Kenya, with a private safari to Mt. Kilimanjaro, the Masai Reserve, and the Serengeti Game Plains; return trip to New York via Air France, and transportation to home city; a Marlin big game hunting rifle, equipped with a Bausch and Lomb power scope; a pair of Bausch and Lomb binoculars; and a new model "Graphic 35" camera, equipped with case and flash gun.

larly in front of the black background and near the ceiling. To this I attached a flasher unit. Here we had effectively created flash lightning against a blackened sky. Next we needed driving rain, so long lengths of plastic string were stretched diagonally across the entire area. High lights were brought out with white paint on the plastic "rain." Finally, the ceiling was dimmed-down with blue gelatin and a title card in the form of a cloud was supplied for identification and thus an advance display was created at hardly any expense.

For our run of the picture this idea was revamped on our front. The lightning shaped neon was suspended on the attraction board against a black cloud-like background of plywood. Strips of black Scotch-tape were next streaked across the marquee to give the effect of driven rain. Then, of course, conventional copy was set over this.

Additional realism was obtained by piping water to our marquee through the simple expedient of a rubber hose. This was then fastened to a length of water pipe into which fine holes had been drilled at close intervals. In this way we became our own rain-makers in the gutter. Thus during the time our boxoffice was open, from noon until 10 p.m., we had our own daily rain storm.



In addition, \$10,000 in prizes will be distributed in the local contests in the form of a first prize of a complete, 20-volume deluxe set of The Book of Knowledge, valued at \$200.

Contests will be sponsored on the local level by newspapers, television, and radio stations. Contestants will be required to answer questions pertaining to Africa. The 50 local winners will then enter the national contest, all of the answers to which will be available in The Book of Knowledge they have won.

## "King And I" Boosted

NEW YORK—It became apparent recently that 20th-Fox's Second Cinema-Scope-55 attraction, "The King And I," was being presold in one of the most powerful all-media campaigns ever designed to attract a world audience.

The May 28 issue of Life spotlighted Deborah Kerr on its cover and featured a multi-page color layout on the film. A mid-June color and black and white spread of the picture has been set by Look. Two features have been scheduled by Woman's Home Companion, and McCall's will carry a multi-page feature for July. Collier's, American Magazine, Coronet, Pageant, This Week, American Weekly, Family Weekly and other publications will also carry stories and layouts on the attraction.

The Rodgers and Hammerstein score has been packaged by Capitol Records and full credits to the picture will be carried on the front and back covers of the package. A comprehensive campaign has been set by Capitol to merchandise the album in conjunction with theatre engagements.

"The King And I" is to be featured in three CBS-TV presentations of "The 20th Century-Fox Hour," and attention will be called to the picture on Ed Sullivan's show, the Perry Como show, and many other TV shows.

## Safety Council Aids Cartoon

NEW YORK—The National Safety Council has alerted its more than 300 branches in communities from coast to coast to cooperate with motion picture exhibitors in the promotion of the "Jaywalker," UPA Technicolor cartoon being released by Columbia.

Paul Jones, director of public information for the Safety Council, has hailed the seven minute cartoon as one of the "cutest, cleverest and most palatable safety films I've ever seen" and has told the branch offices that "this is a good one to tie into."

The full text of Jones' message has been incorporated into a special press book for the "Jaywalker" which Columbia has prepared. This is the largest press book ever put out by the company for a cartoon.

## Eight From Todon

HOLLYWOOD—A total of \$10 million will be spent on the production of eight feature films by Todon Productions within a year, it was announced last fortnight by Todon president Tony Owen, who owns and heads the company in partnership with Donna Reed.

FOR  
THAT  
**CERTAIN**  
FEELING



ABOUT A  
CERTAIN  
WONDERFUL  
PICTURE....

LIFT  
THIS PAGE!







SO APPEALING .....

SO HILARIOUS .....

IT'S **CERTAIN**

TO OUT-PROFIT

"THE SEVEN

LITTLE FOYS"



The story of a self-made failure... and the girl who turned him into a man in spite of himself!



Topping that Seven Little Foys fun as Bob plays pop again to the wildest little Indian of them all!



The girl that almost got away gets back where she belongs—in Bob's arms!



All the all-out laughter that Broadway took to its heart is on the screen at last!



A dog... as big as a horse—with a heart the size of a whale... no wonder the boy loves him. So will you!

**BOB HOPE · EVA MARIE SAINT  
GEORGE SANDERS**

in **"THAT CERTAIN FEELING"**



with **PEARL BAILEY**  
Produced and Directed by  
**NORMAN PANAMA** and **MELVIN FRANK**  
Screenplay by  
**NORMAN PANAMA** and **MELVIN FRANK**,  
**I. A. L. DIAMOND**, **WILLIAM ALTMAN**  
Based on a play by Jean Kerr and Eleanor Brooke  
COLOR BY **TECHNICOLOR**

**PRESOLD**  
with full page  
national  
magazine ads—  
and with  
intensive top-  
program, coast-  
to-coast TV  
coverage...

**VISTAVISION**  
MOTION PICTURE HIGH FIDELITY



**Senate** (Continued from page 9)**Arnold Picker, UA**

Speaking for United Artists, Picker vigorously denied that import quotas in foreign markets influence Hollywood production schedules, as charged by Allied directors Julius Gordon and Myers. He pointed out that such quotas, where imposed, offset less than 20 per cent of foreign revenue and that if UA were to acquire product to conform with minority restrictions, it would stand to lose a fortune in other markets. However, by gearing product to the maximum audience potential of its global market, UA enables the American exhibitor to "reap big dividends," he stated, using foreign revenue statistics to show that such income makes possible "important, costly, and attractive pictures." To Gordon's contention that Hollywood sells film for less overseas than it does in its own backyard, Picker explained that only the transport of a negative to a foreign market is necessary and that the prints which are supplied the market are made either within it or nearby. Contrary to Gordon's assertion that certain regulations against American product abroad were introduced by the governments concerned to help exhibitors, Picker said they are designed instead to foster national film industries.

**Charles Reagan, MGM**

Reagan, in turn, defended Loew's against exhibitor assertions that the company deals unfairly by announcing that the relationship between Loew's and its customers is satisfactory to both parties and that the charges made in the course of the March hearings were not representative of the feelings of exhibitors as a whole throughout the country. Citing the happy relationship of his company with exhibition through the MGM "Ticket Selling Workshop" as an example, Reagan took exception to a remark made by Myers that Loew's prospered at the expense of exhibition. "That is absolutely without foundation," he commented, citing figures to show that "we have had losses from 1947 to date" in the domestic market. On the issue of the controversial distribution practices for "Guys And Dolls," Reagan outlined the company's agreement with the producer, Samuel Goldwyn, which provided the latter with the right of approval of all exhibition contracts, to enable him to ask for terms commensurate with the value of the picture. When Humphrey asked Reagan if distributors ever pressure exhibitors into boosting admission prices, the Loew's executive replied that it was sometimes suggested on percentage contracts, but that it is up to the exhibitor to decide, in contradiction to testimony of Allied president Ruben Shor. "Then you deny Shor's testimony . . . ?" Humphrey asked. "I do deny it," Reagan answered.

**William J. Heineman, UA**

Heineman's statement for United Artists characterized exhibitor testimony to the subcommittee as "a picture utterly untrue . . . leaving out facts and . . . twisting statements." Separating exhibitor complaints into three groups, a shortage of product, a delay in distributing product after it becomes available, and excessive film rentals, he described the problems as "misconceptions." There is more top product available than ever before, the UA

**Senate Group Rejects Floating Cinerama Plan**

WASHINGTON—Funds to launch a floating Cinerama exhibition were turned down last fortnight by the Senate Appropriations Committee, backing up an earlier decision in the House refusing to support the project advanced by the United States Information Agency. The USIA sought \$3,790,000 in the coming fiscal year to show Cinerama in foreign ports on the deck of a demothballed aircraft carrier.

The only chance for the USIA plan now would be that the Senate decide to put the funds into the pending general appropriations bill for the Agency, which was viewed as very unlikely. The Senate committee did increase by \$5 million the \$110 million voted to USIA by the House while refusing to countenance the Cinerama proposal. The USIA, on the other hand, had sought an appropriation of \$135 million, compared with the \$87 million appropriation for this year.

The committee also agreed with its House counterpart that a subcommittee headed by Senator Johnson (D., Tex.) should investigate USIA operations.

vice-president said, demanding to know in concrete terms exactly what is meant by the alleged product shortage, apart from the lack of "smaller grossing pictures" rejected by the public itself. Exhibitors, he stated, "are living in a vacuum," unaware of, or unwilling to admit to, increased production costs. To complaints that pictures are not available soon enough after their release, Heineman replied that "This, again, is not true," maintaining that each must be handled specially in the manner best suited to return a large investment. He flatly denied that his company asks excessive film rentals, noting that a theatre offering \$25 to \$50 flat rental for a top picture cannot expect to receive the same availability as the one ready to pay several thousand dollars, the latter being those large city first-runs providing the grosses which pay for the production and finance new ones. First-run showings, providing the bulk of the revenue, make it possible for the distributor to carry the small account, many of which are carried at a loss, Heineman said. He concluded that the print problem has a great bearing on the UA competitive bidding system in 500 situations, contending that the company is always aware of the small exhibitor's needs and tries to meet them halfway, according to the number of prints it can afford to put in release. The attacks on UA are unjust, Heineman charged, accusing large exhibitors of using the smaller ones "to fortify their dominant positions."

**Benjamin Kalmenson, Warners  
Walter Branson, RKO**

The statement of Kalmenson for Warners also denied charges of excessive film rentals and an artificial product shortage, pointing out that for Warners, like the other film companies, continued health of theatres is "a matter of self-preservation." Kalmenson said Warners has no fixed policy with regard to the number of pic-

tures made annually, dependent upon costs, primarily. He also provided the subcommittee with figures showing how costs have arisen, and specifically denied charges that Warners has forced pictures, pre-released them recently, or instituted competitive bidding other than at the request of the local exhibitor or because of delayed availability of features. Branson's statement declared that RKO has been always very much aware of exhibition problems, as proven by the fact that only one specific complaint was made against the company at the hearings. He ridiculed charges that the distributor would want to reduce his market by closing theatres.

**Louis Phillips, Paramount**

On the second and last day of the distributors' rebuttal, winding up the subcommittee's public hearings, Paramount vice-president and general counsel Louis Phillips delivered a scathing attack on Allied's leaders, describing Shor as "a confounded liar" and Myers as "diabolical," the man who "murdered arbitration" to assure himself of a job. Other highlights of the day included a statement by Humphrey expressing his "very great misgivings" about the entry of divorced circuits into production and his wish that the industry would solve its problems without running to Congress for help. He said that the subcommittee would have a report completed and approved by the middle of the summer. Last week, it was awaiting a report from the Justice Department on industry enforcement of the anti-trust laws, which was to become part of the subcommittee's record. Humphrey strongly indicated that when the report does appear, it will include a recommendation for further theatre admission tax relief.

In assailing Shor, Phillips introduced evidence that the Allied head has reaped exorbitant profits, 375 per cent in one year, from a drive-in at Cincinnati and has been "ruthless" with respect to his smaller competitors. Phillips commented that the example of Shor "shows why we can't get together," referring to the film companies and exhibition. Shor's complaint about a shortage of product was then described as one of his own making inasmuch as he refused to buy films from Paramount because it had sold to his competitors. Referring to Shor's testimony that he cut his admission price on a Paramount picture as an experiment in building attendance, Phillips said the Allied head adopted the course not to attract patronage but to show Paramount "what he could do to us."

Continuing, Phillips said, "In ordinary business, you tell a fellow like that where to go. But in the motion picture industry, you don't dare . . . because he'll file an anti-trust suit and tell the most fantastic lies about you you ever heard." Turning next to Gordon, who had complained that Paramount shelved films when it couldn't get \$50 or more for them, Phillips exhibited figures that showed Gordon's own theatres enjoyed 135 engagements, on certain product in question, at rentals under \$50. On Paramount's latest top 13 films, some 5,500 exhibitors in the country paid between \$12.50 and \$50 for a one, two, or three day engagement, Phillips disclosed. "What more can

(Continued on page 32)

**PLAY IT  
NOW-  
BE PROUD  
OF IT  
ALWAYS!**

Romantic  
Journey  
on the  
Highway of  
History!



WARNER BROS.  
PRESENT

**DOWN  
LIBERTY**

**ROAD**

COLOR BY  
WARNERCOLOR



with MARSHALL THOMPSON  
and NANCE DICKINSON and TEX RITTER • Screen Play by CHARLES L. TEDFORD • LEO S. ROSENCRANS • Produced by CEDRIC FRANCIS • Directed by HAROLD SCHUSTER



# Sizeable Federal Surplus May Aid Fight For Repeal Of Admission Tax

NEW YORK—Government forecasts of a sizeable federal surplus at the end of the fiscal year June 30 were seen by Robert J. O'Donnell, national tax campaign committee chairman, as giving strong support to the industry's campaign for admission tax relief.

"We have maintained all along that the government's surplus at the end of this fiscal year June 30 would be in the neighborhood of \$2 billions, and that such a surplus made it possible for the government to grant us tax relief," O'Donnell said in a statement issued through COMPO. "Our position is supported by the figures released by the Treasury and the Joint House and Senate Tax Committee (the Stam Committee).

"Instead of holding to its original surplus figure of \$200,000,000 which it announced in January, the Treasury now admits the surplus will be \$1.8 billions. But the Stam Committee, which is always objective in its figures since it is non-political, says the surplus will run as high as \$2.3 billions. Representative Richard Simpson, (R., Pa.), who is generally looked upon as one of the top tax experts of the House Ways and Means Committee, says the surplus may even soar to \$4 billions.

"These figures should be most heartening to our industry. Certainly they give complete justification to our attempt to obtain tax relief at this session of Congress.

"Since complete elimination of the admission tax would mean a loss of only \$49 millions to the Treasury, it is obvious that tax relief would not appreciably reduce the surplus or unbalance the budget. There can be no reason, therefore, why our tax should not be removed."

## COMPO Ad Calls Tax Evil, Immoral In E-P

Continuation of the Federal admission tax on motion picture theatres is an excessive use of the government's taxing authority, and is, therefore, evil and immoral, says the 63rd of the series of COMPO ads in Editor and Publisher.

"Since continuation of the tax would obviously imperil the existence of a great industry," the ad states, "and its repeal now would neither contribute to inflation nor throw the budget out of balance, our government would seem to be morally bound to remove this tax at this session of Congress."

## AA, UA To Share Two

NEW YORK—Harold Mirisch, vice-president, Allied Artists, and Arnold Picker, vice-president, United Artists, jointly announced last week conclusion of negotiations for the overseas distribution of Allied Artists first Billy Wilder and John Huston pictures, "Ariane" and "Typee" respectively.

Under terms of the agreement, UA, which has a financial interest in the pictures, will distribute them in most parts of the overseas market. Allied Artists will distribute the pictures in the U. S., Canada and parts of Latin America.



New York's Mayor Robert F. Wagner is seen with leaders of industry, labor, and government to whom he recently made presentations as honor guests at the biennial dinner of I.A.T.S.E. District 10 at the St. George Hotel, Brooklyn. Left to right, Charles W. Halloran, New York State First Deputy Industrial Commissioner; Richard F. Walsh, I.A.T.S.E. president; and Russell Downing, managing director, Radio City Music Hall.

## List Suit Settled

NEW YORK—Litigation brought by former RKO Theatres counsel Harry Pimstein against Albert List, now RKO Industries head and then RKO Theatres board chairman, was settled last week for an undisclosed sum. Pimstein sought \$226,000, charging that he had an exclusive agreement with List to act as the latter's adviser on negotiations which resulted in List's acquisition of the controlling stock in the RKO circuit, and that he was not paid for his services.

## Fadiman Joins Columbia

NEW YORK—A new Columbia Pictures post, that of executive story editor, has been created at the studio for William J. Fadiman, it was announced last week by Harry Cohn. Fadiman, who has been a staff producer with the studio, was most recently responsible for production of "Jubal" and "The Last Frontier."

Kenneth Evans and Albert Johnston will continue to function as story editors at the studio and in New York respectively.

## Republic Stock Option Secured By Financiers

HOLLYWOOD—A 60-day option to purchase working control of Republic was secured last week by Cantor, Fitzgerald, and Company, Inc., Beverly Hills banking firm, it was announced by the latter in confirmation of earlier reports.

There was no comment at the moment from Republic president Herbert Yates and his aides, Bill Saal and Earl Collins in New York, or from the studio here, apart from a report of "streamlining" of personnel to go into effect this week.

The Cantor, Fitzgerald statement stated that the option calls for Yates to sell all his Republic stock as well as the shares owned by some unidentified associates. Involved is a minimum of 650,000 shares and a maximum of 800,000 shares at the price of \$12.50, representing more than one third of the two million shares outstanding to give the investors "effective working control."

Gerald B. Cantor, 39, president of the banking firm, is one of the youngest financiers to become prominent in southern California business circles. He is a vice-chairman of the board, American Color-type Corporation, New York and Chicago, and holds directorates in Butler Brothers, Chicago, and the Dallas Transit Company.

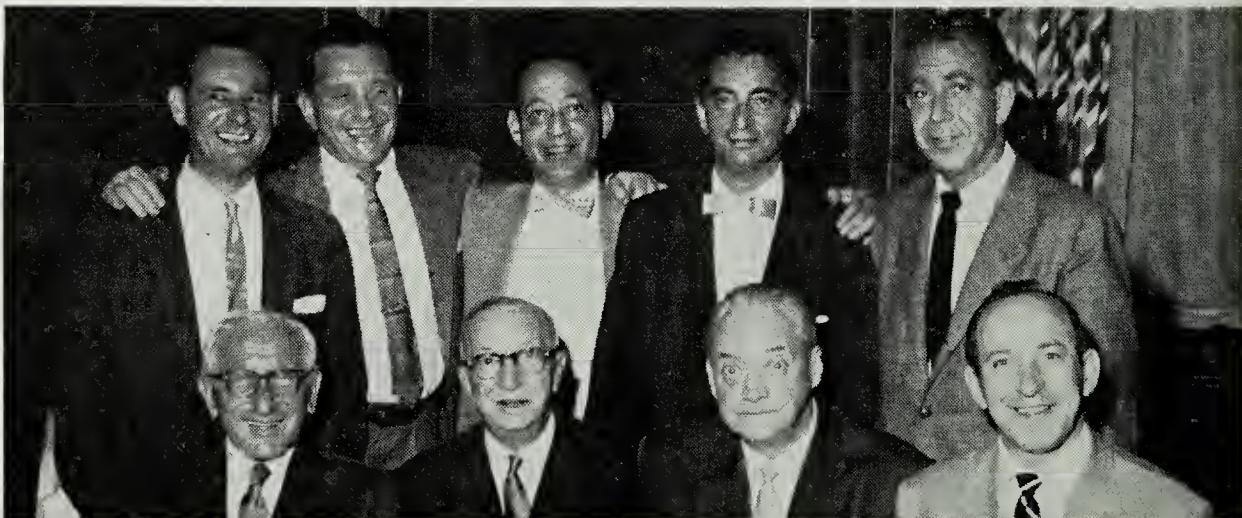
## Bellin Heads Astor

NEW YORK—Fred Bellin was elected president of Astor Pictures Corporation and its affiliated companies last week to succeed the late Robert M. Savini.

The policies of the founder of Astor, which has 27 exchanges in the United States and three in Canada, will be continued by Bellin, a veteran of the motion picture industry for 30 years and a close associate of Savini for over two decades. During the past years, Bellin has been directing the world wide operation of the organization.

Others elected to top executive posts with Astor and affiliated companies include N. E. Savini, a brother of the late Savini, newly elected vice-president, who has held important administrative posts with the company for many years. Anthony Tarell, former controller and office manager for over 15 years, was elected secretary-treasurer.

Mervin H. Riseman will continue to act as general counsel for the above companies.



A testimonial was tendered to David A. Levy, retiring U-I district manager, at Toots Shors, New York restaurant, recently by New York exchange industryites. Seen, left to right, top row, are Harry Margolies, MGM; Alec Arnsward, 20th-Fox; Oscar Lager, Moses Circuit; Bernie Brooks, Fabian; Harold Klein, J. J. Theatres; and, bottom row, Sam Rinzler, Randforce Theatres; Levy; Ted O'Shea, Magna Picture Corporation; and Max Fried, president, Motion Picture Bookers Club.

IN AFRICA'S SAVAGE CITY OF OUTCASTS  
THEY MET IN A RENDEZVOUS WITH

**TERROR!**

...each with a  
crime to flee!  
...each with a  
sin to hide!  
...each trapped  
by the secret of  
the silent river!

*the  
RENEGADE!*

*the TANGIER  
WOMAN!*

*the KILLER!*

PRINT BY *Technicolor*

# CONGO CROSSING

STARRING

Virginia MAYO • George NADER • Peter LORRE

CO-STARRING

WITH MICHAEL PATE • REX INGRAM • TONIO SELWART

• Directed by JOSEPH PEVNEY

Screenplay by RICHARD ALAN SIMMONS • Produced by HOWARD CHRISTIE • A UNIVERSAL-INTERNATIONAL PICTURE



THIS IS THE YEAR OF

Away All Boats

The battle cry of  
the South Pacific!

# The International Scene . . . . .

## Canada

### Exhib Info Sought To Prevent Closings

TORONTO—In an attempt to dam the number of theatres closing, provincial exhibition associations are asking their members to provide information about their operations for the National Exhibitor Relations Committee.

A letter from the associations asks that the exhibitors' contracts be discussed with the distributors, to assist in handling exhibitor complaints about contractual matters.



When Rod Steiger, center, arrived in London recently for promotion work on two Columbia films, "Jubal" and "The Harder They Fall," he was greeted by Mike Frankovich, right, Columbia's British managing director; and Billy Levy, assistant managing director.

"Many theatres are closing as a result of the high cost of operation and, in particular, excessive film costs," a letter from the Motion Picture Theatre Association of Ontario states. The letter announces that the association is anxious to do something to aid, pointing out that a committee to be known as the Ontario Exhibitors Relations Committee, consisting of Lionel Lester, president, and board members Dick Main and Harry Mandell, will study the problems.

The letter states that the committee "must be fortified with the facts and figures of your operation. Film companies will not give any consideration to verbal representations unless supported by proper statements of operation."

Information required by the Ontario committee includes the total net boxoffice gross for the last 12 months; the total cost of all film rentals (features and shorts) for the same period; an itemized list of all other operating expenses in the last year, with a separate listing of salaries drawn by the exhibitor as manager and by any member of his family; and complete details of existing film contracts, in which are given the name of the distributor, the contract season, the

prices of features and shorts, and the number of days playing time.

The members of the committee assure the exhibitors returning the information that it will be kept highly confidential and will only be divulged when the Committee feels that it is in the best interests of the exhibitor concerned. Their experience and knowledge are placed at the disposal of Association members at no cost to the individual for the overall good of the industry, they said.

### Canadian Comment

I. J. Davis of United Artists was re-elected president, Maritimes Film Board of Trade, at the recent annual meeting in Saint John, New Brunswick. He had stepped up from vice-president in July 1955, following the death of Graydon A. Matthews, who was president at the time of his passing. Ken Snellgrove of RKO was voted in as the new vice-president and Lou J. Simon of Columbia, secretary to the board since 1952, was again returned to that office.

**CINE CHATTER:** A cocktail party preceded the announcement of the 20-year plan to film all the plays of Shakespeare. The announcement was made by Leonid Kipnis and the Stratford Shakespearean Festival. Filming will be financed by Kipnis and his associate, Judge Samuel E. Friedman. Tyrone Guthrie, who directed "Oedipus Rex" on film for Kipnis, will be artistic director of the project to be produced in association with the Stratford Festival. . . . First phase of the projected 11-floor addition to the CBC's Montreal building, the construction of a basement and five floors, will be under way shortly, with costs set at \$1,023,929. . . . Gerald Pratley, well-known CBC commentator on music from the films, spoke to a music society in Toronto. . . . Bruce West, columnist, Globe and Mail, has switched occupations on the paper, becoming promotion manager. . . . The annual Variety Village benefit show of Essex County Theatre Association, in the Capitol, Windsor, brought in \$600. Fifteen professional night club, radio, and TV acts made up the show, which was emceed by barker Gerald Peteres of Toronto. Managers in Essex, Leamington, Kingsville, and Amherstburg plugged the event.

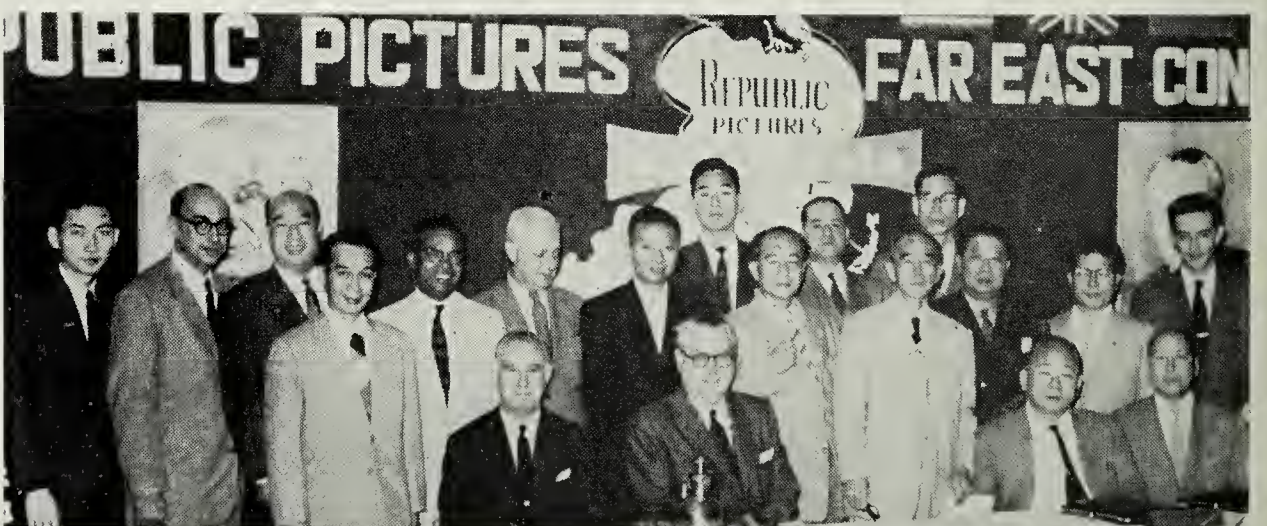
—HARRY ALLEN, JR.

**WARNING!**

**DON'T LET COLUMBIA'S**

**FLYING SAUCERS GET AWAY!**

Latch onto the huge TV, radio, newspaper and bally campaign!



Republic recently held its first Far East film conference in Tokyo with Reginald Armour, executive vice-president in charge of all foreign operations, presiding. Seen, left to right, are Shizuo Kimura, Japan; George Apcar, Indonesia; M. K. Tsang, Taiwan; Winston Deitz, Singapore; K. S. Nair, India; Morey Marcus, Far East supervisor; Henry N. Arcouet, Thailand; Doven Chow, Hong Kong; Armour; and Seiko Izawa, Genzaburo Nakanishi, Naoichi Asano, Tatsuya Kato, Shin Nakagawa, Kotaro Yamada, Yasunao Shimada, Toshihiko Oya, Asaichi Hori, and Paul Goodings, all of Japan.

## MPAA Ad Unit Mulls Boxoffice Situation

NEW YORK—Medicine for sick boxoffices was discussed last fortnight by a meeting of the advertising and publicity directors committee of the Motion Picture Association of America chaired by president Eric Johnston and vice-president Kenneth Clark. Jerry Pickman, Paramount vice-president in charge of advertising, publicity, and exploitation, stated afterward that prescriptions other than promotional ones aired at first would be discussed at subsequent meetings of the group.

Johnston reported to the committee on his observations of showmanship methods in this country and abroad, saying that he would aid the committee in any way to find a cure for the declining boxoffice. In the course of the session, two tentative and exploratory plans were advanced, it was reported. One was a short range program to bolster boxoffice in the fall following anticipated good business in the summer, and the other a long range one which might involve a boxoffice credit system and the engagement of a business management concern to study the industry.

Another meeting of the committee was to take place last week to consider the proposals of various advertising and publicity directors.

## Daff, Aboaf To Europe

NEW YORK—Alfred E. Daff, executive vice-president, Universal, and president, Universal International Films, its overseas subsidiary, and Americo Aboaf, vice-president and general manager, U-I, departed for Europe last fortnight to attend a series of sales conventions in France, Germany, and Italy, scheduled as a follow-up to the U-I 1956 Global Conference concluded last week in Hollywood.

The European meetings were designed to impart to key staffers various phases of company policy, operation, and long range sales and promotion plans originated at the U-I Global Conference at which representatives of 55 countries were present.

## Kansas City Gets Cinerama

NEW YORK—Kansas City will be the 17th city in the United States to see Cinerama, it was announced by Stanley Warner Corporation, producing and distributing agents for the screen process.

"This Is Cinerama," the Lowell Thomas-Merian C. Cooper presentation that first opened in New York on Sept. 30, 1952, will begin showings at the RKO Missouri on June 14. Opening night will be sponsored by the Shriners for the benefit of the Harry S. Truman Library.

This will be the third installation of the mobile unit recently developed.

## Warners Trims Payroll

HOLLYWOOD—Five per cent of Warners' 1,500 employees in the studio are affected by the current layoff, which culminates the payroll trimming undertaken several months ago. Features in production at this time include "The Wrong Man," "The Girl He Left Behind," and "The Old Man And The Sea," which has some three months to go in Cuba, as well as one unit completing "The Spirit Of St. Louis."

# One-Man Business Idea Upheld As Projectionists Lose Court Battle

JEFFERSON CITY, Mo.—The Missouri Supreme Court, in a ruling involving the picketing of the Hillcrest Drive-In, Gashland, Mo., ruled against members of the Motion Picture Machine Operators Union, Local 170, Kansas City, on the grounds that circumstances surrounding the picketing could result in "the total elimination of the businessman-worker."

The opinion, written by Supreme Court Commissioner Cullen Coil, was based on a case that came to the Supreme Court from the Clay County Circuit Court and grew out of the picketing of the drive-in in June, 1954. The crux of the case was the status of a non-union projectionist, Albert Flippin, a co-owner of the theatre. It was noted that under the union's rules Flippin was not eligible to join the protesting union organization. In the earlier phases of the dispute, the drive-in owners obtained an order from the Clay County Circuit Court to stop the union activities against the drive-in. An appeal to the Supreme Court followed.

Commissioner Coil stressed the "importance to our economy of encouraging the self-employer, the one-man business." He concluded that picketing under similar circumstances "may be the total elimina-

tion of the businessman-worker by reason of the fact that to replace himself as a worker may make the continuation of the business economically impossible."

The Supreme Court held that picketing should be prohibited "so long as a bona fide owner or co-owner of the theatre operates the projection machine at such theatre." Two members only of the Supreme Court concurred in Commissioner Coil's opinion's result. In a separate concurring opinion, Justice Henry J. Westhues and Commissioner Paul Van Osdol objected to a part of the majority opinion which touched on the question of whether the co-owner of the theatre was eligible to join the union.

## Even Production Flow Ends Orphan Periods

NEW YORK—The outstanding business enjoyed by those AB-PT houses which, over last weekend played Paramount's "The Man Who Knew Too Much" and Warner's "The Searchers," is further concrete evidence that there are no seasons in the motion picture industry, according to AB-PT's vice-president Edward L. Hyman.

"Together with our president, Leonard H. Goldenson, we have been steadfast in the belief that good movie theatre business does not hinge on seasonal playing time. A good attraction can bring in a healthy gross at any time of the year and our contention that that is so is further demonstrated by the vastly superior business our houses are doing with those pictures against product of less potency playing comparable situations."

The two films were teed off with above normal advertising, publicity and exploitation campaign. Hyman said, "The results have been most gratifying and even better than anticipated."

"The orderly distribution of product all year long, supported with a better-than-average selling campaign, cannot help but revitalize theatre boxoffices. Mr. Goldenson and I have gone on record time and again with that flat statement and just as often have we proven that we are correct. We will continue to substantiate the orderly distribution plan, I am certain, with the Memorial Day engagements of those picture in other houses across the country. Each date is getting special selling attention. We are determined to reestablish any week of the year as good playing time," said Hyman.

**COLUMBIA'S  
FLYING  
SAUCERS  
ARE  
ZOOMING  
YOUR  
WAY...  
WITH  
BIG, BIG  
COAST-TO-COAST  
PROMOTION!**

**Konecuff***(Continued from page 8)*

well-known creek a la Hollywood fashion. In other words, the slogan is make 'em good and for a price.

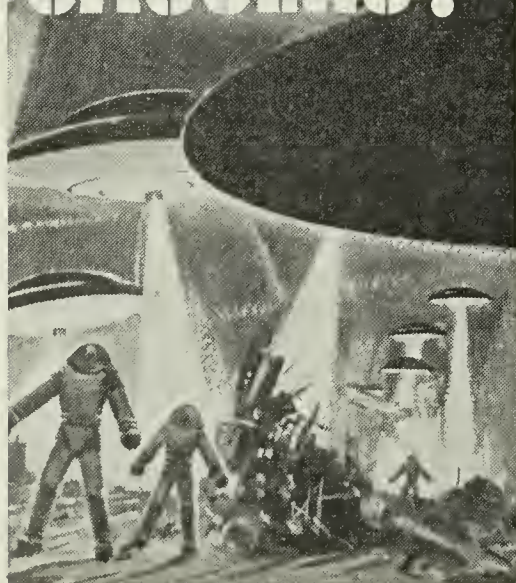
He doesn't agree with some of his countrymen that there is a conspiracy against English films on the part of exhibitors, here, but rather that they don't go here because of limitation of subject matter, dialogue, etc. He would like to make a film for Hecht-Lancaster here if they have a suitable property, but he has nothing definite lined up for the future.

No, we didn't have a spot of kippers, drat it.

**EXPLORATION NOTES:** We saw Count Leonardo Bonzi, the famed Italian explorer and producer of such films as "Green Magic" and the forthcoming CinemaScope release, "Lost Continent," which IFE will also release with narration to be written by John Gunther.

**ARE  
YOU  
PREPARED...**

**FOR THE  
SHATTERING  
IMPACT OF  
COLUMBIA'S  
MONSTER  
EXPLOITATION  
PLAN FOR  
"FLYING  
SAUCERS?"**



## 20th-Fox Press Books Add Drive-In Section

**NEW YORK**—Beginning with the exhibitor's campaign manual on "D-Day The Sixth of June" in CinemaScope, 20th-Fox press books will carry a special section designed to aid drive-ins merchandise and plan local publicity and advertising campaigns on the company's product, it was revealed last week.

The section features a series of five mats for newspaper and weekly program folders which point up drive-in presentations of "D-Day The Sixth of June" and a number of promotional suggestions, particularly applicable to ozoners. The mats, available in a complete service set, are available through National Screen Service.

The film, in color, was the first to be shot in CinemaScope using hand cameras for the most part with specially adapted lenses way back in 1953, and it is also the first Italian film in CinemaScope. It has done fabulous business in France, Japan, and Italy, grossing as much as half-a-million dollars in the latter country alone. It will be released here in October and runs one hour and 36 minutes.

Next on the Bonzi agenda is an expedition into Red China where he hopes to make a non-political film on the peoples and natural resources of the country. If he gets approval from the Chinese government, he will start filming this winter, and the project may well take a year. No release has been discussed on this as yet.

**THE METROPOLITAN SCENE:** The current issue of McCall's has a colorful two-page layout on "The King And I." . . . Kirk Douglas was named Screen Father of the Year. . . . French Film Office getting out a monthly newsletter for information purposes. . . . 20th-Fox had four CinemaScope attractions on the Broadway White Way last week. . . . The alumni association of the Washington Square College of NYU issued a commendation to Columbia for "The Harder They Fall." . . . Warners commencing "Operation Balloon Barrage" which will have millions of balloons plugging "The Animal World."

## This Was The Week When . . . . .

The world premiere of MGM's "The Catered Affair" was set for today (May 30) in Loew's State and Orpheum, Boston. . . . Wally Jones, white hunter from British East Africa, started a personal appearance tour on behalf of Columbia's "Safari," for which he served as technical advisor. . . . Paramount directors declared a quarterly dividend of 50 cents per share on common stock, payable June 15 to holders of record May 28. . . . Janus Films acquired distribution of the documentary feature, "Bullfight," and a short subject on Flamenco dancing, "Antonio And Rosario."

Edward Small arrived to huddle with United Artists executives on the forthcoming European production plans for "Solomon And Sheba" and "Witness For The Prosecution," to be filmed in association with Arthur Hornblow, Jr. . . . Roxy Theatre, Inc., declared a quarterly cash dividend of 37½ cents a share on preferred stock, payable June 1 to holders of record May 25. . . . Warners' "The Animal World" was set to bow today (May 30) in New York's Little Carnegie. . . . Paramount's "The Leather Saint" was scheduled to open today (May 30) in the Globe, New York. . . . Columbia acquired Saul Bass' tempura oil painting, "Center of the Storm," for key ad illustration for "Storm Center," Bette Davis starrer.

**Senate***(Continued from page 26)*

we do for them?" he appealed. "Perhaps the government can subsidize them . . . We think we may be subsidizing them in part already.

"Some people in the industry," Phillips went on, referring to Myers and his "doublecross" rejection of arbitration, "would rather keep the kettle boiling, because if we settled down, they wouldn't have a job." The special handling of films benefits exhibitions, the Paramount executive maintained on another point, because it increases the potential audience. He said that Rembusch, after his testimony against special handling, "had the audacity" to come to Paramount to find out how soon his theatres could show "The Ten Commandments."

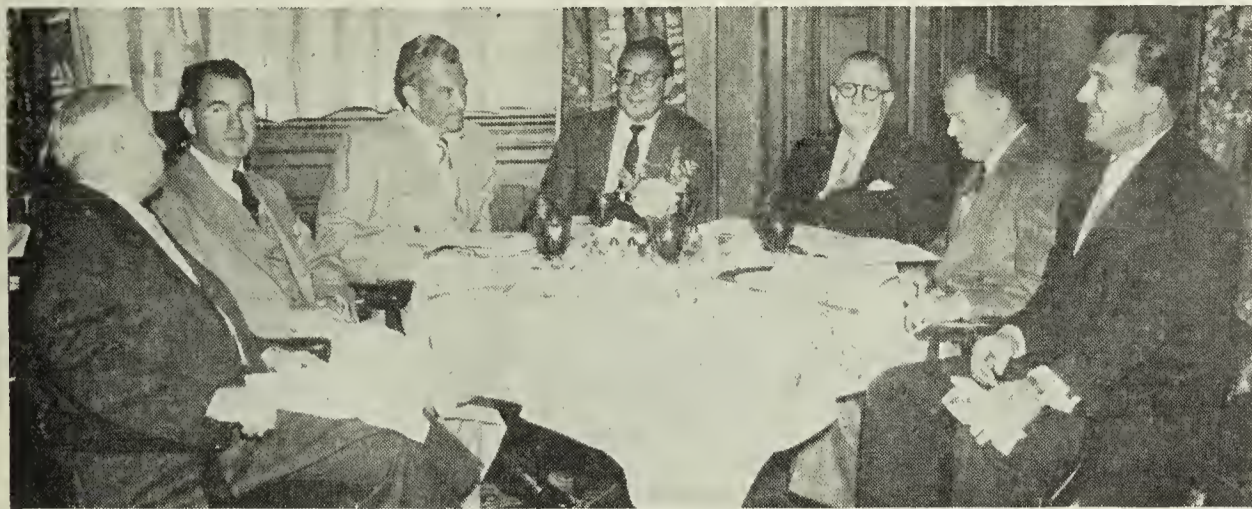
**William C. Gehring, 20th-Fox  
Charles J. Feldman, U-I**

The other two distributor officials submitting testimony at the windup of the hearings were 20th-Fox vice-president William C. Gehring and Charles J. Feldman, U-I vice-president and general sales manager. Gehring said he wanted to refute the "amazing" exhibitor charges that improved production and exhibition techniques were a plot to hurt small theatres. On the contrary, Gehring stated, new processes were developed to lure the public back into the theatres and to keep the industry alive after the inroads of television, undertaken at the film companies' expense, with the producers doing everything possible to help exhibitors take advantage of the new techniques.

The solution of the problems dividing production and distribution from exhibition must come from the local level, Feldman declared, contending that only "local people on both sides" are equipped to handle a situation made so complex by decentralization and the differences in individual theatre operation. He strongly rejected the practicality of government regulation of film rentals and, by implication, the recommendations that rentals be included in arbitration. He declared, in words which sum up the position of all the film companies on the issue, "We know of no way by which any outside party to the transaction can place a price tag on anything like a motion picture that has a different value in every single theatre and village and city in which it plays."



## NEWS OF THE TERRITORIES . . .



Pictured during the luncheon recess at Paramount's recent eastern division meeting in Boston are, left to right, John G. Moore, eastern division manager; Jerry Goven, film buyer, New England Theatre Circuit; Hugh Owen, vice-president, Paramount Film Distributing Corporation and eastern sales manager; Jerry Pickman, Paramount advertising-publicity vice-president; Martin J. Mullin, president, New England Theatres; George Weltner, president, Paramount Film Distributing; and Casper Urban, Boston branch manager.

### Albany Area Exhibs Pledge Hospital Aid

ALBANY—A determined effort will be made to surpass last year's area audience collection total of over \$10,000 in the second annual drive, the week of July 16, for the Will Rogers Memorial Hospital, industry men pledged at a meeting in the RKO exchange hosted by branch manager and distributor chairman Max Westebbe.

Later, a campaign trailer was shown in the 20th-Fox screening room before the pattern to be followed and the techniques to be used were discussed.

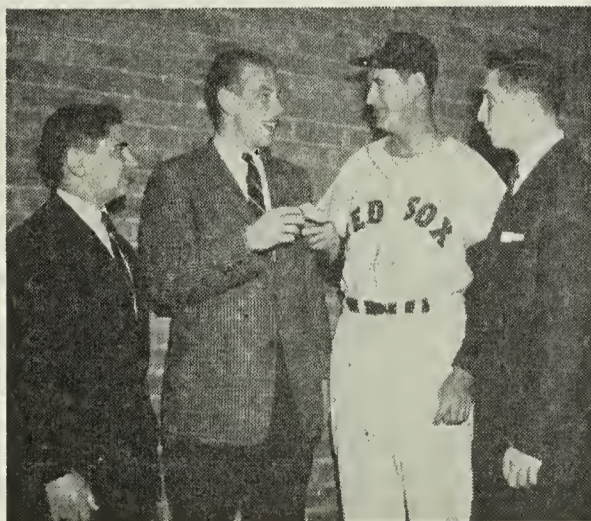
At both sessions, particular attention was paid to drive-ins in the hope of increasing the number to participate and the amounts to be raised. Problems peculiar to outdoor collections were examined by operators of such situations, branch managers of concession companies, and other industry personnel. It was suggested that, wherever possible, the collection coincide with the presentation of a top feature and that it continue during the run. Serving as co-chairman with Westebbe is Fabian division manager Elias Schlenger.

### Albany

Steve Barbett was named temporary manager, Stanley Warner Strand. He formerly was at the Broadway, Lawrence, Mass., another SW first-run, and was introduced here by district manager James Tobin. . . . Fabian's Palace cancelled screenings for two days to accommodate the annual stockholders' meeting of the New York Central Railroad. . . . Visitors included Joe Gins, U-I district manager; Al Levy, 20th-Fox district manager; and Chris Pope, Schine booker. . . . The managements of the Carman, Mohawk, and Turnpike Drive-Ins received a letter from a Schenectady woman complaining that the policy of simultaneous exhibition of the same feature is undesirable. . . . The Variety Club's 15th annual golf tournament and dinner will be held June 25 at the Shaker Ridge Country Club, Colonie, N. Y. Past chief barker Nate Winig is general chairman, aided by Ralph Ripps, Sam Landess, Dave Kohn, and William Backer. Aaron Winig is dinner chairman.

### Atlanta

Clyde Hawkins was named manager, Bijou, Knoxville, Tenn., and Ronald St. John was appointed house manager, Tennessee, Knoxville. . . . Frederick Storey, suburban circuit head, was named president, Rotary Club, Brookwood, Ga. . . . B. C. Byers, Albany, Ky., acquired the Ray Cooper, Byrdstown, Tenn., when he sold his house in Monticello, Ky. . . . Joyce Stokes and Margaret Stover resigned from Republic. . . . The Family Drive-In Corporation, Knoxville, leased the Starlite Drive-In, on the Alcoa Highway, and the Skyway Drive-In from Eugene Monday. Spencer Pierce heads the corporation, which will invest \$75,000 in remodeling the Starlite and \$35,000 in the Skyway. . . . The Dixie, Troy, N. C., has been taken over by G. L. Faw. . . . Cecil Hudson closed his Legion, Acworth, Ga. . . . Cecil Cohen has opened his new Arlington, Jacksonville. . . . R. D. Word again has taken over the Fox, Jasper, Tenn., and the Ritz, Bridgeport, Ala. . . . Mrs. Ethel Blankship, Lyric, Huntsville, Ala., resigned. . . . Abner Camp was named Howco branch manager, Jacksonville. . . . Floyd Theatres will reopen the Florida, Haines City Fla., for matinees, in response to many requests.



Michael Fleischer, son of Theodore Fleischer, president, Interstate Theatres, and president of the Trojan Club, Brookline, Mass., recently presented to Ted Williams, trustee, Children's Cancer Research Foundation, a check for \$1,101.24 to start off the 1956 Jimmy Fund Drive as sponsored by Variety Club of New England and Boston Red Sox. Also shown are Stephen Miller, treasurer, and Edward Shulkin, vice-president.

### Old Newsboys Day Raises Record Sum

ATLANTA—Atlanta has scored another record in contributions to help cerebral palsied children, it was revealed by an incomplete count indicating that the sixth annual Old Newspaperboy Day raised at least \$90,000 for the Cerebral Palsy School Clinic. The total is the biggest ever raised in the annual strike against the childhood affliction, keeping pace with the trend to set a new high each year.

Harold Spears, Variety Club chief barker and one of the sponsors of the fund raising event, expressed the thanks of sponsors to the cause. "Atlanta has been very generous," Spears said. "We want to thank every group and individual for the wonderful cooperation and assistance which made possible the success of the effort."

Spears stated he had hoped Old Newspaperboys Day might exceed a gross of \$100,000, but added that the total raised "is still something to be mighty proud of." The Atlanta Journal and Constitution were the other sponsors of the drive.

Newsboys of all ages were on the street from early to late selling a special edition of the paper, and the new total will push the figure raised in this manner close to \$380,000.

### Boston

Embassy Pictures moved to new and larger quarters at 20 Winchester Street, where president Joseph Levine has taken over the entire air-conditioned building. . . . Walter E. Young, 70, owner, Strand, Farmington, N. H., died after a lingering illness. A pioneer in the industry, he started a Nickelodeon in 1912 in that area. . . . Joe Longo, RKO publicist, has had Albany added to his territory. . . . Meyer Fox, Columbia salesman, is a patient at Beth Israel Hospital, where he is recovering from surgery. . . . Paul Gage has been named assistant manager, Beacon Hill, working with Harry Harding, manager. He replaces Marshall Swartz. . . . Pat Brady, chief barker, Variety Club of Dublin, who is spending six weeks in this country visiting Variety Clubs in various cities, spent a week here, escorted around town by Bill Koster, executive secretary, Variety Club of New England.

Mayor Hynes asked the City Council for a new ordinance raising fees for various licenses, including "entertainment licenses," but this broad term has not as yet been explained. At present, every theatre in the city must pay \$10 weekly to the city for a license to operate on Sunday, or a total of \$520 a year, plus another \$100 a year for the weekday license. It was only last June that the Massachusetts Supreme Judicial Court declared the Sunday license fee paid to the Commonwealth of \$2 weekly was illegal.

Irving Shiffman and Si Feld, IFE, have changed positions, with Shiffman now the office manager and booker and Feld on the road selling film in New England and Albany. . . . Nathan Yamins, Edward Lider, Arthur Howard, and Ted Rosenblatt, of Independent Exhibitors, Inc., of New England, were to attend the New Jersey Allied convention at Kiamesha Lake, N. Y., this week. Yamins and Lider

## Cagney Is Toastmaster Honoring Archbishop

BOSTON—James Cagney was to fly here from California to preside as toastmaster at the testimonial dinner honoring Richard J. Cushing, Archbishop of Boston, last weekend. The dinner, given in the Hotel Statler by the Variety Club of New England, co-sponsors with the Red Sox of the Jimmy Fund, marked Archbishop Cushing's 35th anniversary of Ordination.

It was to be the first time in his career that Cagney served as toastmaster at any banquet, doing it voluntarily because of his admiration for Archbishop Cushing and because of his devotion to the Children's Cancer Research Foundation. Last year, when Cagney came to Boston, he visited the Jimmy Fund building and made a Jimmy Fund Trailer.

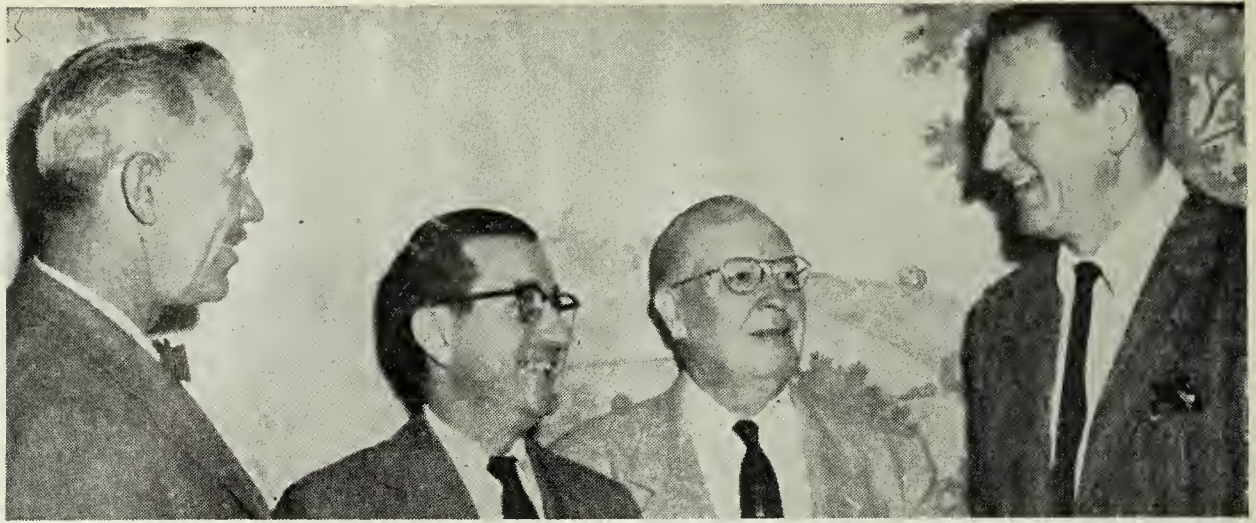
Dr. Sidney Farber, the scientific director, Children's Cancer Research Foundation, was to make the presentation of the Great Heart Award to his friend the Archbishop. State and city officials, Morton Downey, the Red Sox Baseball Team, as well as the general public, were to attend.

first spoke at the Allied spring board meeting, Washington, last week. . . . E. M. Loew has accepted the chairmanship of the building fund campaign for the newly-established Congregation B'nai Jacob of Milton, Mass., it has been announced by Louis Gamm, president of the Congregation. . . . Henry Wolper, U-I office manager, is back after hospitalization.

**PROVIDENCE, R. I., NEWS**—The Rhode Island premiere of Continental's "Diabolique" took place at the Avon Cinema. . . . Since Bill Trambukis, Loew's State manager, waged a winning fight against hoodlums and vandals, downtown and neighborhood houses have been free of undesirable characters. At the first sign of a possible disturbance, emergency plans are quickly brought into action and the outbreak is squelched before it gets a chance to start. A recent example of this was shown when a would-be patron at the Elmwood was taken into custody, in the theatre's lobby, when he started to provoke a quarrel with two youths. Rapid police action nipped the brawl instantly. . . . Starting off the 1956 season in championship fashion, the baseball team sponsored by E. M. Loew's Providence Drive-In trimmed the Penn Tee-Vees 25 to 0.

### Buffalo

Niagara Cinema League's new officers are Carl L. Ritter, president; Mrs. Frank Schlager, vice-president and program chairman; Loretta J. Kellner, secretary and newsletter editor; and Laurence E. Chubb, treasurer. . . . Variety Club chief barker Elmer F. Lux was reelected president, Buffalo Redevelopment Committee, Inc. . . . A free showing of "Martin Luther" was offered in the Cleveland Drive-In by Wesleyan Methodist Church. . . . Lester Pollock, Loew's manager, Rochester, N. Y., promoted \$600 in children's prizes from a merchant for giveaways at a cartoon show. . . . Archie Kayefa is the new manager, Capitol, Binghamton, N. Y., succeeding Moe Richards.



Ward Bond and John Wayne, stars of C. V. Whitney Pictures' Warners release, "The Searchers," recently visited Buffalo for the opening of the film at the Center. Seen with them are Edward Miller, manager, Paramount; and Charles B. Taylor, associate district manager, Paramount Theatres.

## Wayne, Bond Feted As "Searchers" Bows

BUFFALO—The big event here last fortnight was the arrival of John Wayne and Ward Bond for a day of newspaper, radio, and television interviews, a press luncheon, and a personal appearance on the stage of the Center when Warners' "The Searchers" had its western New York premiere.

Mayor Steven Pankow and Police Commissioner Joseph A. DeCillis headed a group of city officials who welcomed the stars at the airport, where a Marine Corps color guard honored Wayne, who has made a number of pictures boosting that department of the fighting forces. A police escort rushed the motor cavalcade from the airport to the Hotel Statler, where at noon Wayne and Bond were guests at a press luncheon. Following the luncheon, local radio personalities had

tape interviews with Wayne and Bond.

At 8 p.m., both Wayne and Bond made a personal appearance in the Center, introduced by Elmer F. Lux, chief barker, Variety Club. The Center was closed all day, reopening at 5 p.m. for the gala, red carpet, Hollywood-type premiere.

Attending the luncheon were Francis Anderson, city manager, Paramount Theatres, Rochester, N. Y.; Joseph Szell, manager, Regent, Rochester; Sol Sorkin, manager, RKO Keith, Syracuse, N. Y.; Arthur Krolick, district manager, Paramount Theatres; Charles B. Taylor, associate district manager; Ben Dargush, manager, Center; Edward Miller, manager, Paramount; Nat Marcus, Warners branch manager; Art Moger, Warners exploitation forces; Frank Casey, Warners publicity chief, Chicago; and Lux.

### Charlotte

The Variety Club has spent more than \$40,000 on the Club's Eye and Children's Clinic, dough guy John H. Vickers reported. . . . Girls escorted by a date were admitted free to the Carolina one night last week by manager Kermit High during the run of Paramount's "The Birds And The Bees." . . . The Visualite is planning to resume kiddie matinees for the summer. . . . The mother of Floyd Norman, National Screen Service, died recently. . . . Queen City Booking Agency is now handling the Ding Hao Drive-In, Havelock, N. C., owned by Irving Beck, the Long Beach Drive-In, Southport, N. C., O. D. Bentsen, owner, and the Deep River Drive-In, Ramseur, N. C., owned by R. G. Covington. . . . The

Mooney, Fairfield, S. C., now is closed. . . . The Film Row softball team lost to the Morris Speizman crowd. . . . Cy Dillon, Republic branch manager, will install the new WOMPI officers on June 25 at a dinner in the Hotel Charlotte's Chelsea Room. A proposed slate of officers was to be presented to the May luncheon last week by nominating committee chairman Betty Beatty.

### Chicago

Before a tired George Gobel left, after personal appearances for Paramount's "The Birds And The Bees," he commented, "I know you've got to go out and sell pictures these days, but I never figured I'd have to go from door to door." . . . Harold Larson, State manager, Mendota, Ill., petitioned the city council to abolish or lower the \$300 theatre license fee, larger than in other nearby communities. . . . During John Wayne's whirlwind campaign for Warners' "The Searchers," Governor Stratton presented him with a citation from Illinois exhibitors acclaiming him "the state's top film favorite." . . . Raymond Gitterman, National Screen Service, died. . . . Emphasis on new member acquisition was given at the May membership meeting of Variety Club. . . . Marlow Theatres' Annex, Herrin, Ill., badly damaged by fire last July, reopened with modern restorations. . . . The Oriental, observing its 30th anniversary, gave a double-feature program a week's tryout.

Al Golden, veteran city salesman, resigned from MGM to join U-I. . . . James Gill is now managing the State, Shaw-

### Regal Dissolves As Officers Form Own Indie Companies

BOSTON—Regal Pictures Corporation of New England is to be dissolved May 31 and the two officers, Edward Ruff and Irving Farber, will set up independent distributing corporations.

On June 1, Ruff is opening new offices in the Metropolitan Theatre Building for the Edward Ruff Film Associates, which will distribute independent films in New England states.

Farber, on the same date, is opening his new independent film distribution office at 47 Church Street, to be called Royal Pictures Corporation of New England. His new line of product will shortly be announced to the trade.

## ACLU Continues Fight For "Miracle" Approval

CHICAGO—The American Civil Liberties Union is continuing a three-year fight for approval to show "The Miracle" through the filing of a brief in the Illinois Court of Appeals.

The picture originally was turned down by the Chicago Police Censor Board, which branded it "obscene." The case was carried up to the U. S. Supreme Court, which refused to hear it on the ground that the next lower court had failed to rule on the "obscenity" issue.

The ACLU still maintains that the film is not "obscene" and that the censor board is not legally constituted. It also contends that the city attorneys failed to prove that the picture "would tend to arouse sexual desires in a normal person."

neetown, Ill., which had been operated for many years by D. O. Lanham. . . . Missouri-Illinois Theatre Owners are planning a regional meeting in June, at Lebanon, Ill. . . . R. W. Favaro was named assistant to Norman Pyle, MGM publicity director. . . . The Roxy, West Frankfort, Ill., was reopened by Fox Midwest.

Wayne Atterberry brought the Chan, Chandlerville, Ill., from Mrs. Beulah Kohne and Mrs. Frances Shoemaker. They had operated the house for a month as the Chandlerville, and the new owner changed the name back to Chan. . . . Jim Small, operator, the B and K screening room, soon will celebrate nearly half a century as a projectionist. . . . The Bloomer Amusement Company, which purchased Lloyd Spurgeon's outdoor near Centralia, Ill., named him manager. . . . Tower owners elected James Carroll, president, Ben Wham, vice-president, Hyman Pierce, treasurer, and Edward Slovick, secretary. . . . Edward Mager, veteran booker, Allied Theatres of Illinois, succumbed after a long illness. . . . Downstate movie houses conformed to Daylight Saving Time in communities which voted it. . . . Arthur Schoenstadt, Schoenstadt Sons, chairman of the amusement division, Red Cross drive, exceeded the \$10,500 quota through lobby collections. . . . The American Film Registry, a booking service organization, obtained a permit to show free movies in 75 parks and other centers. . . . George Glendenning, 75, former president, Ansell-Simplex Ticket Company, was found dead in a hotel room where he had lived since 1932.

Watch for them!

**NEXT!**

**Albany Territory**

Issue of June 6

**Cincinnati Territory**

Issue of June 13

Save them!

## Cincinnati

Janet Stalf, secretary to Gus Boudot, UA's office manager, has been promoted to secretary to Jack Finberg, branch manager, replacing Pat Simon, resigned. Diane Dossenback, former biller, is now Boudot's secretary. . . . Willis Vance, ex-

hibitor, announced he proposes to build a \$3 million, 2,000-car public garage on downtown property he owns. Roof of the eight-story structure would provide a two-acre space for a helicopter landing port. . . . Phil Chakeres, president, Chakeres Circuit, Springfield, O., in-

## Film Exchange and Dealer Listing for the DETROIT FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

### Film Distributors

#### ALLIED ARTISTS, 2310 Cass—Woodward 1-2992

Br. Mgr.: Nathan D. Levin. Sales: Ernest Chrysler, Herb Childs. Booker: William Sidenstecker. Cashier: Erma G. Applebaum. Emerg. Phone: Sidenstecker, PRescott 8-1349.

#### ALLIED FILM, 2310 Cass—Woodward 2-7777

Br. Mgr.: Jack Zide. Sls. Mgr. and Booker: Clair Townsend. Office Mgr. and Cashier: Dorothy Harrison. Sales and Booker: Jack Zide. Emerg. Phone: Harrison, VErmont 5-0520.

#### COLUMBIA, 200 Film Exchange Bldg.—Woodward 2-8021

Br. Mgr.: Milton N. Zimmerman. Sls. Mgr.: Raymond Cloud. Office Mgr.: Harvey Trombley. Sales: Fred Bonnem, Seymour Berman. Bookers: Dave Morgan, James Traux. Cashier: Mabelle Reid. Emerg. Phone: Trombley, LAkeview 1-6939. (Div. Mgr. in residence: Carl Sbalit)

#### ALBERT DEZEL PRODUCTIONS, 13131 Fenkell—Vermont 6-2180

Br. Mgr.: Albert T. Dezel. Office Mgr., Sales and Booker: George Rossmann. Sales: Bert Foster. Emerg. Phone: Dezel, VErmont 6-2180.

#### I.F.E. (Italian) Polk Manor, 150 West Euclid—Trinity 2-6410

Br. Mgr.: Lee Goldsmith.

#### METRO-GOLDWYN-MAYER, 2310 Cass—Woodward 1-4456

Br. Mgr.: Lou Marks. Office Mgr.: Arthur Zulch. Sales: Cliff Perry, Kal Bruss. Bookers: Clare Berthiaume, Harold Harris, Don Martin. Cashier: Ruth Becker. Field Exp.: Charles Dietz. Emerg. Phone: Berthiaume, TUxedo 2-5606.

#### PARAMOUNT, 479 Ledyard—Woodward 2-4741

Br. Mgr.: Thomas F. Duane. Sls. Mgr.: John Gentile. Office Mgr.: Harold Rhodes. Sales: J. E. Thompson, Ken Guiburk. Bookers: Betty Fussner, Jack Ebert, Claude Lane. Cashier: Richard Schulte. Field Exp.: Leonard Gray. Emerg. Phone: Lane, UNiversity 2-1539.

#### RKO, 210 Film Exchange Bldg.—Woodward 1-8681

Br. Mgr.: Otto Ebert. Office Mgr.: Walter Goryl. Sales: George Sampson, Sr., George Sampson, Jr., John McMahon. Bookers: Frank Jones, Irvin Lovett, Edward D. Loye. Cashier: Mildred R. Thompson. Field Exp.: Al Margolian. Emerg. Phone: Goryl, WALnut 1-0524. (Dist. Mgr. in residence: Morris E. Lefko)

#### 20TH CENTURY-FOX, 2211 Cass—Woodward 1-3726

Br. Mgr.: Joseph J. Lee. Sales: J. Frankel, Jack Sturm, Harold Ironfield, Jr. Bookers: Albert Champagne, Eileen Bresnahan, Mary Grimmit. Cashier: Dorothy Schechter. Field Exp.: Saul Gordon. Emerg. Phone: Lee, UNiversity 3-9954.

#### UNITED ARTISTS, 2310 Cass—Woodward 2-6500

Br. Mgr.: Sidney Bowman. Office Mgr. and Booker: Jack Susami. Sales: M. Winestein, Richard Hayes, Fred Robbins. Booker: Marjorie Rice. Cashier: Marge Studebaker. Field Exp.: Howard Pearl. Emerg. Phone: Susami, KENwood 3-3387.

#### UNIVERSAL-INTERNATIONAL, 2310 Cass—Woodward 1-2141

Br. Mgr.: Peter Rosian. Sls. Mgr.: William Waldholz. Office Mgr.: Hal Pingree. Sales: Lee Goldsmith, Phil Stanton. Bookers: Tom Szelenyi, Ronald Roth, Ken Owen, Dave Gonda. Cashier: Irene Nolan. Field Exp.: Jack Aaronoff. Emerg. Phone: Gonda, TEmple 2-5781.

#### WARNER BROS., 2310 Cass—Woodward 1-6236

Br. Mgr.: Joseph Baringhaus. Office Mgr.: Harold Morrison. Sales: Walter Collins, Ed Murphy, Sam Gilbert. Bookers: Helma Wetzel, Robert Parson, Lloyd Turel, Jr. Cashier: Lou Metzger. Emerg. Phone: Parson, VALley 1-9007.

### Supply Dealers

#### AMUSEMENT SUPPLY, 208 W. Montcalm

#### ERNIE FORBES THEATRE SUPPLY, 212 W. Montcalm—Woodward 1-1122

Emerg. Night: VE 7-1227

#### NATIONAL THEATRE SUPPLY, 2312 Cass—Woodward 1-2447. Emerg Night: LOgan 5-4996

### Screen Trailers

#### NATIONAL SCREEN SERVICE, 2949 Cass—TEmple 1-0790

Br. Mgr.: Ivan Clavet. Sales: Cy Pettit. Emerg. Phone: Pettit, VErmont 6-0890.

### Messenger Services

#### EXHIBITORS SERVICE, 2310 Cass—Woodward 1-1073

Pres.: Charles Simpson, Emerg. Phone: KENwood 2-4232.

#### FILM TRUCK SERVICE, INC., 2310 Cass—Woodward 5-0652

Pres.: Gladys B. Pike. Office Mgr.: Ray Branch. Traffic Mgr.: Dick J. Warsaw. Emerg. Phone: Warsaw, TEmple 2-4830.

### Signs, Advertising and Printing

#### CENTRAL NEON SIGN, 525 E. 7 Mile Rd.—Twinbrook 3-5440

#### LONG SIGN, 6209 John C. Lodge—Trinity 1-5477

#### NATIONAL SCREEN SERVICE, 2949 Cass—TEmple 1-0780

### Service Companies

#### ALTEC SERVICE CORP., 221 Woodward—Woodward 3-3180

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR



Seen at the recent world premiere of C. V. Whitney's "The Searchers," a Warners release, at the Chicago, Chicago, were, left to right, star John Wayne with John Balaban, Balaban and Katz; Governor William Stratton



of Illinois and his wife; Ward Bond, co-star, being interviewed by Howard Miller, WBBM-CBS; and Wayne with Dave Wallerstein, general manager, B & K Theatres.



spected circuit properties in Greenville, Sidney, and St. Marys, O. . . . Meyer Adelman, Philadelphia, president, States Film Service, was in. . . . E. C. DeBerry, new Paramount branch manager, has moved his family here from Buffalo.

**COLUMBUS, O., NEWS**—Fire broke out in a storage room of the Kingman Drive-In, Delaware, O., and destroyed several CinemaScope lenses and a quantity of theatre supplies. . . . Robert McKinley has been named assistant manager, Loew's Broad, manager Robert Sokol announced. . . . Clyde Moore, Ohio State Journal theatre editor, was a guest at the Chicago premiere of United Artists' "Trapeze." . . . Lillian Gish, scheduled to appear here for press, radio, and television interviews in connection with the showing of "Birth Of A Nation" at Charles Sugarman's Indianola, was unable to come to Columbus. . . . Workmen have completed remodeling of the Loew's Broad upright sign and marquee.

## Cleveland

All distributors responded to a call from Jack Sogg, distributor chairman, Will Rogers Hospital Drive, for a meeting in the 20th-Fox screen room to hear the telephone talk by Abe Montague and Charles Feldman. . . . The H. E. McManus testimonial dinner held in Russo's Restaurant was attended by more than 200, including wives and women bookers. Heretofore, testimonials have been stag affairs. The occasion was McManus' resignation from Co-operative Theatres to move to Toledo, O., to manage three drive-ins belonging to Ray Searles and sons. Mike Blattner was emcee. . . . A boy was born to the wife of Marshall Fine, Associated Circuit. He is the first grandchild of Myer S. Fine, president, Associated Circuit. . . . The Vogel brothers, Wellsville, O., are building a \$250,000, 1000-car drive-in at Baltimore, Md., to be called the Bengies Drive-In. . . . A wind storm of 100 miles per hour did millions of dollars damage on the west side, but only three theatres were casualties. The Beachcliffe was closed two days and the Hilliard Square suffered damage to its roof and was closed five days. The Memphis also suffered roof damage. The Salem Drive-In, Salem, O., had its metal fence blown away as well as suffering damage to the attraction board.

Northern Ohio independent theatre owners and the circuit managements cooperated extensively during Armed Forces Week by displaying Air Force Reserve posters in lobbies, reports Tom O. Mc-

## ACLU General Counsel Dies; Was Censor Foe

**CHICAGO**—Henry Heineman, 46, general counsel, Illinois Division of the American Civil Liberties Union, died in his home at Highland Park, Ill., last fortnight.

The ACLU organization led a long, losing court fight for exhibition of "The Salt Of The Earth," originally banned by the Chicago Police Censor Board. Heineman was a leader also in the battle for showing of "The Miracle," also banned on grounds of "obscenity," a ruling now before Appellate Court.

Cleaster, 20th-Fox district manager and distributor chairman, Armed Forces Week. . . . Mrs. Joseph A. Chase was reelected president, Motion Picture Council of Greater Cleveland. Other officers elected are, vice-president, Mrs. F. J. Chapman; recording secretary, Mrs. W. T. Shoemaker; corresponding secretary, Mrs. James Prutton; treasurer, Mrs. William Ward.

Herbert Hostemeier, buyer and booker, is now servicing the Harbor, Ashtabula Harbor, O., for the owner, Mrs. Frisch. . . . Joe Scully, Republic auditor, is spending several weeks in the local exchange on a routine visit. . . . Edward Shulman, general manager of the fast growing art theatre circuit owned by Louis Sher, Columbus, O., has added the ninth link with the acquisition of the Hollywood, Milwaukee, changing its name to the Coronet. Barbara Hanley has been appointed manager.



The world premiere of RKO's "Great Day In The Morning" was held recently at the Orpheum, Denver, and on hand for the opening were, left to right, Herbert H. Greenblatt, RKO's western sales manager; Robert Stack, co-star; Rosemary Bowe (Mrs. Stack); Michael O'Shea, TV star; Virginia Mayo, co-star, and Mrs. O'Shea; and Edmund Grainger, producer of the film.

## Denver

Six towns in the area are without a film outlet as the result of a half-dozen closings in recent months. One theatre at Evergreen, Colo., probably will reopen as soon as the tourist season starts. Those closing include the Pal, Palisades, Neb.; White, Hayes Center, Neb.; Wyo-Lin, Lingle, Wyo.; Simla, Simla, Colo.; Trail, Evergreen, Colo.; Aladdin, Minatare, Neb. . . . Mr. and Mrs. Frank Gomez have taken over the closed Mexico, and now are operating it. . . . Mrs. Joe Walouf, owner, La Plaza, Antonito, Colo., is ill in the Rose Memorial Hospital here. Her son, Louis, has taken over the theatre and is operating it. . . . Jack Scale, brother of Leonard Scale, Scale Drive-In, Grand Junction, Colo., is in the territory looking for a drive-in to take over.

## Des Moines

M. C. Roskopf sold his interest in the Odeon, Marshalltown, Ia., to Ben Schwartz. Roskopf started his career in the theatre business at Marshalltown in 1915 when he bought the Lyric and screened one-reel features for a charge of five cents. . . . Emmett County attorney Francis Fitzgibbons has sent a stern warning to all theatre operators against the showing of films that violate the rules of decency. The letter resulted from the showing of some adults only pictures at several houses. . . . Walter L. Cowell, 54, recently appointed manager, Decorah, Ia., drive-in, was found dead in his auto at Thayer, Mo., with death attributed to asphyxiation. . . . A carload of teenagers caused quite a disturbance at the South Drive-In, Ottumwa, Ia., when they raced through the grounds at a high rate of speed, scattering dust and rocks. . . . Kenneth Claypool, former booker, Warners, is now the new head booker and office manager, U-I. . . . Bill Schaefer is the new exploitation representative, MGM, replacing Bob Stone, who has been transferred to Minneapolis.

## Jacksonville

Hoyt Yarbrough, new manager, Matanzas, St. Augustine, Fla., was formerly an assistant, Florida here. . . . New president of the Motion Picture Council is Colonel John Crovo, retired theatre executive. . . . Louis J. Finske, FST president, returned from a three-week business trip to New York and California. . . . Cam Price, RKO branch manager and 1956 area chairman, Will Rogers Memorial Hospital drive, has appointed Horace Denning, Dixie Drive-Ins district supervisor, as exhibitor chairman. . . . Back from a

Paramount regional sales meeting in Atlanta was Ed Chumley, Florida branch manager. . . . Variety Club members were gathering support for their biggest social event of the summer, a barbecue and costume ball at the Pistol Club on June 16. Bob Anderson, Main Street Drive-In manager, was serving as planning chairman, with Janice Claxton, MGM office, heading a group of helpers from the WOMPI membership. . . . Three subsequent-run theatres here switched policy to play "The Bed" first run in north Florida at the time that "I Am A Camera" was playing first run at Sheldon Mandell's downtown St. Johns. Both pictures are distributed in Florida by the Howco Exchange, managed by Abner Camp. The suburban houses jumping to first run were Cecil Cohen's Murray Hill and Arlington and Joe Musleh's Lake Forest Drive-In. . . . Steve Barber was reported reopening the Ritz, Clearwater, Fla., with a new CinemaScope screen. . . . New booker at the Howco Exchange is Jerry Christoffersen, formerly with Paramount, Washington. . . . Tom Tidwell's secretary at 20th-Fox, Anita McDaniels, was married to Wilbur Racine. . . . Fred Hull's MGM branch staff was preparing for an early move into the new MGM Building, at the corner of Forsyth and Washington Streets.

**MIAMI, FLA., NEWS**—Van Myers, head, Wometco confections department, announced two new incentive contests for the circuit, one for conventional theatres, the other for drive-ins. The conventional scheme will award \$20 to each theatre every time it promotes a free children's show during the seven week contest period; \$100 to the theatre making the best showing in the summer Movie Club, a 12-week showing of special films, offered on a ticket book deal. The drive-in contest will offer \$25 to each theatre selling promotions during the competition. . . . Mrs. Lillian Claughton was named Woman of the Week by a local radio station on its program, "Inside Dade County." Claughton theatres are cooperating in the drive by the Miami Board of Review to have children turn in horror comic books, by awarding each child returning such books with a theatre ticket.

## Los Angeles

Preferred Theatres purchased the El Cajon, San Diego, Cal., from the estate of Yvonne Gallagher. . . . Here from San Francisco for branch huddles was Barney Rose, U-I western district manager. . . . Jo Brenner, secretary to Earl Johnson,



This Las Vegas "wheel of fortune" attracted plenty of attention recently when used as a lobby display at the Gopher, Minneapolis, on MGM's "Meet Me In Las Vegas" by manager Vern Huntsinger.

was injured in a motor car accident in Minnesota. . . . Hugh McKee has turned over the operation of the Montrose to Jack Grossman, who has the Magnolia, Burbank, Cal. . . . Resigning as secretary at Favorite Films was Joanne Katz. . . . Fox West Coast is doing an extensive remodeling job on the State, Pasadena, Cal. . . . Orlando Karr, has acquired the Lamont, Lamont, Cal., from Joe Rogers. . . . Barbara Sheftel has resigned her post at 20th-Fox. . . . Sero Amusement Company moved into new offices in the Bevelite Building on Cordova Street, from the former address on Washington Boulevard. . . . Ralph Clark, western district chief, United Artists, took off for Salt Lake City and Denver for branch conferences. . . . George Walcott, recently appointed manager, Lyric, Monrovia, Cal., after the house had been acquired by Fred Stein, is a former actor, having appeared in 30 features.

## Milwaukee

Charles Herbst, Jr., Theatre Service engineer, died. . . . Eddie Gavin, pioneer film salesman, is a candidate for Sheriff of Milwaukee County. . . . M. Provencher, United Artists salesman, is in Deaconess Hospital with a heart condition. . . . Roger Albright, educational director, Motion Picture Association of America, discussed the history of motion pictures at the Brooks Memorial Union as part of Marquette University's Festival of American Arts. . . . John Adler, Adler Theatres, closed the Reldat, Marshfield, Wis., permanently. . . . John A. Zoller, stage electrician, died. . . . Mary Brennan, mother of Elmer Brennan, Green Bay, Wis., exhibitor, died.

## Milwaukee Censors Are Advisory Only

MILWAUKEE—The city motion picture commission, an advisory censorship body, is entangled in the "social phenomenon" of irresponsible film production, it was stated last fortnight by Mayor Zeidler, when he discussed the commission following the completion of a study of its troubles by the budget supervisor. The basic premise of the commission is sound, according to Zeidler, but he rejected a recommendation to abolish the present committee of five and establish a nine member board of ordinance, favoring the present group "to continue functioning without official authority or recognition by ordinance or resolution. . . ."

The survey included also a recommendation to clarify voting powers of the aides as purely advisory, eliminating the treasurer's sinecure, and the creation of a three-man executive committee to function in emergencies.

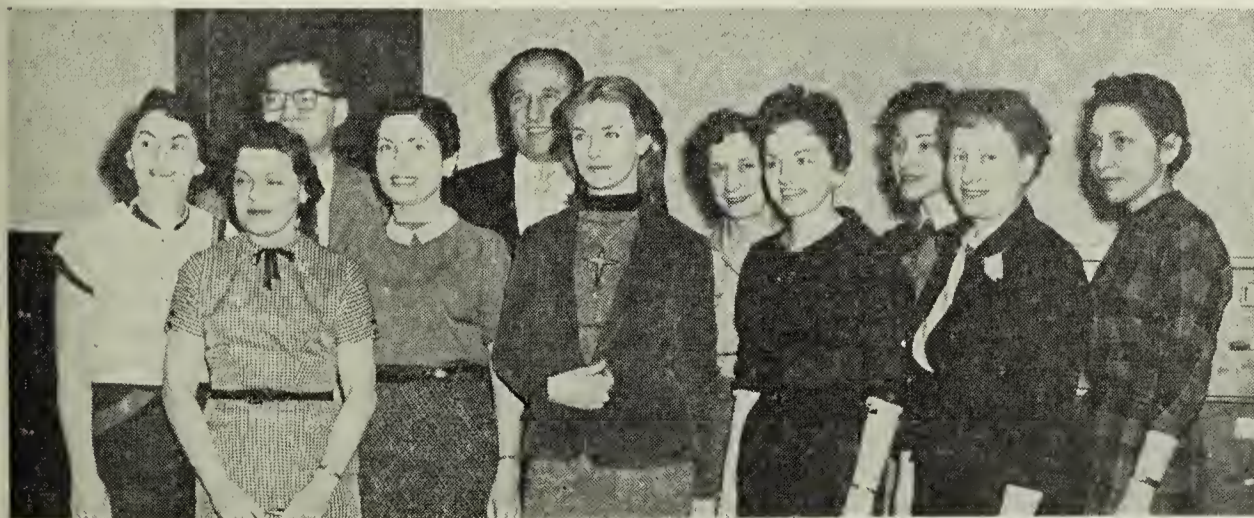
Recently, the commission was the center of a controversy when it demanded several cuts in "The Man With The Golden Arm," Otto Preminger's United Artists release. This outcome was considered a resounding defeat for the commission inasmuch as the picture opened untrimmed, with UA advertising noting that it was being shown as produced. The "Golden Arm" incident emphasized the advisory status of the body, the suggestions of which have been complied with voluntarily in the past by distributors. The city and district attorney now are exploring the possibility of new legislation to control theatres. "If the commission understands its role," Zeidler said, "it won't be in difficulties."

The Mayor commented that most of the requests for appointment to the commission come from persons aroused by the quality of current film fare. He added that he has the "greatest concern for the constant stream of bad stuff coming out of Hollywood." The commission, he said, is "torn" between various factions ranging from proponents of rigid control of the screen to those in favor of practically none. A large portion, he reported, is influenced by the Legion of Decency and other religious groups, each with its own interpretation of morality.

The commission has been in existence since 1917. The commissioners are appointed by the Mayor, and Zeidler noted that some of them now are practically "wired in."

## Minneapolis

A fire in the Western Theatre Equipment exchange did an estimated \$5,000 damage. . . . The Campus, a neighborhood art house, admitted redheads free when accompanied by an escort during the showing of United Artists' "The Man Who Loved Redheads." . . . Minnesota Amusement Company admitted mothers free to Twin Cities houses on Mother's Day. . . . Don Levy, formerly with Columbia, is the new booker, Allied Artists, replacing Earl Fainblit, resigned. Marvin Maetvold, formerly head shipper, is the new head booker, Columbia. . . . New at 20th-Fox are Dolores Doffing, bookers' stenographer, Lois Carrigan, typist, and



Joanne Woodward, center, co-starred in United Artists' "A Kiss Before Dying," recently visited with Chicago branch manager Harry Goldman, behind her, and his staff during a cross-country personal appearance swing on behalf of the film.

with *no* investment on your part  
of money, time or effort . . .

## BERLO WILL ..... INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre  
. . . in a big metropolitan area or a small neighborhood  
community . . . you'll earn more actual net profit when  
Berlo operates your refreshment stand than you can  
earn running it yourself! . . . You and your money  
will be completely free to operate and promote  
your theatre FULL TIME!

**BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . .  
all YOU do is CASH IN on net profits every month!**

- BERLO hires and trains your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
- BERLO, with over 40 years of successful vending experience knows what sells best and how to feature it for fast turnover!
- BERLO buys and stocks only first-quality merchandise . . . delivers it promptly . . . and keeps stocks tasty-fresh!
- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
- BERLO pays for dramatic, hard-hitting sales promotion.
- BERLO gives you \$1,000,000 worth of public and product liability insurance.

LET US PROVE OUR STORY IN TEN MINUTES!

### **A**merica's **B**est **C**oncessionaire

Delivers The Highest Per-Capita Sales In The  
Entire Amusement Field

**Write or Call Collect . . . NOW!**

**Pennypacker 5-5966**  
(Philadelphia)



# BERLO



## VENDING COMPANY

A Division of A.B.C. Vending Corp.

333 SOUTH BROAD STREET, PHILADELPHIA 7, PENNA.  
OFFICES EVERYWHERE



Ray Thom, right, manager, Malco, Memphis, recently squared off with giant Mike Lane when Columbia's "The Harder They Fall" caravan was in town in advance of the playdate. Lane is featured in the film.

Donna Engstrand, clerk. . . Ushers and doormen at the loop Gopher are sporting new uniforms. . . Emmy Lundquist, at one time with 20th-Fox, is back on the Row as cashier, United Artists.

### **New Haven**

John and Bill Sirica and Fred Quatrano are rebuilding the washed out drive-in at Watertown, Conn., and expect to have it ready by the end of June. . . In Derby, Conn., Bob Schwartz and associates opened the Center Drive-In. . . Will Rogers Memorial Hospital drive meeting was held in the Paramount screening room, with Henry Germaine, distributor chairman, and Harry Feinstein, exhibitor chairman, in charge. . . A testimonial dinner is reported being planned for Ted Jacocks, Branford, Conn., exhibitor. . . Amalgamated Theatre Booking and Buying, Lew Ginsberg, has added the Niantic and Clinton Drive-Ins to its accounts. . . Police banned loitering in the vicinity of the Oak, Oakville, Conn., following some damage to parking meters. . . Lou Brown, Loew Poli New England Theatres publicity director, was elected vice-president, New Haven Advertising Club. . . The Lakeside, Conn., Realty Company asked Superior Court to rule on the legality of a ban against drive-ins.

**HARTFORD, CONN., NEWS** — Sam Harris, partner, State, and Mrs. Harris left New York by ship for Europe. They will return home in about six weeks. . . Louis Peterson, Jr., Hartford playwright, is due at Paramount studios on the west coast about June 1 to start work on film version of his television script, "Joey." . . Peter Perakos, Jr., Perakos Theatre Associates, New Britain, Conn., was appointed to that city's Safety Action Committee. . . Chet Philbrook, Smith Management's Meadows Drive-In, tied up with radio-TV cowboy Tex Pavel, WKNB-TV, to broadcast his radio show from the concession building nightly. . . Alphonse Dubrioul and Socrates Deligeorges, owners, Niantic, Niantic, Conn., ran a benefit performance of U-I's "World In My Corner" for that community's Wentworth  
(Continued on page 45)

# CANDYDLY SPEAKING

THE ANCIENT Chinese theory of having a physician *keep* you in good health rather than going to him *after* you get sick is not particularly practical in our civilization, but the basic idea makes a lot of good sense.

APPLYING SOME of this Oriental thinking to concession operations in motion picture theatres, the staff of EXTRA PROFITS decided that it might be wise to check-up, even though things seem to be in fine shape. The results of that check-up will be found in this issue, discussing concessions in the indoor theatres, and in the June 27 issue, with a report on concessions in the drive-ins.

ONE THING seems quite apparent, and that is that theatremen throughout the country are fully aware of the importance of their extra profits activities. In addition to the very interesting statistics revealed in this survey, the response given to our questionnaire is an informative, if not very scientific barometer of the value exhibitors place on their concession sales.

A RESPONSE of six per cent, five per cent, or even three per cent is considered a good return on surveys such as the one conducted by EXTRA PROFITS. However, it was extremely gratifying to get a return of better than 15 per cent, or more than double of what is considered enough to make legitimate conclusions and observations.

WHAT DOES this excellent response indicate? To us it signifies that theatremen are very, very interested in improving and expanding their concession departments. They want to know more about the market, more about the latest equipment and merchandise, and more about merchandising and sales promotion.

THE GENEROUS return also indicates that the market is developing a broader base, with products and prices previously considered taboo for theatre sales being successfully introduced. It shows that there is a healthy desire to pass along information, and a healthy curiosity to learn what the other fellow is doing, and how he is doing.

IN SHORT, the response offers some very concrete evidence of the basic soundness and legitimate value of concession operations in motion picture theatres.

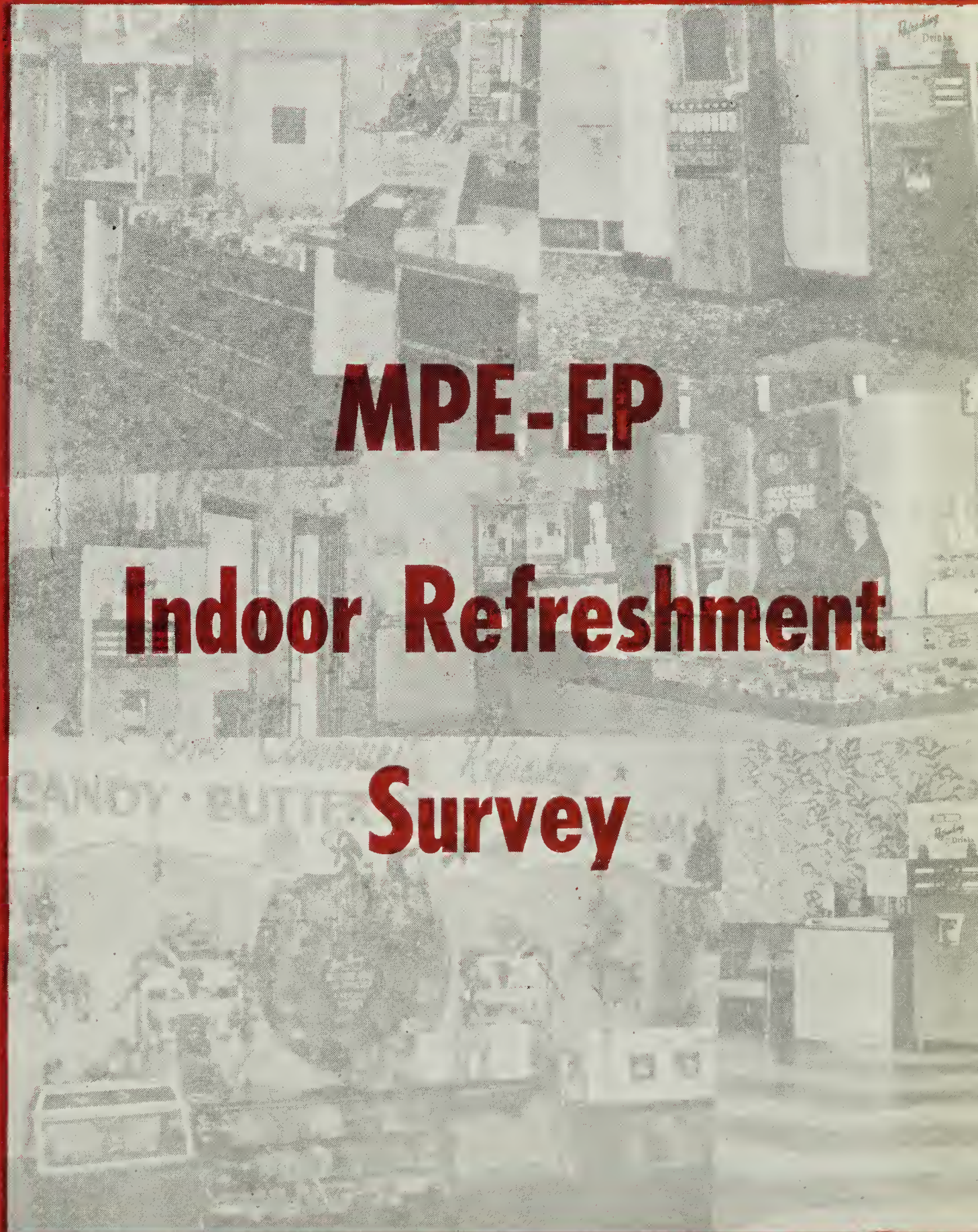
—ARNOLD FARBER.



Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

**Popcorn Is A Nutritious Food**  
Cooperating with the  
**POPCORN AND CONCESSIONS ASSOCIATION**  
Dedicated to serving the popcorn  
and concession industries.

# EXTRA PROFITS

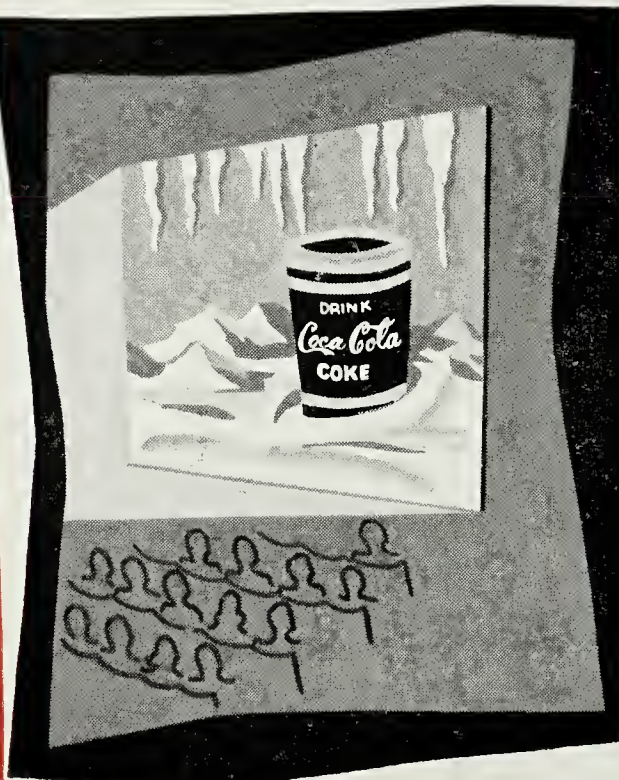


# Freee!

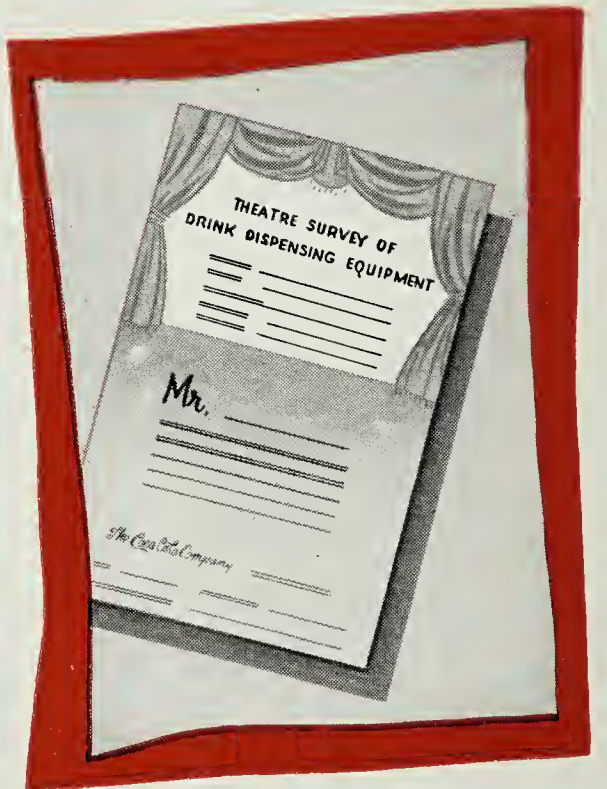
services that build your refreshment profit!



**Free mobile popcorn displays**—Constantly moving displays that catch your customers' eyes and appetites for your biggest profit makers—popcorn and Coke!



**Free intermission trailers**—Full-color, mouth watering invitations for *even more* people to visit your refreshment stand and buy everything you have to sell.



**Free complete survey of your drink dispensing equipment!** When survey is complete, you are given an *individualized* report on how you can improve your service and profit.

**Ask The Coca-Cola Company representative for these services.**

These are only part of the services made available to you by The Coca-Cola Company—the *only* beverage company with a national service organization that makes *regular* visits to theatres, helping you realize maximum profit from your refreshment business.



**PROVEN THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT**

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.



**98%** of all indoor theatres sell refreshments

**72.2** items are bought for every 100 tickets sold

**9.7** cents is the average sales price per item

AT the present time concession sales in the nation's 15,000 roofed theatres represent an annual gross income of approximately \$180,000,000.

This indication of the scope of concession operations at indoor theatres was brought to light in the exhaustive nation-wide survey just completed by the EXTRA PROFITS DEPARTMENT of MOTION PICTURE EXHIBITOR. The total is based on weekly admissions of 50,000,000, and the survey's finding that better than seven million concession items are sold for every 10 million tickets purchased.

Translating this into terms of the individual theatre's extra profits operation, the picture looks this way:

The average roofed house in the United States today has approximately 840 seats; sells refreshments in addition to entertainment; chances are almost even that a concession stand and automatic vending machines are being used in combination; popcorn, candy, and soft drinks are the most popular items sold; the average selling price for each item is a bit under 10 cents, and the exhibitor probably operates the concession himself.

### How Merchandise Is Sold

The survey shows that only 1,230 indoor theatres depend upon vending machines as their sole means of selling refreshments. Over 44 per cent, or 6,720 situations, depend upon stands as the only dispensing medium. It is interesting to note that over 7,000 theatres have found it most profitable to supplement their stand with vending machines.

Some of the reasons for this widespread use of stand-machine combinations are the additional speed of service offered, particularly with beverage dispensing; the fact that vending

machines may be placed in lounges, lobbies, and other areas not convenient to the stand; it allows the sales force to devote more time to stand customers; lessens the problem of pilferage and unnecessary money handling; vending machines can operate when the stand is closed down.

It appears safe to conclude that this trend of combination concession equipment will continue to grow, particularly since manufacturers of stands and vending machines are continually improving their products, both in construction and in doing part of the all-important merchandising job with colorful appearances and display facilities.

### Popularity Of Merchandise

Although it offers no surprise, the survey reaffirmed that popcorn, candy, and soft drinks are far and away the items which find the greatest degree of acceptance among indoor theatre patrons. To be specific, it was learned that 14,100 theatres sell popcorn, 13,995 candy, and 11,685 situations handle soft drinks.

That familiar old stand-by, chewing gum, still shows considerable strength, with 50 per cent of all indoor houses offering this item to its patrons.

Not too long ago the sale of ice cream at roofed theatres was of little or no consequence. It was felt that the public would not be bothered with an item that could melt and possibly stain or soil clothing. Another deterrent was the fact that the nickel still reigned supreme as the most popular sales price, and a good ice cream product could not be sold for that price.

As a result of the upward trend in prices (which will be discussed at greater length later), improved packaging, and refrigerated dispensing equipment, ice cream sales and acceptance has risen steadily. The survey shows that approximately 6,800 situations offer ice cream either at the stand or from automatic vending equipment.

(Continued on page EP-5)

## Dr. EP's Check-Up Indicates All Is Well With Indoor Theatre Concession Operations

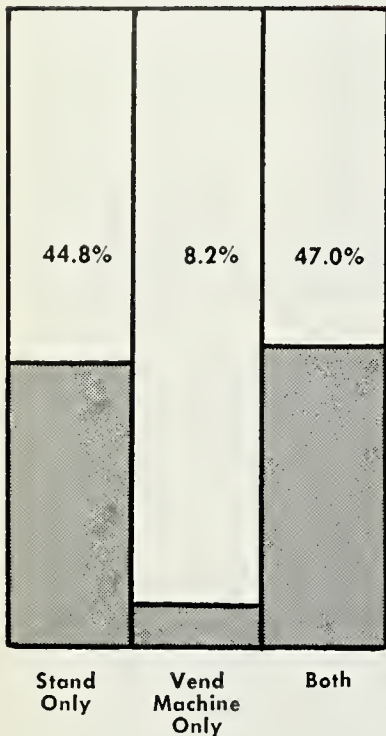


Cartoons by Mischa Petrow

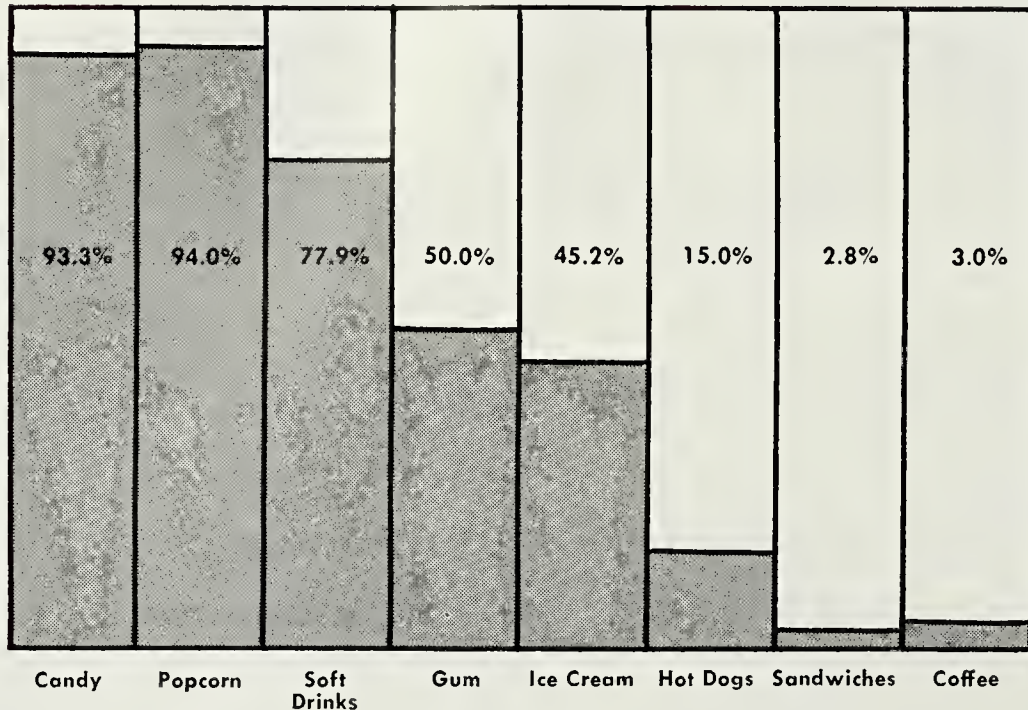
# MPE-EP Indoor Theatre Refreshment Survey

Nation's 15,000 Roofed Houses Gross More Than \$180,000,000 Yearly From Concession Operations With Noticeable Trend Toward Increased Variety and Higher Priced Items

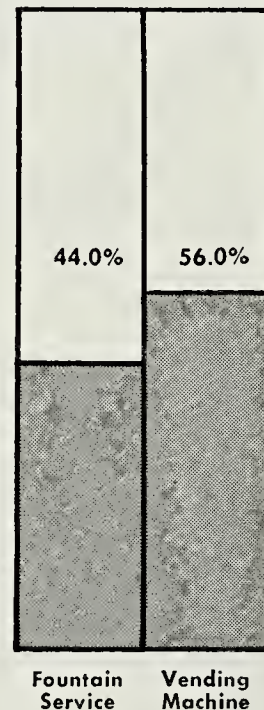
Methods of Selling



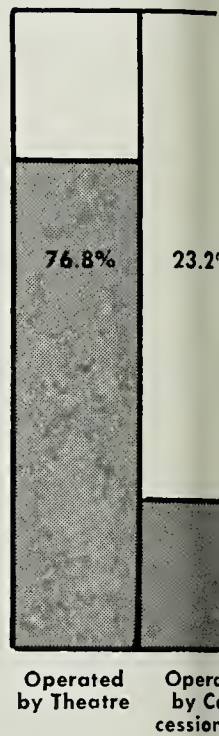
Popularity of Items Sold



Beverage Dispensing



Stand Operation



## Methods Of Selling

**Stand Only:** The 44.8 per cent figure represents a national total of 6,720 indoor theatres that operate their concession activities via a stand only.

**Vending Machines Only:** Currently 8.2 per cent, or 1,230 theatres, depend entirely upon automatic vending machines for sale of concession items.

**Stand-Vend Combination:** The majority of indoor theatres, 47 per cent, or 7,500 houses, prefer to use a stand and vending machines.

## Item Popularity

**Candy:** There are 13,995 theatres, or 93.3 per cent of the total, that sell candy.

**Popcorn:** This is the popularity leader with 94 per cent of the indoor theatres, 14,100, selling this product.

**Soft Drinks:** There are 11,685 theatres, or 77.9 per cent, selling soft drink beverages.

**Gum:** Sells in half the theatre market, or 7,500 theatres.

**Ice Cream:** Growing in popularity, this product is sold in 45.8 per cent of the theatres, or 6,780 locations.

**Hot Dogs:** Some 1,515 situations sell this item, representing 15 per cent of the market.

**Sandwiches:** Only 2.8 per cent of the theatres, or about 420, handle this item.

**Coffee:** Is found in three per cent of the theatres, or approximately 450.

## Beverage Dispensing

A total of 11,685 roofed theatres sell soft drinks. Of the two methods of dispensing used, **Drink Fountains** are favored in 44 per cent of the locations (5,141 theatres) and **Automatic Vending Machines** are employed in 56 per cent of the theatres (6,544).

## Stand Operation

The great majority of indoor theatre concessions are operated by the theatre, this being the case in 76.8 per cent of the total, or 11,520 theatres. The remaining 23.2 per cent, or 3,480 houses, use professional concessionaires.

## Selling Prices

**Candy:** There are 10,080 theatres, or 67.2 per cent, selling five cent candy; 8,760

selling 10 cent candy; 1,005, or 6.7 per cent, selling 15 cent candy; and 1,330 theatres, or 7.4 per cent, selling 25 cent merchandise. *Note: The percentages given are more than 100 per cent since many theatres sell more than one priced merchandise.*

**Popcorn:** There are 10,500 theatres, or 70 per cent of the total, that sell popcorn for 10 cents; 3,525 theatres, 23.5 per cent, sell 15 cent popcorn; 900 roofed houses, six per cent, sell 20 cent popcorn; and 1,665, or 11.1 per cent of the theatres sell 25 cent popcorn.

**Soft Drinks:** There are 2,460 theatres, 16.4 per cent, selling five cent drinks; 11,400 houses, 76 per cent, selling 10 cent soft drinks; 390, 2.6 per cent, 15 cent drinks; and 750, five per cent, selling 20 cent drinks.

## Average Price

The average sales price for all items sold at indoor theatre concession areas is 9.7 cents per item purchased.

## Sales Volume

Survey shows that 72.2 items are purchased either at the stand or vending machines for every 100 tickets that are sold.

## Gross Sales

The total gross sale of concession items in indoor theatres is approximately \$180,000,000, which means that the average theatre gross is about \$12,000 a year from concession activities.

## How The Survey Was Conducted

Questionnaires seeking answers on general theatre operation, physical equipment, and refreshment services were mailed to approximately 8,000 motion picture theatres. This represented 40 per cent of the theatres in each of the 48 States, which were covered in the survey to obtain a true cross section of opinion, operational procedures, and equipment and refreshment requirements.

The approximate 15 per cent return on the questionnaire is far above the normally accepted figure sufficient to assure the statistical accuracy of this report.

**Survey**

(Continued from page EP-3)

**Diversification**

A very significant trend unveiled by this survey, confirming reports from the field in recent months, is that the indoor theatres are selling a much greater variety of merchandise than at any other time.

That great old American tradition, the hot dog, was considered as something that could not be practically sold in a roofed theatre. Obstacles such as necessary cooking equipment, the odors, objections of patrons, etc., seemed to relegate this traditional snack to the outdoors. However, the development of low-cost, compact grills, the almost universal theatre use of air conditioning, and a few theatres willing to take a chance are quickly breaking down this barrier.

Today there are over 1,500 theatres offering hot dogs to their patrons, representing a surprisingly impressive 15 per cent of the total indoor market. One method which appears to have merit is limiting the sale of hot dogs to matinees and other kiddie shows. A number of theatres have found this method to be remarkably profitable. Based on the survey, and from the personal experience of those theatremen who have successfully sold this item, it appears that the hot dog will become a familiar sight in more and more locations.

Although the hot dog appears to be winning a place in the concession picture, the sandwich is finding the going much more difficult. The EXTRA PROFITS DEPARTMENT'S survey finds that only 2.8 per cent of the theatres, or a little more than 400 houses, are selling this item. Factors such as variety of choice, problems of storage and serving, reluctance of the average patron to eat a sandwich at a roofed theatre, and the traditional "after the show" trip to a soda fountain or restaurant all present formidable opposition to the sale of sandwiches in all but a few individual spots.

The sale of coffee has not, as yet, made any substantial impact on the overall concession market. Only three per cent of the theatres, or about 450, handle coffee. Most of these theatres are in the art house category, and sell the coffee as a prestige item more so than as a money-maker.

**Sales Price**

For many, many years the five cent price was almost universal in indoor the-

atre concession operations. However, this price barrier has been rather thoroughly shattered, the survey shows, with 9.7 cents per item now the average price.

Since popcorn, candy, and soft drinks dominate the market, it was decided to obtain specific price information on this trio of products. For ease of operation it was decided to consider all odd prices, such as eight cents, 17 cents, etc., as the closest "standard" price; such as putting a 17 cent answer in the 15 cent category, etc. Using this method the following results were obtained:

**Popcorn:** About 70 per cent of all popcorn sales at indoor theatres is for 10 cents; 23.5 per cent, 15 cents; six per cent, 20 cents; and 11.1 per cent, 25 cents. (The

average is more than 100 per cent as some theatres prefer two or more price scales.) The fact that almost 2,800 theatres sell a 25 cent popcorn package indicates the growing popularity of such things as adding butter and other flavoring to the popcorn, and the gradual acceptance of larger and higher priced items.

**Soft Drinks:** The day of the five cent soft drinks is almost over, as the survey shows that only 16.4 per cent of the indoor houses, or about 3,500, still offer a five cent drink. That 10 cents is most widely accepted as the standard price is proven by the survey, which shows that about 11,500 theatres sell soft drinks for that amount. The higher priced beverage items

(Continued on next page)

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**Dutch  
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**Chocolate Drink**  
delicious hot or cold

**None Better**

An exceptionally fine chocolate flavored drink, specially prepared for drive-in theatres — will not be sold retail. Gives you an excellent profit mark-up without competition from local stores. A high quality beverage, in an 8 oz. can, that tastes good and is good for you and your customers.

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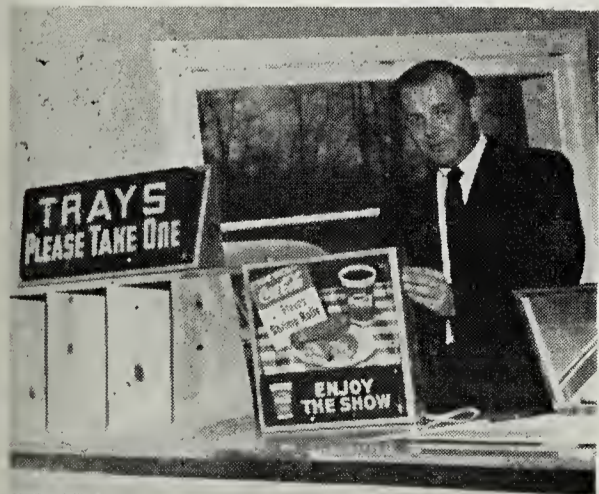
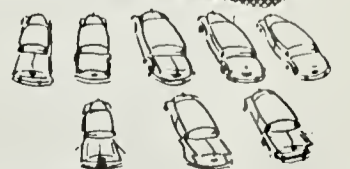
**DUTCH HOUSE, INC.**, 1411 North Sydenham Street, Philadelphia, Penna.

**MOTION PICTURE EXHIBITOR**



FULLY ANIMATED  
**Color  
Movie Trailer**

Available To Boost  
Dutch Treete Sales



George DeRisi, general manager for Bert Nathan's Drive-In Concessions is now using special Coca-Cola and Flavo-Rite point of purchase signs in all drive-ins in Long Island, Connecticut, New York State, Massachusetts, and New Jersey.

## Serve New Chocolate Drink Hot Or Cold



New chocolate drink may be served either hot or cold.

PHILADELPHIA—"Dutch Treete," a new chocolate drink which can be served either hot or cold and packaged in individual cans, recently was placed on the market by the Dutch House, Inc., a subsidiary of the Marstan Distributing Company, Inc., a manufacturer and distributor of non-carbonated beverages and syrups in the east for the last 10 years. For some time, Marstan produced a hot chocolate drink and the growing demand for one which could be served cold as well led to the development of the new trade-named item. "Dutch Treete" will not be

## Survey

(Continued from page EP-5)

have not made any significant inroads, as yet, with only 2.6 per cent theatres selling a 15 cent drink, and five per cent a 20 cent drink.

**Candy:** The price scale of candy products has remained fairly stable between five and 10 cents for years, and the survey does not indicate any great change. At the present time 67.2 per cent of the indoor theatres sell five cent candy, 58.4 per cent 10 cent merchandise. The 15 cent item has 6.7 per cent of the market, with 7.4 per cent of the theatres offering patrons a 25 cent candy package.

available to the public through retail outlets.

The drink has been packed in six ounce and eight ounce cans, with 72 to the case. The label of the can lists "Dutch Treete" ingredients as sugar syrup, non-fat dry milk solids, cocoa malt, vegetable stabilizer, salt, and artificial vanillin flavoring.

A supply of materials to promote the sale of the drink at drive-ins, where the eight ounce can is designed to retail for 25 cents, has been made available by the manufacturer, including animated cartoon trailers, streamers, brochures, and can openers. "Dutch Treete" requires no refrigeration and is ready to serve, either by an attendant or by self-service. It will be sold to the theatre trade through Fabco Associates, Bronx, N. Y., which has been appointed the national distributor for that market.

## Concession Operation

Since the majority of the roofed theatres in this country are in the small or medium-sized range it is not surprising to learn that currently 76.8 per cent of the concession operations are operated by the theatre. Concessionaires operate 23.2 per cent of the indoor market, mostly in the larger, center city locations.

## Summation

In summing up the results of this nation-wide survey, the facts clearly indicate that concessions are an invaluable auxiliary to indoor motion picture theatre operation.

The survey proves that although three types of products made up the base of concession sales, the market is diversifying, with gradual public acceptance of many items that were previously not considered saleable in a roofed theatre. In addition the price scale is on the way up, with patrons purchasing merchandise at more than double the standard five and 10 cents.

The concession stand is still the basic method of selling, but the automatic vending machine is finding its way into more and more roofed houses as a flexible and valuable companion piece.

A multi-million dollar market, indoor theatre concessions should continue to expand, and supply a very welcome source of extra profits for theatremen who can use all the additional help they can get in the fiercely competitive entertainment market.

The July 27 issue of EXTRA PROFITS will carry the second half of this Refreshment Survey, and be devoted to the Drive-In.

### Proof!

It's a fact — proved in theatre after theatre —

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More people stop and buy popcorn when it has the butterlike flavor and color that comes only from POPSIT PLUS.

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Get our case histories... or order a sample case today!

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the only liquid popping oil with butterlike flavor!

It's Digestible! Made Only of Pure Peanut Oil

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## EXTRA PROFITS

Volume 11, Number 3 May 30, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarian Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blackburn Ave., Las Angeles, Calif.

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At the recent opening of 20th-Fox's "The Revolt of Mamie Stover," Capitol, New York, Richard Egan, who stars in the film, autographed photos for fans in the lobby. Standing behind Egan are three contestants in the "Jane Russell Look-Alike" contest held in connection with the film's opening.

## Hartford, Conn., News

(Continued from page 38)

Fund. . . . William E. Kennedy, who had served as treasurer of Western Massachusetts Theatres, Inc., Springfield, for the past 30 years, died after a long illness. . . . Joe and Eva Spivack have closed down the 900-seat State, New Britain, attributing the move to lack of modern facilities, including air-conditioning; inroads made by TV; and general decline in revenue.

## New Orleans

Variety Club crewman returned from the New York convention ready to prepare for the 1957 International conclave to be held here. Among those who went to New York were chief barker Page M. Baker, Dan Brandon, Carl Mabry, Teddy Solomon, Arthur Lehman, and Joel Blustone. . . . Valerie Benson, former Southern Theatre Service secretary, is now secretary to Roy Nicaud, DCA branch manager. . . . L. C. Downing's Haven and Rex and Dixie Theatres' Dixie, Brookhaven, Miss., have been merged under the management of Downing for the Pike Amusement Company, McComb, Miss., which acquired the Dixie together with other Dixie circuit units. . . . The State, Jackson, Miss., owned by John Williams, is shuttered. . . . June 2 was set for the Variety Club midnight supper party. . . . Roy Varnado, Warners booker, resigned. Joe Sacco replaced him. . . . Manley southern district manager John F. Saunders was in from Memphis. Manley office manager Lyn Barker has been transferred to Atlanta. . . . The WOMPI will hold an all-day picnic on June 2, in honor of the retiring officers, on Harry K. Oliphant's ranch at Denham Springs, La. . . . Dominic Guidry advised Transway that he planned to terminate operation of the Reo, Duson, La., this week. Another May closing was Neal Robinson's Niceville, Niceville, Fla.

## New York

Sol C. Siegel arrived from the west coast with the initial print of MGM's "High Society." . . . Melvin B. Danheiser was named RKO assistant foreign sales manager. . . . Henry Klinger, 20th-Fox story editor, spoke at the New School for Social Research on the topic, "Writing the Hollywood Film." . . . Rita Hayworth

## Two From Drive-In Receive Sunday Fines

READING, PA.—Two of the three persons arrested in the second legal attack on the Sunday operation of the nearby Sinking Spring Drive-In were fined and the third was discharged for lack of evidence. Manager Carleton E. Degenhart and cashier Janice Mountz were assessed \$78.50 each, including costs. Last fall, the original manager of the new ozoner was fined \$50 and costs and several employees were discharged following similar arrests because the township had not held an election to legalize Sunday exhibition.

South Heidelberg Township school authorities, receiving substantial tax revenue from the theatre, were opposed to the prosecution and now are threatening to raise the real estate tax rate to make up for the loss. Four non-residents of the township were the principals in the case,

with the result that it was charged by some that political angles are involved.

Two of the principals, Philadelphia detectives, claimed they were assigned to the case by their firm, the Globe Detective System, and George J. Menge, nominal prosecutor, claimed that he did not pay for the detectives nor for the prosecution lawyer, Henry M. Koch, who was district attorney at the time of the first suit. It was conceded that the bail set following the arrests, \$500 for each defendant, was unusually high.

Degenhart stated that he would confer with the circuit operating the drive-in before resuming Sunday operation. The defense attorney, John E. Ruth, said he will try to appeal the hearing, which was held before Justice of the Peace Elizabeth Rutter, to the county court.

arrived from Paris for a brief visit before departing for Trinidad and the screening of Columbia's "Fire Down Below." . . . Dore Schary, MGM studio vice-president, returned to the west coast. . . . 20th-Fox International head Murray Silverstone returned from an extended European trip. . . . Jerry Fellman, Stanley Warner Newark, N. J., booker, became the father of a boy. . . . Arnold Michelson, Stanley Warner Jersey zone booker, was hospitalized. . . . The annual luncheon of the Motion Picture Department, International Federation of Catholic Alumni, was held in the Hampshire House. Production Code Administrator Geoffrey Shurlock addressed the group.

## Philadelphia

Branch managers and representatives of first runs attended a meeting in the Vine Street Screening Room for the kickoff of the Will Rogers Hospital Collection Drive, to take place the week of July 16. Charles Zagrans, RKO branch manager and distributor chairman, and Lester Krieger, SW, exhibitor chairman, outlined methods to be used in getting pledges. The Henry

## 16mm. Showings Hurt Reading Theatre Business

READING, PA.—Theatres in the area are facing growing competition because of an increase in the number of places showing free 16mm. films. Schools, churches, saloons, playgrounds, and other buyers or renters of such films are finding it easy to acquire projectors, rent product, and get fast service. Judging by newspaper advertising alone, 16mm. exhibition is becoming a big business here, and one that is harmful, of course, to conventional and outdoor theatres alike.

The motion pictures for 16mm. showing include features of every kind, short subjects, sports, educational subjects, travelogues, religious films, and other lines, for low rentals. It has been suggested that theatre men, who conform to fire and other safety regulations, should demand that city and rural authorities check safety conditions in the public halls, clubs, bars, and everywhere else that the 16mm. product is shown, often to scores, and even hundreds of people, at a time.

## Plan to attend the DEBORAH SANATORIUM HUMANITARIAN DINNER

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June 10th

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Hon. Richardson Dilworth  
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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**FORMER SUCCESSFUL DRIVE-IN** Owner available as manager. Familiar with all phases of booking, buying, exploitation, and operation. **BOX A523, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**MANAGER OR ASSISTANT AVAILABLE.** Formerly West Coast. Good references. Now living in Philadelphia, desires work in area. Five years' experience. Can handle exploitation, publicity. **BOX A530, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**WANTED, MAN TO MANAGE** top Drive-In theatre near Philadelphia. Good pay, 12 month job. All mail kept strictly confidential. **BOX C516, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**MANAGER, 42, 20 years' experience** exploitation, promotion, public relations and concession. Relocate family for good opportunity. Prefer southwest town 4,000 to 6,000. Sober and reliable. **BOX B530, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**WANTED, MANAGER-TRAINEE,** with progressive Drive-In Circuit. Must be able to locate now in Massachusetts and re-locate for advancement when opportunities arise. References, please. **BOX A516, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**TOP THEATRE MANAGER** available. First run art, local, any type operation. 15 years' experience. Now employed. Prefer New York City. **BOX C530, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**WANTED, MAN TO MANAGE** new drive-in in southern Massachusetts. Fine community, good pay, 12 months' job. Want ambitious, hard working man who likes to promote, sell. **BOX B516, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

Address all correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

Fonda trailer, available through National Screen Service, was shown, and a telephone broadcast, of addresses made in New York by Abe Montague, Si Fabian, Charles Feldman, and Eugene Picker, was heard.

"Crime In The Streets" was screened at Variety Club, Tent 13, through the courtesy of Allied Artists' Maxwell Gillis. . . . The Glenside, Glenside, Pa., closed for some time, has been sold to the Standard Pressed Steel Company, which plans to use it for personnel meetings and similar projects. . . . Paul Klieman, Pearl, has been reelected treasurer, PAL. Jack

Beresin and Earl Sweigert have been reelected to the board of directors. . . . MGM district manager Lou Formato was in Jefferson Hospital for an operation. . . . Max Miller, UA exploiteer, was preparing to sell "Trapeze" along circus lines when the circus, beset by union difficulties, came to town.

## Pittsburgh

The opening of "Oklahoma!" in the Nixon is now June 14, instead of June 7. . . . The MGM annual outing has been set for June 25 at the South Park Lodge. . . . John J. Maloney, MGM central division sales manager, was one of five adult leaders to receive the St. George National scouting award at the second annual Boy Scout convocation of the Pittsburgh Catholic Diocese. . . . Bill Mack, who retired from National Screen sales duties because of ill health, has been recuperating in Miami Beach, Fla., after undergoing surgery. . . . Bill Hawk returned to Stanley Warner as manager, Enright, East Liberty, Pa., the post he held prior to resigning

## Veteran Exhib, Projectionist Dies At 64 In St. Louis

**ST. LOUIS**—Funeral services for Ruby S'Renco, 64, owner, old Art Theatre and the S'Renco Screening Room, were conducted following his death in Jewish Hospital. Many men and women attended from Film Row and local theatres, among other friends. S'Renco is survived by his widow, two daughters, his mother, a sister, a brother, and grandchildren. He was a Mason, Shriner, a member of Moolah Temple, and of Local 143, Motion Picture Machine Operators Union.

several years ago. . . . Bob O'Hare, manager, Associated Circuit's Hippodrome, promoted James Goodworth to be his assistant. . . . Echo Drive-In, Large, Pa., has reopened. Formerly operated by Al Kurtak, the Echo now is a joint operation of Morris Finkel and Associated Circuit.

Andy Chakeres, Roof Garden Drive-In, Somerset, Pa., is recuperating from a heart attack. . . . Jimmy Nash again will handle the Variety Club golf tournament in July at Highland Country Club. . . . Dave Barnholtz, veteran film salesman, joined Borkon Travel Service, Squirrel Hill, Pa. . . . William Shartin, former United Artists branch manager, was killed recently when struck by an auto in Seattle.

## Portland

William E. Sparks, British commando, whose exploits are pictured in Columbia's "Cockleshell Heroes," was honor guest at a luncheon hosted by James Beale, Columbia branch manager. With Sparks was Jim Nullenberger, Warwick Productions, New York. About 20 exhibitors, Film Row executives, and members of the press attended. Sam Siegel, Columbia representative, also was present. . . . United Artists invited motion picture editors Arnold Marks, Journal, and Herb Larson, Oregonian, to attend a preview of "Trapeze" in Los Angeles last week. . . . Gregory Kershul, former exhibitor in Dallas, Ore., has purchased the Gearhart, Ore., Sunset Drive-In from Harold Wright and Avery Combs, Seaside, Ore. . . . The Ames installed a new Cine-Sound Hi Fi speaker system, L. K. Brisbin, Cine-Sound branch manager, reported.

## St. Louis

The Salisbury, owned by Clarence H. Kaimann, curtailed operation to weekends only. . . . The Southway, leased by Harold F. Kapper for several months from the Lau family, has been closed. . . . Frisina Amusement Company closed the Kincaid, Kincaid, Ill. . . . Eddie Clark announced that the Joppa Auto-Vue will be reopened for weekend patronage. His circuit, Massac Amusement Company, has been operating the El Capitan Drive-In through the winter. . . . The Cluster Drive-In, Salem, Ill., is having Cinema-Scope installed. . . . The Variety Club chaplain, Reverend C. Oscar Johnson, departed on a long preaching tour of Australia. . . . Myra Stroud, managing secretary, Missouri-Illinois Theatre Owners, was given an impromptu surprise birthday party. . . . Helen Stelljes, personal secretary to Bess Schuller, Columbia owner, was recovering satisfactorily from surgery in St. Luke's Hospital.

## Washington

Ed Linder, Villa, Rockville, Md., reduced evening prices. . . . W. H. Stevenson, 61, long the manager, Park, Maryville, Md., died following a heart attack. . . . The Virginia, Danville, Va., was to close last fortnight. The principal owner, Reginald Clarke, was not available for a statement on future use of the property. . . . Robert Miller, U-I booker, was promoted to salesman. . . . George Gobel was in for personal appearances on behalf of Paramount's "The Birds And The Bees." . . . Columbia mid-east division manager Sam Galanty attended Cincinnati meetings.

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## ASTOR

### The Dynamiters

MELODRAMA  
75M.

(Made in England)

ESTIMATE: For the lower half.

CAST: Wayne Morris, Patrick Holt, Sandra Dorne, James Kennedy, Simone Silva, Eric Pohlmann, Lloyd Lamble, Arthur Young, Hugh Miller. Produced by Geoffrey Goodhart and Brandon Fleming; directed by Francis Searle.

STORY: Private investigator Wayne Morris accepts an assignment to uncover a gang of safe crackers and killers against the wishes of agency head Patrick Holt. He tries to get some information from restaurant owner Eric Pohlmann, who knows the doings of the underworld, with little success, and a lead is dead when the would be informant is killed. His girl friend and agency secretary, Sandra Dorne, becomes suspicious of a wandering band in the vicinity of a place that was robbed and follows them to a pawnshop run by Arthur Young. She summons Morris, and he and the police arrive to wipe the mob out. Dorne has been kidnapped by the head of the gang who sees the handwriting on the wall, and it turns out to be none other than Holt who has been using the detective agency as a blind. Pohlmann gets Morris and the police in time to prevent his leaving the country with Dorne.

X-RAY: An okay entry for the lower half, this contains a story that holds interest fairly well with a competent enough cast to carry out the various roles and adequate direction and production. There is some action and intrigue which helps. The story and screen play are by Brandon Fleming. There is a song, "Soho Mambo," sung by Simone Silva.

AD LINES: "Tangling With The Dynamiters Could Mean Death"; "He Exploded The Lid Off The Underworld"; "Thrills Galore In This Adventure-Laden Who-Dun-It."

### Passport To Treason

MELODRAMA  
80M.

(Made in England)

ESTIMATE: Program filler.

CAST: Rod Cameron, Lois Maxwell, Clifford Evans, Ballard Berkeley, Douglas Wilmer, Andrew Fau, John Collicos, Derek Sydney, Barbara Burke, Marianna Stone. Produced by Robert S. Baker and Monty Berman; directed by Robert S. Baker.

STORY: Private investigator Rod Cameron is called in on a case by an old friend, who is found dead before he can reveal any of the necessary details. Clues lead him to an international league for peace, allegedly used as a front for other activities. He goes through all kinds of experiences including torture, drugs, beatings, etc. After considerable corpses and involvements, it is discovered that Clifford Evans, head of the league, is the real villain. Cameron and a secret agent, Lois Maxwell, manage to wrap things up and turn Evans and company over to the authorities.

X-RAY: Prime selling point here is Rod Cameron, who manages the private eye assignment in standard private eye fashion. The others are average, while the story is one that has its ups and downs, to say nothing of its ins and outs. Direction and production are normal for this type of thing, best relegated to the lower half as filler. The screen play is by Kenneth Hayles with additional scenes by Norman Hudis, based on the novel by Manning O'Brine.

AD LINES: "A Hard Hitting Story Of Suspense"; "Murder Meant Nothing To A Ring Of International Killers"; "He Had An Assignment To Find A Murderer."

## MOTION PICTURE

# EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor.

SECTION TWO  
VOL. 56 • No. 4

MAY 30, 1956

## BUENA VISTA

### The Great Locomotive Chase

MELODRAMA  
85M.

(CinemaScope) (Technicolor)

ESTIMATE: Excellent action film will have to be sold.

CAST: Fess Parker, Jeffrey Hunter, Jeff York, John Lupton, Eddie Firestone, Kenneth Tobey, Don Megowan, Claude Jarman, Jr., Harry Carey, Jr., Lennie Geer, George Robotham, Stan Jones, Marc Hamilton, John Wiley, Slim Pickens, Morgan Woodward, W. S. Bearden, Harvey Hester, Douglas Bleckley. Produced by Lawrence Edward Watkin; directed by Francis D. Lyon.

STORY: This is the true story of the Andrews Raid of 1862. Fess Parker (James J. Andrews) leads a score of men in a thrust at the heart of the Confederacy and its vital railroad system. Had he succeeded, the single sortie might have ended the Civil War years ahead of time, but it failed because of one railroad man, Jeffrey Hunter (William A. Fuller).

X-RAY: This authentic, most colorful account of the stealing of a train by Union forces under a secret service agent and the attempt to cripple the South's vital transport system has been faithfully recreated and emerges as an action packed and thrilling picturization of a little known bit of Civil War history. Parker and Hunter are excellent adversaries, and no two men ever fought a harder running battle than these two in this filmed version of the epic chase of one locomotive after another along the picturesque Georgia route, where the picture was actually made. The story is by the producer, Lawrence Edward Watkin. There are no women in the opus, consequently no romance. Despite its excellence, this one will have to be sold. Once they come in, everyone will be satisfied, particularly action fans, children, and even historians.

AD LINES: "One Of The Most Remarkable True Spy Stories Ever Filmed"; "The Screen Explodes With Excitement As The Fate Of A Nation Sped On Roaring Rails!"; "A Remarkable True Spy Story . . . Now A Great Motion Picture!"

## COLUMBIA

Secret Of Treasure MOUNTAIN (832) OUTDOOR DRAMA  
68M.

ESTIMATE: Routine lower half entry.

CAST: Valerie French, Raymond Burr, William Prince, Lance Fuller, Susan Cummings, Pat Hogan, Reginald Sheffield, Rodolfo Hoyos. Produced by Wallace MacDonald; directed by Seymour Friedman.

STORY: Fleeing the law for different reasons are Raymond Burr and wounded Rodolfo Hoyos and William Prince, the latter for brawling and wrecking a saloon and the former pair for robbery. They accidentally are thrown together and stumble on a hidden plateau in the mountains inhabited by Valerie French and her father, Reginald Sheffield, from England, and half-breed Lance Fuller. When Burr causes trouble, the others order him off, but not until he has heard that there is a huge treasure in gold hidden somewhere in the mountains. He kills Hoyos and returns. Meanwhile, Prince accidentally stumbles on clues to the treasure only to find that Fuller knew about the treasure's location all along and was assigned by the Indians to guard it. Burr decides to kill the others but is himself killed. Fuller is in love with French, but when she repulses him, he draws them all into the treasure cave intending to kill them. They get out in time, and he dies in the resulting explosion. The treasure is buried forever, and Prince and French decide to start the future afresh.

X-RAY: Everything is pretty much routine, and this will serve best as lower half filler where needed. By the time the end rolls around, what happens to the

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people and the treasure seems a matter of indifference. The cast, direction, and production are fair. The story and screen play is credited to David Lang.

**AD LINES:** "Millions In Gold Awaiting Discovery"; "The Treasure Hunt For Millions Was On Deep In The Mountains"; "They Sought Gold And Almost Found Death."

## Storm Over The Nile (829)

COSTUME  
MELODRAMA  
113M.

(English-made)

(CinemaScope) (Technicolor)

**ESTIMATE:** Colorful remake of "Four Feathers" will have to be sold.

**CAST:** Anthony Steel, Laurence Harvey, James Robertson Justice, Mary Ure, Ronald Lewis, Ian Carmichael, Jack Lambert, Raymond Francis, Geoffrey Keen, Michael Hordern, Ferdy Roger, Delgado, Frank Singuineau, Ben Williams, Vincent Holman, Paul Streater, N. Al Basri, M. H. Gadalla, Michael Argy. A London Films production; directed by Zeltan Korda and Terence Young.

**STORY:** In the latter part of the 19th Century, Anthony Steel resigns his commission on the eve of his regiment sailing for the Sudan to fight with Kitchener. His action is taken for cowardice by his best friends and his fiancée Mary Ure, who also breaks her engagement. He receives four feathers, symbol of cowardice. To prove his right to return the feathers, he sets out on a mission to prove his bravery. Disguised as a mute, branded native, he returns Laurence Harvey, also in love with Ure, sun blinded, to his regiment. He also manages to return members of his regiment held prisoner by the Derivishes. Harvey, back in England but blind, finds his feather in his wallet, realizes at last who saved his life. He bows out of Ure's life, leaving her free for a reconciliation with Steel.

**X-RAY:** This large scale remake of "Four Feathers" which was first released in 1939 is action-packed but for those with long memories is too good a "copy." It is almost exactly the same. While the desert war scenes are impressive with thousands of native troops, English troops, camels, etc., it is none too suspenseful since one knows, as is the case with all historic material, just how it will come out. That it is old fashioned spectacle at its best, however, won't be argued. Unfortunately, other factors stack up against the production's success in American situations. Not only is it too English in concept, it is too English in cast, and there is not a single name for American marqueees, although Steel and Harvey are fine in their roles. Therefore, this will have to have a big selling job behind it to get it across. The screen play is by R. C. Sherriff.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "Epic War In The Desert"; "Kitchener's Historic Battle Against The Fuzzy Wuzzies!"; "Coward Or Hero—One Of History's Strangest War Tales."

## LIPPERT

### Life With The Lyons

COMEDY  
78M.

(English-made)

**ESTIMATE:** Lower half filler.

**CAST:** Richard Lyons, Barbara Lyons, Bebe Daniels, Ben Lyons, Horace Percival. Produced by Robert Dunbar.

**STORY:** The Lyons family look over a new house but the owner is reluctant to turn it over to them. They talk him into at least temporary occupancy until they can discuss the rental at dinner. Youngsters Richard and Barbara decide to give a house warming for their teenage friends to liven things up, unbeknownst to mom and dad, Ben and Bebe.

The landlord turns out to be a man of much ability and is a hit with the youngsters, but the explosion of the kitchen stove drives him from the premises. Richard agrees to take the landlord's daughter out to smooth the way for lease and keys. To cheer up Ben, the youngsters seek a new hobby for him to replace golf and get him involved in making a rock garden. This means using dynamite, subsequent flooding of the cellar, and mishaps to the plumbing. When it's all finished, the landlord is invited to the grand opening. Naturally, he winds up all wet and again he stalks out threatening legal action, but he accidentally drops the keys to the house. Ben has the whole thing overhauled. He receives a letter from the landlord but delays in opening it, more concerned by Barbara's infatuation with a movie cowboy. They have him over to dinner and both he and his horse as well as his guitar show up. Ben and Bebe decide to try reverse psychology and encourage the match, and the landlord is determined to settle the thing one way or the other. All at last turns out well.

**X-RAY:** Based on a radio series popular in England, this entry looks as though it might be a number of filmed television programs edited down so that they might be joined together for feature presentation. The story and situations are mildly amusing to those who like the obvious; and vaguely remind a little of other family series in the past although the pace here is much slower. There is much mugging and simplicity of character presentation. This may please some of the oldsters who may remember Ben Lyons and Bebe Daniels. Direction and production are only fair. The screen play is by Val Guest. It's best suited for lower half filler.

**AD LINES:** "Bebe And Ben Lyons And Their Family Have Fun"; "Unusual Screen Entertainment And Fun For The Family"; "Chuckle Your Blues Away."

## PARAMOUNT

### The Leather Saint (5521)

DRAMA  
86M.

(VistaVision)

**ESTIMATE:** Interesting entry.

**CAST:** Paul Douglas, John Derek, Jody Lawrence, Cesar Romero, Ernest Truex, Richard Shannon, Rocky Vera, Robert Cornthwaite, Edith Evanson, Lou Nova, Baynes Harron. Produced by Norman Retchin; directed by Alvin Ganzer.

**STORY:** Father John Derek, young Episcopalian minister, while working out in the gym run by close friend Richard Shannon, catches the eye of fight manager Paul Douglas, who offers to manage him. He declines without revealing his identity. Later, a visit to the Bishop seeking aid for hospitalized youngsters in his parish results in vague promises but nothing concrete. When a youngster dies because of lack of equipment, Derek asks Shannon to set up a meeting with Douglas. He agrees to fight, although his identity is to be kept a secret. Douglas arranges a bout through promoter Cesar Romero, and he wins. He impresses Romero's girl friend, who was once in love with a boxer who died and has been drinking excessively since. Derek gives the proceeds to his superior, Father Ernest Truex, saying it came from a friend in the leather business. A week later he wins again, and Jody Lawrence forces an introduction. She is hurt by his rebuff. A need for more money sees him urging Douglas to get bigger fights, but without Romero this is impossible. Romero wants to buy up Derek's contract. After one of the fights, Lawrence follows him home and learns his true identity and

why he has been fighting. She reports to Douglas, who is stunned. He and Lawrence combine to sell his "contract" to Romero with the money going to the children's fund. When the latter learns the truth and sees the effect on Lawrence, who stops drinking, he goes along with the sale. Derek receives forgiveness from the Bishop and everyone is happy.

**X-RAY:** A story with some inspiration and an off-beat means to a deserving end, as well as some good boxing sequences, is found in this entertaining entry that should please most audiences once they see it. The cast is good, and the direction and production are well-done. Given a little extra attention, the film may prove a healthy assist as part of the show. Interest is maintained on high throughout. The story and screen play are by Norman Retchin and Alvin Ganzer.

**TIP ON BIDDING:** Higher program rates.

**AD LINES:** "He Had A Punch That Was A Knockout"; "A Different Story About Different People . . . You'll Love It And Its Outcome"; "A Heartwarming Film With An Unusual Punch."

### The Proud And The Profane (5524)

DRAMA  
113M.

(VistaVision)

**ESTIMATE:** High rating drama.

**CAST:** William Holden, Deborah Kerr, Thelma Ritter, Dewey Martin, William Redfield, Ross Bagdasarian, Theodore Newton, Ward Wood, Genevieve Aumont, Adam Williams. Produced by William Pearlberg; written and directed by George Seaton.

**STORY:** Deborah Kerr joins the Red Cross in 1943 and is sent to the South Pacific. She is assigned to Thelma Ritter's unit. The reason for her joining the war effort is that she desires to visit the grave of her husband, killed in action with the Marines at Guadalcanal. She meets and is attracted to Marine Colonel William Holden, a ruthless, almost brutal man who despises weakness. She also wins the devotion of Marine Dewey Martin, an old friend of Ritter's, who will allow no one to sully her reputation since she reminds him of his sister, killed in a tenement fire. The affair between Kerr and Holden is a strange one, with the proper lady despising all that the hard Marine stands for but unable to fight the powerful attraction she feels. Kerr simultaneously discovers that she is pregnant and that Holden has a wife back home whom he can't divorce because she is sick. Completely disillusioned, Kerr attempts suicide. The effort fails but she loses the baby. Holden is filled with guilt and remorse. Martin tries to kill Holden, who refuses to punish him, feeling that he deserves to die. Kerr recovers physically but begins to drink heavily. She only finds peace after visiting the grave of her husband and learning from a Marine that her insistence on propriety and perfection had ruined his life as well. On a Red Cross mission, she finds a wounded Holden. All he can whisper is "forgive me" since the enormity of his crime against Kerr allows him no peace. She still loves him and sits by his side awaiting his recovery.

**X-RAY:** This is powerful adult dramatic fare, accompanied by considerable marquee power in the Holden and Kerr names. Both deliver excellent portrayals as does a fine supporting cast. The production and direction are fine, and both men and women should find the film completely engrossing entertainment. It is based on a best-selling novel and deserves exhibitors' utmost showmanship efforts. It should do well in all situations. A special word must be said about the photography of Jack Warren. Scene after scene is brilliantly framed against lush



backgrounds losing none of their beauty through the absence of color; which would have certainly blurred the dramatic intensity. The efforts of all concerned have been perfectly coordinated, and the result is superior screen fare.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "Love And Hate . . . So Close Together, So Hard To Tell Apart"; "A Man Of Iron, A Woman Of Beauty, Each Day Might Be Their Last"; "A New High In Dramatic Entertainment . . . A New High In Boxoffice Power, Kerr And Holden."

## RKO

### Great Day In the Morning (5613)

(Superscope)  
(Technicolor)

OUTDOOR  
DRAMA  
92M.

**ESTIMATE:** Outdoor action entry has angles.

**CAST:** Virginia Mayo, Robert Stack, Ruth Roman, Alex Nicol, Raymond Burr, Leo Gordon, Donald McDonald, Regis Toomey, Peter Whitney, Dan White. Produced by Edmund Grainger; directed by Jacques Tourneur.

**STORY:** Enroute to Denver in 1861, Robert Stack is attacked by Indians and saved by the timely arrival of Virginia Mayo, escorted by Alex Nicol and Leo Gordon. Mayo wants to start a dress shop; Nicol is an Army man in disguise investigating goldmining by southern sympathizers; and Gordon is a rabid Unionist on his way to join Raymond Burr, who owns the biggest saloon and is anti-south. One of the girls in the saloon, Ruth Roman, falls for Stack and helps him win the place in a crooked card game with Burr. He, however, is attracted to Mayo. He stakes a number of men to digging gold and finds one cheating him. In a gun fight, he kills him. Mayo to forestall mob action stirred by Burr, tells everybody they found him dead. The man's son, Donald McDonald, arrives and Stack takes him in. When the Civil War breaks out, Burr and his men make it tough for the southern minority. Stack offers them wagons and equipment to take their huge gold cache back home to the south, and he tricks Nicol and his men so that the wagons get away. He also has told the boy he killed his dad, but the boy loves him too much to do anything about it. Nicol catches up with him but permits him to escape, and he heads back home to do his bit for the south.

**X-RAY:** Action and a varied study of characterizations, plus a yarn with a different twist, are to be found here. The cast is efficient and the direction and production are okay. The use of color embellishes the release. It should make up well as part of the program. The screen play is by Lesser Samuels, based on the novel by Robert Hardy Andrews. This bears a Legion of Decency "B" rating.

**TIP ON BIDDING:** Higher program rates.

**AD LINES:** "Gold Drove Men And Set One Against The Other"; "An Action-Packed Yarn About Denver In The Days When Men Were Killed For Little Reason"; "A Yarn About A Man Loved By Two Women."

### The Lusty Men (663)

ACTION  
DRAMA  
113M.

**ESTIMATE:** Reissue of interesting rodeo action drama has names to help.

**CAST:** Susan Hayward, Robert Mitchum, Arthur Kennedy, Arthur Hunnicutt, Frank Faylon, Walter Coy, Carol Nugent, Maria Hart, Lorna Thayer, Burt Mustin, Karen King, Jimmy Dodd. Produced by Jerry Wald; directed by Nicholas Ray.

**X-RAY:** When first reviewed in *THE SERVICESECTION* of October, 1952, it was said: "An interesting yarn, extremely well told, what this will do will depend on how audiences like rodeos. This has extensive rodeo footage, including much from the actual rodeos, but the paying patrons may find too much of it. Hayward, as always, is competent, and furnishes a woman's angle, while Mitchum and Kennedy will help on the marquee lure. The picture, although long, has a good pace, except for the overabundance of the rodeo footage. Several minor performances, by Arthur Hunnicutt, as an old-time rodeo rider; Carol Nugent, a newcomer who is kicked in the posterior by Hayward; and others, add to the interest. The story was written by Horace McCoy and David Dortort."

**TIP ON BIDDING:** Reissue price.

**AD LINES:** "They Tamed The Wild Broncos, The Bucking Bulls . . . But Met Their Match In The Beautiful Untamable Redhead!"; "Nobody's Gonna Put His Brand On My Woman!"; "The Lusty Men In A Hotblooded Feud For The Redheaded Woman."

## 20TH-FOX

### The Proud Ones (610)

(CinemaScope)  
(Color by DeLuxe)

OUTDOOR DRAMA  
94M.

**ESTIMATE:** Well-made outdoor show packs plenty for action fans and western devotees.

**CAST:** Robert Ryan, Virginia Mayo, Jeffrey Hunter, Robert Middleton, Walter Brennan, Arthur O'Connell, Ken Clark, Rodolfo Acosta, George Mathews, Fay Roope, Edward Platt, Whit Bissell. Produced by Robert L. Jacks; directed by Robert D. Webb.

**STORY:** The railroad and cattle dealers turn Flat Rock, Kans., into a boom town, also bringing Robert Middleton, hated enemy of marshal Robert Ryan, to set up a lavish gambling casino. Jeffrey Hunter, son of a gunslinger killed by Ryan, is a member of the first cattle crew and determined to avenge his father's death. Ryan breaks up a crooked card game and is wounded, with Hunter saving his life through an inherent belief in fair play. Ryan's head wound causes spells of temporary blindness. Hunter accepts Ryan's story and takes a job as his jailer, becoming his deputy when Arthur O'Connell quits. Ryan's girl friend, Virginia Mayo, tells Middleton that the marshal is not afraid of him, but retreated from their last encounter in a neighboring town on her insistence. Ryan arrests Middleton's associate George Mathews after the latter kills a man in a brawl and holds him for the district judge. Middleton convinces the townspeople to ask for Ryan's resignation and engineers a jailbreak in which jailer Walter Brennan is killed. Ryan and Hunter meet with the criminals and best them despite an attack of blindness by Ryan. Hunter finishes the job by killing Middleton and becoming the new marshal.

**X-RAY:** Character development is as important as action in this fine western, although there is plenty of the latter as well. Acting chores are handled admirably and tight direction builds the excellent screen play to an exciting climax. The fine CinemaScope photography associated with such outdoor dramas is also present as an added asset, and this should please action and western fans of all ages, as well as those seeking something a little different in their western entertainment. It can be sold on its merits and should hold interest throughout. Screen play is by Edmund North

and Joseph Petracca, from the novel by Verne Athanas.

**TIP ON BIDDING:** Higher program rates.

**AD LINES:** "A Boy's Pride, A Man's Guns, A Woman's Fear Explode Into Violent CinemaScope Action"; "Too Proud To Run, He Faces Death With Only A Boy At His Side."

### 23 Paces To Baker Street (607)

(Color by DeLuxe) (CinemaScope)  
(Made in England)

MYSTERY  
DRAMA  
103M.

**ESTIMATE:** Good suspense entry should benefit from extra selling.

**CAST:** Van Johnson, Vera Miles, Cecil Parker, Patricia Laffan, Maurice Denham, Estelle Winwood, Liam Redmond, Isobel Elsom, Martin Benson, Natalie Norwick, Terence de Marney, Queenie Leonard, Charles Keane, Lucie Lancaster, A. Cameron Grant, Ashley Cowan, Les Sketchly, Ben Wright, Reginald Sheffield. Produced by Henry Ephron; directed by Henry Hathaway.

**STORY:** Van Johnson, a blind American playwright living in London, overhears snatches of a conversation between a man and woman in a pub plotting a violent crime. He commits the evidence verbatim to a tape recorder, but cannot interest police in the impending crime because of the slim clues. To humor the edgy Johnson, Vera Miles, the fiancée he rejected when he became disabled, and Cecil Parker, his secretary, agree to help him investigate. Johnson's keen memory and senses track one plotter, Natalie Norwick, to the household of a peer, but she has quit her nursemaid's job. The trail leads from there to a bogus employment agency, which offers the services of nursemaid Patricia Laffan, on whom Johnson detects a perfume the same as that worn in the pub by Norwick. Parker trails Laffan without success, but by this time the trio is entangled with the underworld. Johnson advertises for Norwick to contact him for advice and is lured into a bombed-out building by her "father," where he is expected to fall to his death. Norwick is murdered, but Johnson is rescued by Parker in time to put together the pieces of the conversation, realizing that Norwick was to have kidnapped the invalid daughter of Argentine millionaires arriving by ship at Southampton that very moment. By the time Johnson secures the belated assistance of the police, the Argentine girl has disappeared. However, the police shortly rescue the victim from her captors, none of whom can be identified as Norwick's co-conspirator who, Johnson realizes, will now try to kill him. He barricades himself in his darkened apartment to await the assailant who, after breaking in, is trapped into discharging six shots from his revolver by Johnson's tape-recorded voice coming from several rooms at once. Without ammunition, the attacker tries to escape, but is slain by Johnson in a hand-to-hand encounter. When Miles, Parker, and the police arrive, the body turns out to be that of Laffan. Johnson, his self-confidence restored by the ordeal, is reunited with Miles romantically.

**X-RAY:** With a little extra selling, this family offering should do better than average business with audiences tired of brutality and violence in films of this kind. Excitement and pulse beat lag occasionally, but a high degree of interest is maintained throughout, and Van Johnson gives a performance both sensitive and dynamic in a difficult role. The romantic angle is played down, but newcomer Vera Miles acquits herself well, and Cecil Parker turns in his usual polished work. Production values are excellent, and the direction is superior ex-

cept for spots where it seems slow or undefined. Some minor plot machinations are left unexplained by either the cutting room or Nigel Balchin's screen play adapted from Philip MacDonald's novel.

**TIP ON BIDDING:** Higher program rate.

**AD LINES:** "A Masterpiece Of Suspense And Deduction"; "Only He Knew What Was Going To Happen . . . His Only Clue A Scent Of Perfume"; "Take '23 Paces To Baker Street' . . . Along The Road To Murder."

## UNITED ARTISTS

### Foreign Intrigue

ACTION DRAMA  
100M.

(DRM)

(Eastman Color) (Made in Europe)

**ESTIMATE:** Well made action entry has good boxoffice potential.

**CAST:** Robert Mitchum, Genevieve Page, Ingrid Tulean, Frederick O'Brady, Gene Dickers, Inga Tidblad, John Padovano, Frederick Schrecker, Jean Gerald, Lauritz Falk, Peter Copley, Ralph Brown. Produced and directed by Sheldon Reynolds.

**STORY:** Press agent Robert Mitchum decides to investigate the mysterious background of his wealthy employer, Jean Gerald, after his natural death on the French Riviera, despite the pleading of Gerald's widow, Genevieve Page to remain with her. Mitchum learns of a document being held in Vienna by a lawyer, Frederick Schrecker. Mitchum suspects that Gerald was an international blackmailer, and the document has the names of his victims. After a visit from Page, Schrecker is found dead and the document missing. Frederick O'Brady informs Mitchum that a powerful man hired him to follow Mitchum, neither one knowing why. They decide to team up to learn the answer. Mitchum follows a lead to Stockholm and the home of wealthy widow Inga Tidblad and her daughter, Ingrid Tulean. Mitchum and Tulean quickly fall in love. Mitchum discovers that Tulean's father had been blackmailed by Gerald. Page suddenly arrives and indicates that she and Mitchum will continue the blackmail plot. Mitchum, meanwhile, has returned to Vienna, where he is forced into a meeting with agents from four nations. They explain that Gerald's victims were men selected by Hitler to take over their respective nation if Germany won the war. The agents are looking for these men. They believe that O'Brady's employer is one of the men, and ask Mitchum to get him to lead them to him. Mitchum agrees and sets up a meeting with O'Brady. Tulean arrives and tells Mitchum of her love. Page also arrives and gives Mitchum the choice of joining in her blackmail racket or being shot. The intelligence men move in at the last moment and arrest Page. Mitchum meets O'Brady and the two head into the night with the intelligence agents following and Tulean prepares to wait for Mitchum.

**X-RAY:** Admirably living up to its title, this action drama is crammed with foreign settings and international intrigue. With enough plot to carry an entire series of the TV show on which the film is based, viewers of all ages should find enough here to keep them interested and entertained. The European location shots are beautifully photographed and a decided asset. Mitchum, the only familiar face in the cast, does his usual competent job. Page and Tulean are talented and fresh looking new faces. The rest of the cast, particularly O'Brady, make the most of their roles. This looks like a good boxoffice entry with an ending that

clearly indicates the start of a series. Written by Sheldon Reynolds.

**AD LINES:** "A Tale Of High Level Intrigue As Timely As Today's Headlines"; "A Fascinating Peek Behind The Silken Curtain Of International Intrigue"; "Robert Mitchum Follows A Trail Of Adventure Into The Capitals Of Europe."

### The Killing

MELODRAMA  
83M.

(Harris-Kubrick)

**ESTIMATE:** Tightly constructed crime story has interesting documentary flavor.

**CAST:** Sterling Hayden, Coleen Gray, Vince Edwards, Jay C. Flippen, Marie Windsor, Ted DeCorsia, Elisha Cook, Joe Sawyer, Tim Carey, Jay Adler, Joseph Turcell, Kola Kwarian. Produced by James B. Harris; directed by Stanley Kubrick.

**STORY:** Ex-convict Sterling Hayden, planning a \$2,000,000 racetrack robbery, enlists the aid of track employees Joe Sawyer and Elisha Cook, crooked cop Ted DeCorsia, and old friend Jay C. Flippen. Cook tells his glamorous wife, Marie Windsor, of the plot, and she tells her boy friend, Vince Edwards. At a secret meeting, Windsor is caught spying and beaten by Hayden, who releases her after she promises not to talk. The robbery is successful, with the aid of wrestler Kola Kwarian, who starts a track riot, and psychopathic killer Tim Carey, who kills the lead horse in the race to add to the confusion. The timetable is perfect, and Hayden picks up the money at a pre-arranged spot. While waiting for the split-up, the others are surprised by Edwards. In a gun battle, all are killed but Cook, who manages to kill his faithless wife before he dies. Hayden heads for the airport with the money after learning of the mixup. Attempting to take the suitcase containing the money on board the plane, he learns it must be checked through and reluctantly agrees. The suitcase falls off the baggage wagon, the money flies everywhere in the wash of the propellers, and Hayden is apprehended by two plainclothesmen.

**X-RAY:** This is a fine example of top-notch low bracket production. Harris and Kubrick certainly prove their abilities in all phases of production. A good cast recreates a tautly conceived crime, and direction plus the use of tight flashback technique in the editing gives the whole thing an almost documentary flavor. There is considerable blood-letting which makes the film best suited for adult audiences. Occasionally, the time element becomes a bit shadowy because of the excessive use of flashbacks, but the fault is a minor one. It will fit in neatly on any program, and holds interest throughout. This bears a Legion of Decency "B" rating.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "The Crime Of The Century . . . A Perfect Timetable"; "This Was His Big 'Killing' . . . Nothing Could Go Wrong"; "A Faithless Woman Plus \$2,000,000 Equals Screen Dynamite."

### Nightmare

MYSTERY MELODRAMA  
89M.

(Pine-Thomas)

**ESTIMATE:** Satisfactory program entry.

**CAST:** Edward G. Robinson, Kevin McCarthy, Connie Russell, Virginia Christine, Rhys Williams, Gage Clarke, Barry Atwater, Marian Corr, Billy May and his orchestra. Produced by William Thomas and Howard Pine; directed by Maxwell Shane.

**STORY:** Musician Kevin McCarthy awakens in his hotel room after a nightmare in which he dreams he murders a man. Marks on this throat and blood stains set him to wondering whether it really was a dream. He pleads illness to

band leader Billy May, which upsets girl friend-singer Connie Russell. He then seeks help from brother-in-law Edward G. Robinson, who is also a detective on the New Orleans homicide squad. He thinks McCarthy is overwrought and needs rest. On a picnic during a rainstorm, he directs them to a strange house and discovers it's the scene where the murder took place. Rhys Williams, a deputy sheriff, appears and tells Robinson a murder did take place but has been kept out of the newspapers. The woman of the house was also killed. Further revelations lead Robinson to believe that McCarthy was hypnotized into committing the crime, and he traces the owner of the house and husband of the dead woman, Gage Clarke, to the hotel room next to McCarthy. A trap has Clarke confess to McCarthy that he suspected his wife and the dead man of illicit relations and hypnotized McCarthy into doing the killing. When the police close in, Gage is shot while McCarthy under hypnosis tries to kill himself. He is snapped out of it and is ready to resume a normal life once again.

**X-RAY:** Murder, mystery, hypnosis, and some New Orleans jazz add up to a nightmare for Kevin McCarthy and some suspenseful moments of screen fare for audiences. The yarn unfolds in unorthodox fashion with the cast doing well by their assignments, braced by the competent Edward G. Robinson in the usual role of a tough police officer. The music supplied by Connie Russell and Billy May and his orchestra adds to the entertainment value. Direction and production are good and it should make a worthy addition to the program. Maxwell Shane wrote the screen play based on a novel by Cornell Woolrich, and the production seems similar to another Pine-Thomas film, "Fear In The Night," released by Paramount in 1947. Songs heard include "What's Your Sad Story" and "The Last I Ever Saw Of My Man."

**TIP ON BIDDING:** Program rates.

**AD LINES:** "An Adventure In Suspense"; "Could A Man Kill And Not Remember? Don't Miss The Thrill-Packed Answer In 'Nightmare'"; "The Music Of New Orleans Makes A Fine Background For Murder."

### Trapeze

DRAMA  
105M.

(Hecht-Lancaster)

(Color by DeLuxe) (CinemaScope)

(Filmed in Europe)

**ESTIMATE:** High rating entry.

**CAST:** Burt Lancaster, Tony Curtis, Gina Lollobrigida, Katy Jurado, Thomas Gomez, Johnny Puleo, Minor Watson, Gerard Landry, J. P. Kerrish, Sidney James, Gabrielle Fontan, Pierre Tabard, Gamil Ratab. Produced by James Hill; directed by Sir Carol Reed.

**STORY:** To the circus owned by Thomas Gomez in Paris comes American Tony Curtis, seeking one-time great circus aerialist Burt Lancaster, one of the few men in the world to execute a triple somersault in the air. He wants Lancaster to teach him to do it, but Lancaster, crippled by a fall, is embittered and refuses. Curtis hangs on and finally convinces him with the aid of one-time romantic interest, performer Katy Jurado. They form a new act and practice constantly. They are observed by Gina Lollobrigida, part of a tumbler act, who decides to try and join Curtis and Lancaster since their act will be a good one and will go places. After convincing Gomez that she would be good for them, she tries her charms on Lancaster who turns her down. Curtis is impressed, fancies himself in love, and insists he become part of the team. They are successful, and Lancaster

learns she really loves him and just used Curtis. He eventually finds that he loves her, too. Curtis blows up when he finds out they are in love and insists to Gomez that Lancaster leave the act. With an American circus owner due to catch the act, Lancaster persuades his replacement to let him go on, and he goads Curtis into doing the triple somersault. Gomez tries to prevent the act from coming off by removing the nets, but Curtis does it anyway to the acclaim of the public and other artists. Though Curtis wants Lancaster as part of the act when it goes to America, Lancaster knows that he would be better off without him and walks away. Lollobrigida runs after him, and together they walk off into the night and the future.

**X-RAY:** Filled with entertainment is this big and colorful entry in Cinema-Scope. It's got the excitement of a circus preparing and presenting its show to the public; it's got behind-the-scenes conflicts of personalities and performers; it's got powerful romantic scenes and settings; it's got thrills in the air and on the ground; and it has the advantage of actual setting and background of Paris and the circus to further stimulate and excite viewers. Further to its credit are the performances by the cast, with particular emphasis on the fine work turned in by Lancaster, Curtis, and Lollobrigida, to say nothing of the top support provided by others. Add to this the sensitive and forceful direction of Reed and the smart and efficient production of Hill, the excellent camera work and revealing color photography, and you've got a film that should do big business. A simple and interesting script by James R. Webb adapted by Liam O'Brien keeps attention pretty well glued to the screen. A huge advertising and promotional campaign is scheduled to present the production properly to the public.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "The Picture They're All Talking About"; "She Had The Love Of Two Men On The Trapeze"; "A Thrilling Film About Life And Love And Suspense In The Circus."

## U-International

### The Rawhide Years (5622)

OUTDOOR  
MELODRAMA  
85M.

(Print by Technicolor).

**ESTIMATE:** Action entry entertains.

**CAST:** Tony Curtis, Colleen Miller, Arthur Kennedy, William Demarest, William Gargan, Peter Van Eyck, Minor Watson, Donald Randolph, Chubby Johnson, James Anderson, Bob Wilke. Produced by Stanley Rubin; directed by Rudolph Mate.

**STORY:** Three years after he had fled from a small western town to escape being lynched for a murder he didn't commit, Tony Curtis hits the trail for home to clear his name and marry the girl he left behind, Colleen Miller. Arthur Kennedy accompanies him. When a posse swoops down on them, they escape by jumping into the river. They are picked up by an inland steam boat, but as it nears town, river pirates attack, blow up the safe, rob the passengers. In a scuffle with one of the masked members of the gang, Curtis is brutally beaten with a silver-studded leather belt, an experience he previously suffered at the hands of an unknown assailant on the night the murder he is accused of was committed. He is sure the man who gave him the beatings is the real murderer. Finally in the town, Curtis learns Miller is now singing at the gambling casino and that owner Peter Van Eyck considers her his girl friend. She begs Curtis to take her

away before marshal William Gargan can jail him on the still pending murder charge. Van Eyck is anxious that Curtis leave without the girl and, while several henchmen hold Curtis helpless, whips him with a silver-studded leather belt. Later, the same two thugs escort Curtis out of town, intending to put a bullet in his back, since it is obvious that Curtis knows the real murderer and leader of the river pirates. Curtis eludes them, and takes refuge on a ranch, but this proves to be property owned by a rancher in with Van Eyck. However, Kennedy comes to Curtis' rescue. Curtis goes to get Miller, but Kennedy is captured by a mob which is lynch-crazy. Curtis rushes to the aid of Kennedy as the marshal stops the lynching. Confronted by Curtis, Van Eyck puts up a struggle, but is forced out on the balcony where Curtis is about to force him to confess to the townspeople. Van Eyck is shot, however, by one of his own henchmen, trying to hit Curtis from a vantage point across the street. Dying, Van Eyck confesses and clears Curtis, who prepares to leave with Miller. When he goes looking for his horse, he learns that his pal, Kennedy, has appropriated it and is on his way for further adventure.

**X-RAY:** Lots of action, color, excitement, and a fast pace that keeps things moving are to be found here, along with suitable performances by the cast as a whole and good direction and production which lifts this entry to the better program category. This intrigue and melodrama are lightened by some comedy bits as well as a few musical numbers by Miller, who sings "The Gypsy With The Fire In His Shoes," "Happy Go Lucky," and "Give Me Your Love." Interest is maintained throughout. The screen play is by Earl Felton, based on the novel by Norman A. Fox.

**TIP ON BIDDING:** Higher program rates.

**AD LINES:** "He Was Fast With A Card Or A Gun"; "Framed For Murder, He Is Almost Killed Trying To Clear Himself"; "Action Aplenty In This Fast Moving Adventure Yarn Of The Early West."

## WARNERS

### Dallas (522)

WESTERN  
94M.

**ESTIMATE:** Good western reissue.

**CAST:** Gary Cooper, Ruth Roman, Steve Cochran, Raymond Massey, Barbara Payton, Leif Erickson, Antonio Moreno, Jerome Cowan, Reed Hadley, Gil Donaldson, Zon Murray, Will Wright, Monte Blue, Byron Keith, Jose Dominguez, Steve Dunhill. Produced by Anthony Veiller; directed by Stuart Heisler.

**X-RAY:** When first reviewed in THE SERVICESECTION of December, 1950, it was said: "Although this does not expand into any new direction, it does have the benefit of name draws, an adequate amount of shooting, riding, and fighting, etc. The story follows the standard formula without much deviation, but Cooper fans should be pleased with the result, and the boxoffice should react accordingly. The screen play was written by John Twist." This was originally in Technicolor, but the reissue is black and white.

**TIP ON BIDDING:** Usual reissue price.

**AD LINES:** "A Super Cooper Hit"; "Big Reb—A Man With A Chip On His Shoulder And A Border Lady On His Mind"; "When Texas Was A Powder-Keg They Lit The Fuse!"

### Distant Drums (523)

MELODRAMA  
101M.

**ESTIMATE:** Reissue should do okay.

**CAST:** Gary Cooper, Mari Aldon, Richard Webb, Ray Teal, Arthur Hunnicutt, Robert Barrat, Clancy Cooper, Larry

Carper. Produced by Milton Sperling; directed by Raoul Walsh.

**X-RAY:** When first reviewed in THE SERVICESECTION in December, 1951, it was said: "With plenty of action, colorful scenes in the Florida jungles, Indians, soldiers, the Cooper name, and a different yarn, this should register in the better grosses. The pace is fairly rapid, considering the repetitious nature of the story, with action lovers certain to get their share of entertainment. The angles are all there for the selling. The screen play is by Niven Busch and Martin Rackin, from the story by Busch." This was originally in Technicolor, but the reissue is black and white.

**TIP ON BIDDING:** Usual reissue price.

**AD LINES:** "A Super Cooper Hit!" "Blade In His Hand—Blood In His Eye—Captain Wyatt, Swamp-Fighter"; "The Tom-Tom Beat—The Panther Howl—The Seminole War-Cry!"

## MISCELLANEOUS

### Female Jungle

MYSTERY  
MELODRAMA  
68M.

(American Releasing)

**ESTIMATES** Okay for the lower half.

**CAST:** Lawrence Tierney, John Carradine, Jayne Mansfield, Burt Kaiser, Kathleen Crowley, James Kodl, Rex Thorsen, Jack Hill, Bruce Carlisle, Connie Cezon. Produced by Burt Kaiser; directed by Bruno Ve Sota.

**STORY:** When an actress is found murdered outside a night spot, police sergeant Lawrence Tierney had been in the club off duty and drinking heavily. He tries to retrace the time. He questions blonde model Jayne Mansfield, who was his date, and others at the club. He learns that the dead woman had been escorted by dramatic critic John Carradine. The latter is tracked down to the apartment of Burt Kaiser, a caricature artist. Carradine has disappeared with Kaiser's wife, Kathleen Crowley. When Carradine is found, he is questioned because the clues point to his being guilty. Further questioning shows that Kaiser has been friendly with Mansfield as well as the dead woman. Carradine tries to warn Crowley, and Kaiser almost kills her after disposing of Mansfield. The police arrive in time. In trying to escape, Kaiser is killed.

**X-RAY:** A mixed-up type of mystery meller, this is for the lower half but contains angles that can be sold, such as Jayne Mansfield who has become famous in her own right. The story is fair, as are the performances, direction, and production.

**AD LINES:** "A Scream In The Night Means Murder"; "The Sexiest Blonde Becomes Involved In Murder"; "She Had A Way With Men That Meant Trouble."

### The Oklahoma Woman

WESTERN  
71M.

(American Releasing)  
(SuperScope)

**ESTIMATE:** Fair western.

**CAST:** Richard Denning, Peggie Castle, Tudor Owen, Martin Kingsley, Cathy Downs. Produced and directed by Roger Corman; executive producer, James Nicholson.

**STORY:** Gunman Richard Denning, after serving a prison term, arrives in Oklahoma to take over a ranch left him by a relative. He wants only peace and quiet. He finds former flame Peggie Castle owns the largest saloon in town and is powerful enough to control much of what goes on in the area. She is backing a candidate for state senator against Tudor Owen, Denning's neighbor. She tries to intimi-

(Continued on page 4171)

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

**Miscellaneous**

(Continued from page 4169)

date the inhabitants, and Denning is suspected of being in with her by sheriff Martin Kingsley. Cathy Downs, Owen's daughter, is attracted to Denning. When Owen is killed by Castle's henchmen, Denning decides to fight her for the peace he desires. Castle has him framed for the killing. Downs has a battle with Castle and wins the admission that she and her gang are responsible and that Denning is innocent. When all is over, he and Downs face a peaceful future together.

**X-RAYS** Some action, some gunplay, some acting, and average direction and production are to be found in this fair western that is slated for the lower half. The screen play is by Lou Rusoff.

**AD LINES:** "She Was The Queen Of The Outlaws"; "She Wanted A Man And Didn't Stop At Murder To Get Him"; "No Man Could Tame Her Or Forget Her—This Woman From Oklahoma."

**The Shorts Parade**

**THREE REEL**

**CinemaScope Color Documentary**

**MEN AGAINST THE ARCTIC.** Buena-Vista—People and Places. 30m. In CinemaScope and Technicolor, this cartoon and live action study features the ice breakers of the U. S. Coast Guard endeavoring to keep Arctic waters open around Thule and Alert, on Ellesmere Island, nearest inhabited spot to the North Pole, where a weather station and a base are maintained. Icebergs, glaciers are seen along with several shots of walrus and polar bear. It is all very interesting but certainly is a terrific amount of ice. **GOOD.**

**CinemaScope Color Topical**

**WEDDING IN MONACO.** MGM. Featurette. CinemaScope and Color. 32m. These official pictures of the Prince Rainier of Monaco and Grace Kelly, former MGM star, wedding offer most comprehensive coverage of the event. The subject unfolds more as a pageant than anything else. The color is very good and more can be seen here than by those who actually attended the wedding. Despite the fact that the films are late in arriving, women's interest in them will still run high and the general technical faultlessness of the subject will react in its favor. **EXCELLENT.** (630).

**TWO REEL**

**CinemaScope Color Travel**

**HERO ON HORSEBACK.** Warners—Anamorphic Specials. 15m. Andre De LaVarre this time turns his WarnerColor camera on Turkey, and stress is laid upon the modernization of the country. Comparison is strikingly made between the

contrast of the old and the new. Credit for the rapid strides into the present are given to Turkish hero Kemal Ataturk, in whose honor numerous statues have been erected. **GOOD.** (3213).

**ITALIAN MEMORIES.** Warners—Anamorphic Specials. 16m. Andre De LaVarre takes us on a brief WarnerColor camera trip to Italy, and beautiful shots of Florence, Lake Como, Pisa, Genoa, the Italian Alps, and Venice are seen through the eyes of a small girl tourist. **EXCELLENT.** (3212).

**ONE REEL**

**Color Cartoon**

**DOG TAX DODGERS.** U-I—Walter Lantz Cartune Reissues. 7m. When first reviewed in THE SERVISION of January, 1949, it was said: "A dog owner who decided to avoid paying the dog tax is visited by the collector. All traces of the dog's things and the dog are hidden in the closet but the final test, a flea-hound, brings the culprit to justice. The tax dodger stammers an explanation, but his troubles abound when the dog returns with a basketful of taxable puppies. **GOOD.**" (2631). (NOTE: This was originally a United Artists release.)

**DROOLER'S DELIGHT.** U-I—Walter Lantz Cartune Reissues. 7m. When first reviewed in THE SERVISION of September, 1949, it was said: "Woody Woodpecker is languishing in the heat when he hears a radio commercial describing the D.D. ice cream soda, and digs into his bank for the necessary quarter. On the way to the store, he is robbed by a pool room character, and they use various disguises and tricks in the battle over the money. After a beating, Woody emerges victorious though the soda vender turns out to be the same character, and enjoys his 'Delight.' **FAIR.**" (2336). (NOTE: This was originally a United Artists release.)

**DUTCH TREAT.** Paramount—Caspar Cartoons. 6m. Caspar, seeking friends, winds up in Holland where little boy Hans is a willing playmate as he does his chores. They spot a hole in the dike which the boy tries to fill with his finger while Caspar seeks help, but all the grown-ups are afraid of him. As the dike breaks, Caspar saves the day with a well-placed window frame that stops the water and gives the town an aquarium of sorts. **GOOD.** (B15-4).

**PLAYFUL PELICAN.** U-I—Walter Lantz Cartune Reissues. 7m. When first reviewed in THE SERVISION of January, 1949, it was said: "A slumbering pelican annoys an energetic, youthful one-man crew, who heaves him overboard weighted with an anchor before realizing an egg was being hatched. The baby pelican forages on the mast, and eventually the rescuing 'crew' becomes shark-bait with him until the parent pelican comes back to save the day. **GOOD.**" (2632). (Note:

This was originally a United Artists release.)

**POPEYE FOR PRESIDENT.** Paramount—Popeye Cartoons. 6m. Popeye and Bluto are in a hot race for the presidency. On election day, they run into a stalemate with Olive Oyl holding the deciding vote. They both attempt to persuade her and even argue about the doing of the chores on her farm. Popeye convinces her to vote for him, whereupon Bluto determines to use force. With the aid of some fresh growing spinach, Popeye takes care of Bluto and emerges the victor with Olive at his side in Washington. **GOOD.** (E15-5).

**SCRAPPY BIRTHDAY.** U-I—Walter Lantz Cartune Reissues. 7m. When first reviewed in THE SERVISION of May, 1949, it was said: "When Andy Panda calls on his girl on her birthday with the usual flowers and candy, she throws him out saying, instead, that she wants a fur coat. He acquires a fox hound, and sets out to hunt down a coat on the hoof. The fox leads him a merry chase, disguising himself as a skunk. Panda being tricked, decides not to fall for the ruse again, and winds up with a skunk coat, which is odoriferous no end, and Panda is out in the cold again. **GOOD.**" (2634). (NOTE: This was originally a United Artists release.)

**SLEUTH BUT SURE.** Paramount—Nov-eltoons, 6m. Moe, the hare, breaks jail to marry his sweetheart, but Tommy, the tortoise, an officer of the law, takes to the trail and sticks to it through thick or thin until he winds up carting him back to jail after a number of set-backs. He even winds up getting Moe's girl. **GOOD.** (P15-4).

**WET BLANKET POLICY.** U-I—Walter Lantz Cartune Reissues. 7m. When first reviewed in THE SERVISION of May, 1949, it was said: "Insurance agent Buzz Buzzard tries to sell Woody Woodpecker an insurance policy, then intending to collect as beneficiary by eliminating the elusive woodpecker. A wild chase ensues, and Buzz winds up holding the bag. **GOOD.**" (2633). (NOTE: This was originally a United Artists release.)

**WILD AND WOODY.** U-I—Walter Lantz Cartune Reissues. 7m. When first reviewed in THE SERVISION of August, 1949, it was said: "Woody Woodpecker arrives in a wild western town which can't keep a sheriff very long, and volunteers for the job. Outlaw Buzz Buzzard arrives, and the usual run-ins occur, with Buzzard winding up on the receiving end. **GOOD.**" (2635). (NOTE: This was originally a United Artists release.)

**CinemaScope Color Travel**

**TIME STOOD STILL.** Warners—Anamorphic Specials. 9m. Andre De LaVarre and his WarnerColor travel camera whisks one to quaint Dinkelspiel, Bavaria, where he, and you, too, become fascinated with the reenacting of a quaint pageant involving the saving of the town centuries ago by the children. **GOOD.** (3223).





# Who Wouldn't Take Another Look!?!?

**WHY DID  
MAMIE STOVER  
HAVE TO LEAVE  
SAN FRANCISCO ?**

20th CENTURY-FOX  
PRESENTS

JANE RICHARD  
RUSSELL \* EGAN

*The Revolt of  
Mamie  
Stover*

CO-STARRING  
JOAN LESLIE  
AGNES MOOREHEAD  
JORJA CURTRIGHT · MICHAEL PATE  
RICHARD COOGAN · ALAN REED  
EDDIE FIRESTONE · JEAN WILLES

FROM THE NOVEL BY WILLIAM BRADFORD HUIE

COLOR by DELUXE  
**CINEMASCOPE**®  
PICTURE  
PRODUCED BY BUDDY ADLER · DIRECTED BY RAOUL WALSH · SCREENPLAY BY SYDNEY BOEHM

**TUESDAY**

The **STANDEE**'s  
got *just* the patron-  
pulling eye-appeal  
to boost your  
boxoffice!

See that it gets around... in  
your lobby, out-front, in ho-  
tels and terminals, all over  
town! Wherever this life-  
like, traffic-stopping Bally-  
hoo faces the public... it  
boosts the talk about your  
shows!

Get "Mamie" tonight!  
Call your nearest branch of



NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY



**MOTION PICTURE**

# EXHIBITOR

**JUNE 6, 1956**

VOLUME 56

NUMBER 6

IN TWO SECTIONS

• THIS IS SECTION ONE



## **MPAA Studies Boxoffice Aid**

(page 8)

## **RKO, Atlas Merger Okayed**

(page 9)

**AND FEATURING: STUDIO SURVEY**

← Milton Schwaber, left, reversing an all too prevalent trend, recently opened a new art theatre, the 5 West, Baltimore, and is seen with Republic Washington branch manager Jake Flax, who also attended the opening of Schwaber's first theatre, the Linden, in 1938.

**BURSTING ON THE**



**BOMB**

**THE PRODUCERS OF "I'LL CRY TOMORROW"  
HAVE STRUCK ANOTHER GOLD-MINE!**

Life-inspired stories make powerful movies. This is the story of an amazing guy, his "Blackboard Jungle" youth, his up-hill fight for a place in the sun — and the beautiful love of a tenement girl that gave him a reason to live.

# INDUSTRY LIKE A SHELL!

EVERY PREVIEW ADDS TO  
ITS WORD-OF-MOUTH FAME!

*M-G-M presents the life-inspired story*

## "SOMEBODY UP THERE LIKES ME"

Starring

PAUL NEWMAN · PIER  
ANGELI

with

EVERETT SLOANE · EILEEN HECKART · SAL MINEO

Screen Play by ERNEST LEHMAN

Based on the Autobiography of ROCKY GRAZIANO · Written with ROWLAND BARBER

Directed by ROBERT WISE · Produced by CHARLES SCHNEE

(Available in Perspecta Stereophonic or 1-Channel Sound)

FROM M-G-M, THE HOTTEST COMPANY!

Every heart-beat  
of the book is  
on the screen!

SOMEBODY  
UP THERE  
LIKES ME  
MY LIFE SO FAR BY  
ROCKY GRAZIANO  
WRITTEN WITH ROWLAND BARBER

20th  
CENTURY-FOX presents

**MARILYN  
MONROE**  
in  
**BUS STOP**  
COLOR by DE LUXE  
**CINEMASCOPE®**





## TRIED TO GET A MORTGAGE LATELY?

ONE DIRECT BY-PRODUCT of the "prophets of doom," who do a ring-around-a-rosie to the "down beat" whenever business is "off," is the current reluctance of insurance companies and financial institutions to take a theatre mortgage, regardless of how sound, or at what interest rate.

A case in point developed around a friend of ours, who recently purchased a burned out theatre and store block, and rebuilt it into a modern enterprise with income from diversified sources and parking space for 350 cars. As a man of substance, he was able to call on personal resources for the approximately \$650,000 necessary, and when he approached the "mortgage merchants" his proposition was clear of debt and had current bills paid up to date.

To lay on the line as collateral, he had a completely modern, air conditioned, and newly equipped 1,500 seat theatre, 12 modern rented stores, and 24 modern rented apartments, plus the parking area, on the main shopping street of a quality suburban community. The theatre was alone in the town, enjoyed a key run, and was recognized in its film district as capable of doing a solid gross, week-in-and-week-out. Charging himself a theatre rental of \$20,000 per year, he collected another \$44,000

from the store and apartment rentals, so that he was able to prove a gross annual income of \$64,000.

Sounds well worth a \$250,000 first mortgage, doesn't it? But it wasn't!

Institution after institution, and broker after broker, told him similar stories. One big insurance company had "a national policy of not taking mortgages on theatres unless operated by big chains." Another would not "accept mortgages on theatres of any nature." And all acted as though he were somehow dishonest in even asking them to risk their dough on a theatre building loan. So this veteran theatreman, who knows his business, and who is confident that he has a sound theatre investment, is squeezed for cash but is carrying the whole project himself.

But how many theatremen are lucky enough to have that kind of available resources?

Maybe Harry Brandt had something when he stated before the Senate Small Business Committee last March that of greatest importance to successful theatre operation was the ability to procure low-interest, government guaranteed loans for theatre construction and major remodeling.

How else can an industry get necessary mortgage funds?

## DEATH OF AN IDEAL

WITH LITTLE FANFARE, and even less trade press attention, the Makelim Plan, which was announced several years ago, and which was regarded by many as an additional future source of feature attractions for the nation's theatremen, has been abandoned completely by its originator, Hal R. Makelim.

Based on the procuring of a sufficient number of acceptable contracts, which were little more than declarations of intention to play such features as were produced, the goal was never accomplished. Rosy dreams of another First National Pictures franchise set-up, under which theatremen would participate in production as both partners and preferred customers, were apparently not shared by enough theatremen; or by the ones who represent the large share of the national gross.

So the Makelim Plan is dead. But not through any fault of Hal Makelim personally. His was a bright ideal. His was the starry-eyed quest of the young and of the enthusiastic. More cynical oldsters will shrug it off, and will carefully tally the insurmountable obstacles that the Makelim Plan failed to take into consideration, most important of which will be the thousands of individual egos that make each theatreman an individual expert, and hard to make conform to any team effort, however necessary or rewarding. Hal Makelim is not dead, and he did not suffer in the esteem of the industry. His completed picture, "THE PEACEMAKER," will be distributed through established major channels. And we are sure he will continue to make more, and will succeed.

But, let the idealists shed a tear and let the cynics grin, for an ideal is dead!

*Jay Emanuel*

# ASK THE HAPPY EXHIBITORS WHO HAVE JUST PLAYED IT

PARAMOUNT,  
ATLANTA

JOY,  
NEW ORLEANS

MELBA,  
BIRMINGHAM

RKO KEITH'S,  
WASHINGTON

RKO GOLDEN GATE,  
SAN FRANCISCO

CIRCLE,  
INDIANAPOLIS

RKO GRAND,  
COLUMBUS, O.

...and opening soon at:  
Paramount, New Haven  
Mayfair, Baltimore  
Missouri, St. Louis  
Lafayette, Buffalo  
Harber, Oklahoma City  
Loew's State, Boston

ALL THE FLAMING  
FURY OF AMERICA'S  
MOST DANGEROUS DAYS!

from  
James Street's  
tempestuous story!



*Proud of the  
NAME that was  
known to every  
rip and rake  
on the river!*

WALTER WANGER presents

## TAP ROOTS

COLOR BY  
**TECHNICOLOR!**

*Starring*

**SUSAN HAYWARD**  
**VAN HEFLIN**

with **BORIS KARLOFF** • **JULIE LONDON**  
**WHITFIELD CONNOR** • **WARD BOND** • **RICHARD LONG**

Directed by **GEORGE MARSHALL** • Screenplay by **ALAN LE MAY**

Additional Dialogue by **LIONEL WIGGAM** • Produced by **WALTER WANGER PICTURES, INC.** • A **GEORGE MARSHALL PRODUCTION**

A UNIVERSAL-INTERNATIONAL RE-RELEASE



*Double-feature  
situations!*

Play Tap Roots with Kansas Raiders...  
A proven, potent boxoffice combination!

# BROADWAY GROSSES

(As of this Monday)

## "Searchers" Opens Strong

NEW YORK—"The Searchers" opening at the Criterion and "D-Day The Sixth Of June," opening at the Roxy, were the only shows on Broadway doing anywhere near average business, with the exception of the Paramount, where "The Man Who Knew Too Much" remained strong in its third week.

The breakdown was as follows:

"The Man Who Knew Too Much" (Paramount). Paramount (\$45,300)—Third week sure to hit \$41,000.

"D-Day The Sixth Of June" (20th-Fox). Roxy (\$40,000)—Opening week was bound to reach \$48,000, with \$43,489 in the box-office for Thursday through Sunday. Ice show on stage.

"Bhowani Junction" (MGM). Radio City Music Hall (\$144,300)—\$84,000 was garnered for Thursday through Sunday, with the second week sure to tally \$130,000. Usual stage show.

"The Searchers" (Whitney-Warners). (\$25,800)—Opening week was heading for a lush \$45,000.

"The Revolt Of Mamie Stover" (20th-Fox). Capitol (\$49,800)—The last three days was \$4,771.

"Forbidden Planet" (MGM). Globe (\$14,800). \$10,000 expected on the fifth week.

"The Killing" (UA). Mayfair (\$15,600)—Down to \$9,500 on the third week.

"The Harder They Fall" (Columbia). Astor (\$29,000)—Dropped to \$15,000 on the fourth week.

"Crime In The Streets" (Allied Artists). Victoria (\$20,400)—Possible \$16,000 expected on second session.

"Cockleshell Heroes" (Columbia). Loew's State (\$28,700)—Reported \$14,000 on opening stanza.

## USIA Funds Upped; Cinerama Plan Kayoed

WASHINGTON—Although the United States Information Agency has secured greatly increased funds from Congress for its operations in the coming fiscal year, the floating Cinerama project is out of the question, it became evident last fortnight. Both the Senate and the House, in voting to increase the USIA appropriation, specifically vetoed the plant to show Cinerama in foreign ports on the deck of a recommissioned aircraft carrier.

The Senate elected to give the agency \$115 million of the \$135 million it requested, after the House had voted it only \$110 million. The figures compare with only \$87,336,630 for the current year, with the result that expanded operations are certain. How much of the additional money will be channeled to the film division was unclear. The agency had earmarked \$12,883,000 of the original request for that division, which this year is operating on an appropriation of approximately \$4.5 million.

The same Senate-approved bill that provides funds for the USIA also appropriated \$3,526,910 for the anti-trust division of the Justice Department. The House had voted \$4,265,000 for the unit, substantially higher than this year's \$3,464,000.



Sol C. Siegel, who produced "High Society," his first for MGM, is seen with Howard Dietz at the recent trade press interview held in New York following a sneak preview of the film.

# NEW YORK

## By Mel Konecoff

SOME PRESS AGENTS try harder than others. For instance, take the Warners people. With "Moby Dick" about to make a splash on the exhibition scene in New Bedford, Mass., they have found that teenagers in that city have adapted their jive talk to fit in with the whaling industry and/or the Moby Dick setting.



KONECOFF

Examples given: Right whale is a "cool cat"; whale oil is "smooth talk"; ambergris is "sweet gal"; harpoon is a "sharp-shooter"; dead whale is "he's had it, man"; whale boat is a "hot rod"; blue whale means "met that St. Louis woman."

Obviously the above ain't for squares, and it covers a different branch of the family that used to part with "See ya later, alligator" and back would come the reply, "In a little while, crocodile."

**FOREIGN INTRIGUE:** Then from far-off Spain comes the word that Stanley Kramer is in trouble with regard to the making of "The Pride And The Passion." It seems they arranged a flamenco dance scene involving 12 senoritas, but came time to drive to the set, they wouldn't budge. It seems that they had to have duennas or chaperones, and production was held up while they and additional transportation were located.

**RECOMMENDED:** 20th-Fox is distributing a wonderful short and while the running time is awkward (24 minutes), still the subject matter and purpose behind the distribution deserves the highest of support. It has to do with explaining the subject of epilepsy in children in an entertaining and interesting fashion, using such people as Cornell Borchers, Charles Bickford, and Nancy Davis. It's in CinemaScope, color by Deluxe, and was produced courtesy of Spyros P. Skouras,

(Continued on page 11)

# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

Meetings are held concerning financial firm's stock option on Republic (page 9).

RKO, Atlas stockholders approve merger (page 9).

## Distribution

United Artists Week set for July 1-7 (page 11).

## Exhibition

Esther Williams offers exhibitors swimming pool business franchises (page 9).

## Financial

AA 39 week net is below previous year (page 8).

## International

Stratford film festival stirs considerable Canadian interest (page 24).

## Legislative

USIA is voted increased funds but floating Cinerama plan is knocked out (page 7).

COMPO ad against federal tax is read into Congressional Record (page 8).

## Mel Konecoff

Some press agents discover a whale of a teen-age lingo; a few Spanish notes dealing with Stanley Kramer's "Pride And The Passion"; a fine short on epilepsy; and other data fill out a columnist's week (pages 7 and 11).

## Organizations

MCAA unit studies possible aids to sagging theatre boxoffices (page 8).

Herman M. Levy offers TOA support to plans to aid boxoffice (page 10).

Allied of New Jersey favors roundtable meeting (page 10).

## Production

AA backlog of 17 sets all-time high (page 11).

# I N D E X

VOLUME 56, NUMBER 6

JUNE 6, 1956

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(The Yellow Check-Up)	

# MPAA Unit Moves To Halt Boxoffice Decline

**Press Relations, New Ad Campaigns, Market Analysis, Ticket Credit Plan Aired As Possible Patron Boosters**

NEW YORK—Projects to halt declining boxoffice figures were being explored by a sub-divided Motion Picture Association of America advertising and publicity committee last fortnight in preparation for a meeting tomorrow (June 7), at which the various proposals explored by sub-committees will be considered by the full committee on evidence of their merit.

Investigation involved the possibilities of market analysis, industry advertising campaigns, and the improvement of press relations.

In the press relations project, one recommendation was to finance the visits of film critics and editors to Hollywood to give them an insight into production and technical problems while making them more familiar with the industry as a whole, it was reported. Industry executives often have expressed dissatisfaction with press coverage of Hollywood, comparing its volume and quality in many newspapers to that given television.

On the long-shunned problem of market research, committee members attending a meeting last fortnight were reported to have expressed the desire for some basic information to guide them in an advertising campaign.

At another meeting later in the same week, an MPAA film company sales managers committee explored the possibilities of a boxoffice credit plan, also aimed at increasing attendance, as part of a proposed all-embracing industry survey, which will be considered by representatives of film company presidents.

Abe Montague, Columbia vice-president, and Republic executive Richard Altschuler were appointed by the sales managers to meet with a presidents' sub-committee, it was reported, which will consider the far-reaching survey. Proposed streamlining of distribution or the consolidation of its facilities was not discussed, according to one source, because of its comparative lack of importance in relation to the urgent need for improving boxoffice returns.

## Stock Options Taxable

WASHINGTON—The difference between the market value of stock and that price at which employees are enabled to buy it by exercising stock options is subject to the regular Federal income tax, the Supreme Court ruled last week. The market price is determined by that prevailing on the day the option is exercised.

The Court's unanimous opinion was that the special price benefits of stock option plans constitute "compensation" within the meaning of the tax laws. The court split, however, on the question of the time at which the market value should be determined, the majority holding that the delivery date should prevail, while two jurists contended that it should be the date of the option grant.



Jacob Mogelever, U. S. Saving Bond division of the Treasury Department, recently presented Dore Schary, vice-president, MGM studios in charge of production, Harry Loud, and Howard Keel with silver medal awards for the production of a short subject dealing with Savings Bonds.

## AA Promotes Schachtel

NEW YORK—Jack Schachtel, since last February a member of Allied Artists' cooperative advertising staff, has been named business manager of the company's home office advertising department, Martin S. Davis, AA eastern ad-pub director, announced last week.

Schachtel's duties will include supervision of national budget control as well as cooperative ad expenditures. Schachtel was with RKO for 23 years prior to his AA association.

## AA 39-Week Net Below Previous Year

NEW YORK—The gross income for the 39-week period ended March 31, 1956, of Allied Artists Pictures Corporation and its subsidiaries amounted to \$11,911,079, S. Broidy, president, announced last week. This compared with \$9,134,458 for the same period of the previous year. The net profit before federal income taxes amounted to \$389,380 for the 39-week period ended March 31, 1956, compared with \$684,868 for the corresponding period of the previous year.

Broidy stated that the tax reserve for the current 39-week period was in the amount of \$101,000 as compared with the tax reserve of \$224,000 for the corresponding period of the previous year. After providing for the income tax reserve, the net profit in the 1956 period amounted to \$179,380 as compared with \$440,868 for the same period in the previous year.

The figures for the 1955 period included approximately \$527,000 of income from sale of old negatives.

## Sidney Heads SDG

HOLLYWOOD—George Sidney was last fortnight reelected head of the Screen Directors Guild for the sixth time. Also elected were Rouben Mamoulian, first vice-president; George Stevens, second vice-president; H. C. Potter, secretary; and Lesley Selander, treasurer.

# Senator Langer Inserts COMPO Ad Vs. Tax In Congressional Record

## New Anti-Trust Chief May Be Judge Hansen

WASHINGTON—The anti-trust division in the Justice Department may be headed by Los Angeles Superior Court Judge Victor Hansen, succeeding Stanley N. Barnes, it was reported last fortnight. The Attorney General was said to have approved the appointment of Hansen and forwarded his name to the White House for consideration, following the recommendation of Barnes, himself a former Los Angeles Superior Court jurist. Barnes has been confirmed as a judge of the Ninth Circuit Court of Appeals.

## RKO Signs Gregory

HOLLYWOOD—In the most ambitious production contract negotiated since the new command took charge of RKO, Paul Gregory has been signed by the studio to a pact calling for five major Gregory Productions during the next three years, it was announced last week by William Dozier, RKO vice-president in charge of production. First will be "The Naked And The Dead."

WASHINGTON—COMPO's latest Editor and Publisher advertisement has been inserted in the Congressional Record by Senator William Langer of North Dakota.

Word of this action was sent last week by Senator Langer to Robert J. O'Donnell, national tax campaign chairman, who sent reprints of the advertisement on May 18 to all members of both Houses of Congress.

"I agree with you 100 per cent," wrote Senator Langer, "as, in my opinion, the theatre admissions tax, the cabaret tax, and many of the other excise taxes were enacted solely as an emergency wartime measure and most certainly were never intended to be a permanent yoke around the necks of our people."

Headed "Is It Corny To Talk Of Honor?" the advertisement pointed out that when the admission tax was fixed at 20 per cent during the last war Congress stipulated in its resolution of enactment that the tax would end "on the first day of the first month after the date of the termination of hostilities."

After reading the advertisement, according to COMPO, several Congressmen wrote O'Donnell that they would support the industry's effort to obtain relief from the admission tax.



## Further Talks Held On Republic Option

NEW YORK—Further discussions concerning the acquisition of controlling shares in Republic by Cantor, Fitzgerald, and Company were to take place in Hollywood last week between Gerald Cantor, the investment firm's head, and Republic president and board chairman Herbert J. Yates. It was announced by a spokesman for Cantor that auditors would inspect Republic books and records before the conversations would take place.

Cantor, Fitzgerald recently acquired a 60-day option to purchase a minimum of 650,000 Republic shares and a maximum of 800,000 at \$12.50 per share. The option calls for Yates to sell all of his holdings as well as those of some of his associates. Republic has 2,004,191 shares of common stock issued and outstanding out of the authorized 2,750,000 shares, with a par value of 50 cents per share, exclusive of 804 shares in the company treasury on Oct. 29, 1955.

A recent Republic proxy statement disclosed that Yates' holdings, as of Feb. 1 last, total 37,460 common shares, while members of his family were owners of record of approximately 10,000 shares and the owners of all the issued and outstanding stock of Tonrud, Inc., a Delaware corporation which was the beneficial owner of 12,200 shares of preferred stock and 207,937 shares of common of Republic and 72,585 shares of the Associated Motion Picture Industries, Inc., which had 187,926 shares issued and outstanding.

An official of Cantor, Fitzgerald stated that the purchasers of Yates' interests would operate the Republic studios for the production of theatrical and video films. It was disclosed also that although the investment group has the option to purchase, that fact does not imply that it will exercise the option solely in its own behalf.

## SW Ups Notaro

NEW YORK—Harry M. Kalmine, vice-president and general manager of Stanley Warner Theatres, announced last week the appointment of Pat R. Notaro as west coast zone manager. He succeeds Ben H. Wallerstein, deceased.

Notaro began his theatre career in the Warner theatre organization as an usher in the Warner, Pittsburgh, rising as chief usher, treasurer, and assistant manager, with an interlude in the armed services. He managed theatres in Pittsburgh, Sharon, Elmira, Philadelphia, Havana, Cuba and the Newark zone.

In 1952 he left Stanley Warner to become vice-president and general manager, Roth Circuit, Washington. In February, 1956, he went to the coast as district manager, and assistant to Wallerstein.

## RKO's Cammack Retires

DALLAS—Ben Y. Cammack, district manager, RKO, here and in Oklahoma City and Memphis for the past 16 years, announced his retirement last week.

A veteran of 24 years with the company, Cammack was previously assistant general manager for the foreign division, and originally opened 13 of RKO's South American branches.

# RKO, Atlas Stockholders Approve Merger Plan, Agree On Stock Value

## De Rochemont Sets First In Cinemiracle Process

NEW YORK—It was indicated last fortnight that production of the first Cinemiracle feature, a musical which Louis deRochemont will produce for National Theatres, would get under way at the former Mount Eden Theatre, in the Bronx, which is under lease to deRochemont and which is being converted into a studio.

DeRochemont will produce five films for National Theatres under his present agreement, which calls for one each year until 1961. National will produce 16 films in the new process over a five-and-a-half-year period, it was said.

## Swim Pool Business Offered To Exhibs

NEW YORK—Esther Williams is offering theatre owners a novel and profitable opportunity to join her in the swimming pool business and is offering them first crack at exclusive dealerships in their towns for her own Esther Williams Swim Pool Pak.

The theatre owner dealership plan was developed by Miss Williams and Don Pruess, executive vice-president, International Swimming Pool Corporation, White Plains, N. Y., manufacturer of the packaged pool.

"We think that the theatre owner is the perfect swimming pool dealer for his town," Pruess stated. "First of all, he has the best contacts, knows from real money experience what the Esther Williams name means in merchandising, and his showmanship know-how will be an invaluable aid in merchandising the pools."

The packaged, 15 by 30 foot, below-ground pool was created to fulfill the demand of the middle income homeowner and was designed by Miss Williams and her husband, Ben Gage. It sells for under \$2,000 completely installed with filter, less than the price of a second car.



David A. Lipton, Universal-International vice-president, recently presented to Gael Sullivan, national director, Suzan Ball Memorial Fund for Cancer Research at the City of Hope, Duarte, Cal., the first print of "That Others May Live," eight-minute film produced by the film company for the charity.

NEW YORK—Atlas Corporation stockholders last fortnight approved a merger with the RKO Pictures Corporation and four other companies, as well as a proposal to convert Atlas common stock into four shares on the resultant common, in the course of a meeting here. President Floyd B. Odlum, presiding, stated that stockholders of the other four companies involved had approved the merger earlier.

Atlas stockholders reelected the present directors and enlarged the board, effective the date of the merger, May 31. Those who were to become directors include David G. Baird, Baird and Company, a New York investment firm; Sid W. Richardson, Texas oil producer; and Robert L. Stearns, former University of Colorado president.

Two days following the Atlas meet, RKO stockholders, meeting at Dover, Del., approved the merger by an affirmative vote in excess of 90 per cent of the outstanding stock, and without dissent. According to vice-president J. Miller Walker, who presided at the brief meeting at which no other business was transacted, the merger was to have become effective May 31.

The estimated assets of the merged company are \$117 million, of which 36 per cent are in "special situation" uranium holdings, 12 per cent in the securities of non-controlled companies, and 10.5 per cent in oil and gas properties, while the balance of the assets is distributed in smaller percentages in cash and other special situations.

Atlas stockholders were told by Odlum that 1956 would be a "low profit" year because there are no special situations of which to dispose and uranium will not come into its full earning power until 1957 and 1958. He stated also that Atlas will not issue an annual report, as such, covering 1955 operations because of conflicts in preparing financial statements dated Nov. 30 for the merger.

## Loew's Ad Staff Shuffled

NEW YORK—A realignment in the responsibilities of the staff of Loew's Theatres home office advertising-publicity department has been announced by Joseph R. Vogel, president. James Shanahan has been named assistant to Ernest Emerling, Loew ad head. Ted Arnow will supervise promotional activities for Loew's Theatres in New York, including contracts with the metropolitan daily and weekly papers and other chores formerly handled by the late Carl Fishman. Russ Grant will be in charge of all publicity and advertising for Loew's Theatres outside of the greater New York area.

Paula Gould, Capitol publicist, will also handle publicity for Loew's New Jersey theatres and the Metropolitan, Brooklyn. Ann Bontempo will continue as radio-TV contact as well as executing special assignments. Robert Zanger will handle special promotions for the New York neighborhood theatres.

## Levy Pledges TOA Aid For Distributors' Efforts To Boost Sagging Boxoffice

ATLANTA—In an address before the joint annual convention of the Alabama Theatres Association and Motion Picture Theatre Owners and Operations of Georgia held here last week, Herman M. Levy, general counsel, TOA, stated:

" . . . Two major problems confronting exhibition are the lack of a steady flow of playable product; and distribution's demands for prohibitive film rental for those few pictures that are available. In addition, a problem that faces the entire industry is the lost audience, increasing in numbers daily . . .

"We, of TOA, continue to believe that both the fault and the cure lie within the industry . . . We are pleased that a very important step is under way by the distributors . . . that company heads, accompanied by their advertising and publicity heads, tour the nation in a massive effort to make the people of this country more motion picture conscious; and that a symposium on motion pictures and on the motion picture industry be staged in Hollywood under the sponsorship of the entire industry, to which symposium motion picture critics from all over the country will be invited and given an opportunity to explore the studios and, then, to send their impressions, etc., back home for the readers . . . ; that a business management organization be engaged to conduct a market analysis in an effort to increase the operational efficiency of the industry; that there be direct advertising of an institutional nature—encouraging the people to get out of the house on the premise that once they do get out, then, at least the motion picture theatres will have an equal chance to get a piece of their amusement dollar . . . ; that new merchandise ideas be evolved to the end of boosting attendance.

"All of these are laudable projects. They represent a great step forward and a great service to the industry; and, we, of TOA, hope they will all come to fruition. They represent sound thinking. They represent distribution's willingness to do something about the brutal beating the boxoffice is taking. We, of TOA, will lend all of the time, energy, and effort necessary to projects such as these.

"We repeat the suggestion, made jointly, some time ago, by Rube Shor of Allied, and by E. D. Martin, of TOA, that there be, as early as possible, an all-industry conference so that these proposed plans may be thoroughly gone into, and so that other good ones may evolve from an exchange of ideas . . .

"This is not solely exhibition's responsibility—it is an industry matter. The industry is a sick, apathetic, and depressed patient. Not to minister to it immediately is shortsighted, and may be fatal . . ."

### Skouras Memorial Started

HOLLYWOOD—Ground was broken last fortnight for the \$650,000 Charles P. Skouras Memorial Center for Greek-Americans, which will adjoin Saint Sophia Greek Orthodox Cathedral.



Maxwell Hamilton was recently named coordinator of the world-wide promotion program for Cecil B. DeMille's "The Ten Commandments" by Jerry Pickman, Paramount ad-publicity vice-president.

### Landlord Loses Appeal

PHILADELPHIA—The U. S. Court of Appeals last week affirmed the judgment of the District Court in the Melrose Realty Company, Inc., case against Loew's, Inc., and the film companies and Stanley Warner Theatre Management Company.

This decision by Judge William H. Kirkpatrick was: "A non-operating theatre landlord does not have the right to bring a treble damage suit for alleged conspiracy relating to licensing of pictures for exhibition at a theatre."

The theatre involved is the Yorktown, Elkins Park, Pa., leased to SW, by Charles Kahn.

The arguments were led by Louis J. Goffman, of the Wolf, Block, Shore, and Solis-Cohen office; and Bernard G. Segal, William A. Schrader office.

### Trade Award To Warner

HOLLYWOOD—The "Man of the Year in World Trade" award of the Los Angeles Chamber of Commerce last fortnight was conferred upon Jack L. Warner at the organization's annual World Trade Luncheon. Presented with a bronze plaque, Warner was cited for his contributions to world trade and international understanding through motion pictures.



Myrna Loy and John Forsythe, co-stars, UA's "The Ambassador's Daughter," recently met some real ambassadors' daughters in New York prior to a screening of the film. Shown with the stars are Nien-Chung Lio, left, and Nien-Ling Lio, daughters of the Chinese Ambassador to the United Nations; and Ulker Sarper, daughter, Turkish Ambassador to the UN.

## All-Industry Meeting Favored By ATONJ

KIAMESHA LAKE, N. Y.—A resolution proposing an all-industry round-table conference to discuss the promotion and advertising of films and another charging the Department of Justice with being remiss in its enforcement of the consent decrees were adapted by the Allied Theatre Owners of New Jersey in the course of the annual convention last week in the Concord Hotel here.

The round-table project was described as a means of evolving new selling ideas and increasing audiences, while the Justice resolution backed up the National Allied request for approval of film production and distribution by the divorced circuits and for all-inclusive arbitration, including film rentals. The latter resolution reaffirmed the confidence of the membership in the future of the industry.

A plan for the use of live talent by ATONJ members as a cooperative enterprise was approved by the convention and, as outlined by Sandy Howard of Operation Box Office, the project would bolster boxoffice. The conclave voted also to forward copies of the Department of Justice resolution to members of the Senate Small Business subcommittee which conducted hearings on industry problems. Among the speakers was Alfred Schwalberg, former Paramount sales head now engaged in his own business.

Officers reelected were Sidney Stern, president; Irving Dollinger, board chairman and national representative; Lou Gold, vice-president; and A. Louis Martin, treasurer. Elected to other posts were Howard Herman, vice-president; John Harwan, vice-president for southern New Jersey; and Richard Turteltaub, secretary.

### J. D. Coy On Fabian

WASHINGTON—Although the Department of Justice has not formally declined to approve Si H. Fabian's participation in the management of Warners, it was indicated last week that the government would oppose his affiliation with the film company while he still held interest in Stanley Warner.

According to a Department of Justice spokesman, queried on reports that the participation of Fabian in the new Warners control had been vetoed, the resolution of problems affecting Fabian's position "depends on him . . . Whether he has come to a decision that he could, or would, qualify by overcoming those problems we don't know." The spokesman pointed out that the situation "could hardly" be called a rejection of Fabian by the Department.

Fabian, it was noted, could have acquired the control of Warners "under certain conditions." Stanley Warner controlling ownership is one problem, the spokesman admitted, but "if the existing problems can be resolved, he can go ahead."

### Weltner Joins MPA Board

NEW YORK—Paramount worldwide sales head George Weltner last fortnight was elected to the board of directors, Motion Pictures Association of America, it was announced by Eric Johnston, president.

## UA Week Sets Goal Of Every Theatre

NEW YORK—United Artists Week, an intensive booking drive aimed at placing a UA release in every theatre in the United States and Canada, has been set for July 1-7, it was announced last week by William J. Heineman, vice-president in charge of distribution.

Highlighting the company's rise to the front rank of the industry's major organizations and involving the greatest concentration of quality product in UA history, the sales effort will be supported by each of the 32 exchanges in the domestic territory's two divisions and seven districts. James R. Velde, general sales manager, is directing the field phase of the campaign.

Cash prizes for United Artists Week will go to the three winning exchanges. Each member of the first place branch will receive three weeks' salary. Personnel of the second-place exchange will win two weeks' salary, with one week's salary going to the members of the branch placing third.

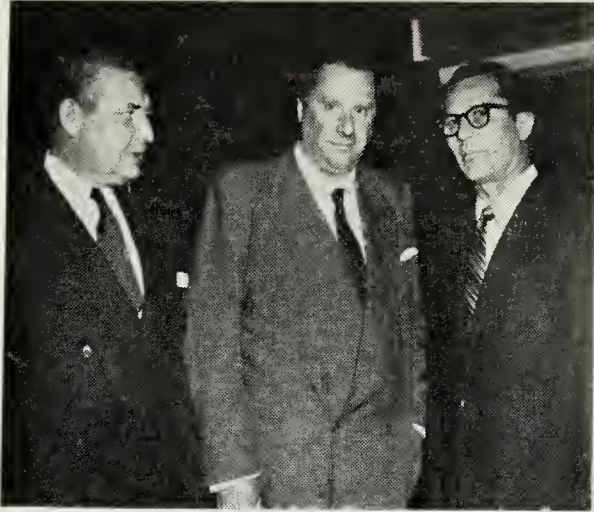
The sales staff is currently obtaining pledges of support from circuit executives and independent exhibitors in the United States and Canada. A roster of special accessories is being prepared for the UA Week push. These include banners, posters and brochures for exhibitor mailings.

### "Trapeze" Engagements Get Huge Advance Campaign

United Artists will spotlight regional engagements of Hecht and Lancaster's "Trapeze" with a \$140,000 program of advance double-truck and full-page ads in 66 newspapers in 23 key cities, it was announced by Roger H. Lewis, UA's national director of advertising, publicity, and exploitation.

The intensive UA newspaper campaign, a major element of the record \$2,000,000 promotion for "Trapeze," is independent of a heavy schedule of co-op insertions set for the run of each regional engagement.

The majority of displays in the advance ad slate, covering newspapers with a combined circulation of 22,633,000, will be in two colors.



Among those attending the recent preview of United Artists' "Trapeze" in New York were, left to right, Ernest Emerling, advertising director, Loew's Theatres; Sir Carol Reed, director of the Hecht-Lancaster circus film; and Roger H. Lewis, UA national director of advertising, publicity, and exploitation.

### Konecoff (Continued from page 7)

20th-Fox prexy, in cooperation with the Variety Club Foundation to Combat Epilepsy.

**THE METROPOLITAN SCENE:** Paramount hosted a press reception for Audrey Hepburn and Mel Ferrer to celebrate the completion of their roles in "War And Peace." She is en route to Paris for a singing and dancing role opposite Fred Astaire in "Funny Face." . . . The opening of "D-Day The Sixth Of June" was supported by the National Fourth (Ivy) Division at the Roxy. This was one of the first units to hit the beach on D-Day in 1944. Military leaders, newspaper representatives, and foreign correspondents, as well as celebrities, were on hand. . . . Brooklyn being honored with a special day at "Seven Wonders Of The World," with special ticket prices in effect. . . . Warners out with a real cute mailing piece on "The Animal World" with a ticket a mile long that outlines some of the highlights of the film. . . . Blake McVeigh, press representative, C. V. Whitney Pictures, was in on the opening of "The Searchers" at the Criterion. . . . Sheldon Roskin, Columbia publicity department, became a daddy when his first, a girl, was born last week. . . . Two oil paintings valued at \$10,000 each done on location while "The Searchers" was shooting were on display in a five-and-dime store window on Broadway. Something incongruous

## AA Backlog Of 17 Sets All-Time Record

NEW YORK—Marking an all-time backlog high for the company, Allied Artists has 17 films awaiting release, according to executive producer Walter Mirisch, who said three other films currently are before the cameras. Included in the backlog is William Wyler's "Friendly Persuasion."

Now being filmed are "Notre Dame Of Paris," on location in France, starring Gina Lollobrigida and Anthony Quinn; "The Oklahoman," with Joel McCrea; and "The Cruel Tower," with John Ericson, Mari Blanchard, and Charles McGraw.

Other pictures awaiting release are "The First Texan," McCrea's second starring film for the company; "Strange Intruder," starring Ida Lupino, Edmund Purdom, Ann Harding, and Jacques Bergerac; "Hold Back The Night," with John Payne and Mona Freeman starred; "Three For Jamie Dawn," starring Laraine Day, Richard Carlson, Ricardo Montalban, and June Havoc; "Navy Wife," starring Joan Bennett, Gary Merrill, and Shirley Yamaguchi; "Canyon River," starring George Montgomery, Marcia Henderson, Peter Graves, and Richard Eyer; "Magnificent Roughnecks," starring Jack Carson, Mickey Rooney, Nancy Gates, and Jeff Donnell; "The Young Guns," starring Russ Tamblyn and Gloria Talbott; "Yaqui Drums," starring Red Cameron, J. Carroll Naish, and Mary Castle; "Chasing Trouble," starring Huntz Hall; "The Naked Hills," starring David Wayne, Keenan Wynn, James Barton, and Marcia Henderson; "No Place To Hide," starring David Brian and Marsha Hunt; "King Of The Coral Seas," starring Chips Rafferty; and three Bill Elliott starring films, "House On Lookout Mountain," "Chain Of Evidence," and "Footsteps In The Night."

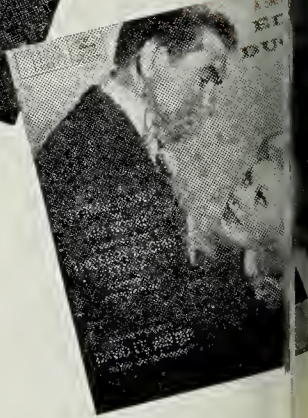
there. . . . Frank Sinatra and Bing Crosby are plugged in a spread in the current Colliers, along with their film, "High Society." . . . Ronald Howard, British actor and son of the late Leslie Howard, was guest of honor at a cocktail party prior to his leaving for Hollywood for a leading role in "Drango," a Civil War drama starring Jeff Chandler and Linda Darnell.



Recent MGM appointments have, from left to right, Maurice Silverstein, formerly with Loew's International in charge of distribution for Central and South America with headquarters in Mexico City, becoming liaison with independent producers whose pictures will be released by MGM; Sidney Phillips, with MGM for many years as contact between the company and theatrical producers, who will supervise the play producing

department established by MGM; Charles C. "Bud" Barry, who recently resigned from an executive position with the William Morris Agency, will organize and assume charge of TV operations and take charge of the release of the MGM film library to TV; and Frank B. Walker, general manager, MGM Records, who was elected a vice-president of Loew's, Inc., at a quarterly meeting of the board.

*You should play*



*Columbia's*  
**THE EDDY DUCHIN STORY**  
*because...*

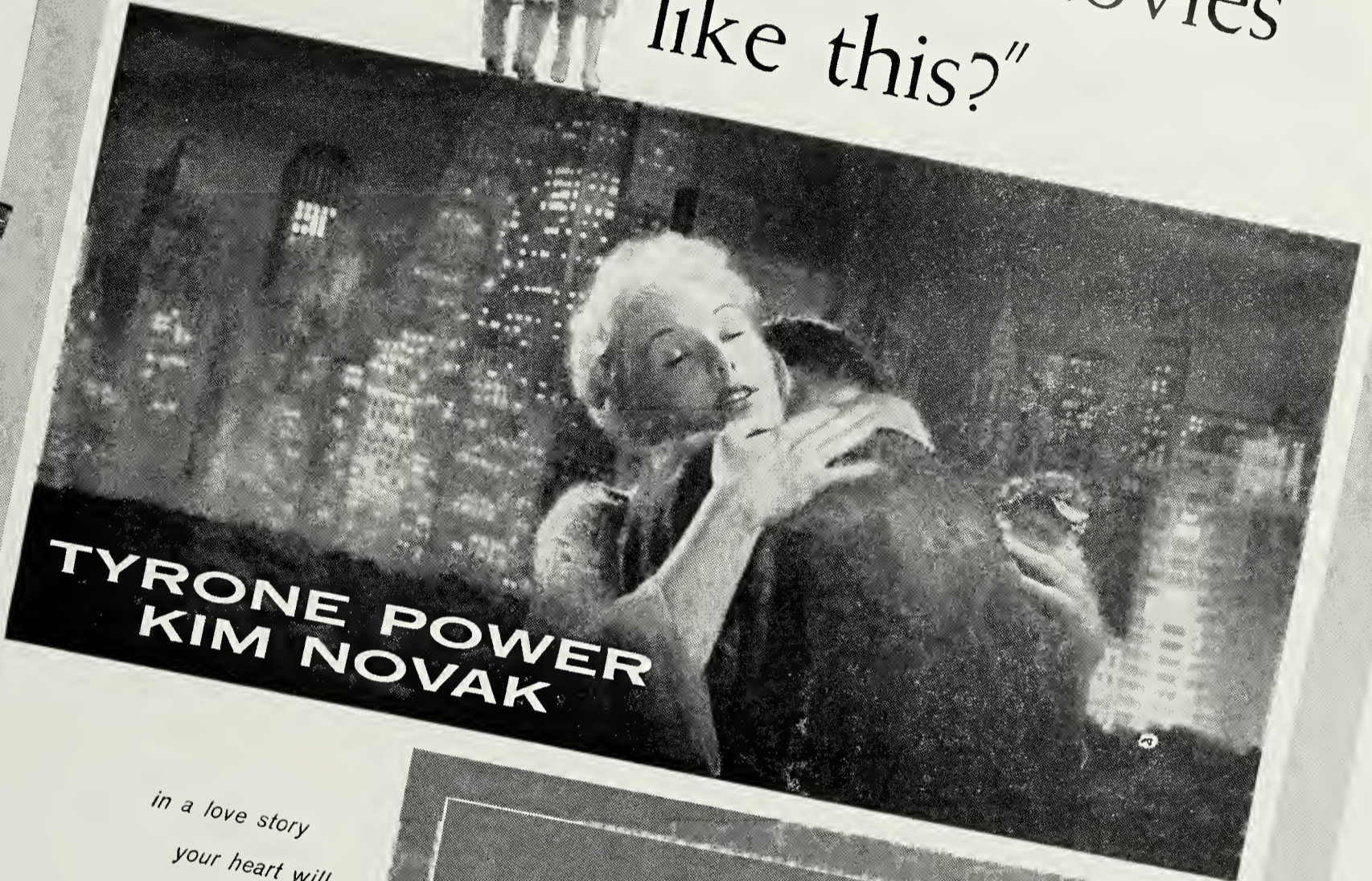
**...IT'S BACKED BY THE MOST OVERWHELMING RECORDING  
ALBUM COVERAGE IN HISTORY... PACKING COLORFUL  
PRE-SELLING APPEAL FOR THE MOST MOVIE-MINDED  
CUSTOMERS OF ALL... THE 16-TO-25 AGE GROUP!**

**DECCA** Sound Track Album, Carmen Cavallaro at the piano! **COLUMBIA** Original Eddy Duchin Recordings! **VIK** (Radio Corporation of America) "The Fabulous Eddy Duchin", Original Eddy Duchin Recordings! **MERCURY** salute to Eddy Duchin, piano of David Le Winter! **CAPITOL**, selections from The Eddy Duchin Story! **CORAL**, selections from The Eddy Duchin Story piano solos by Carretta!

**...PLUS** numerous recordings of the individual numbers from the picture

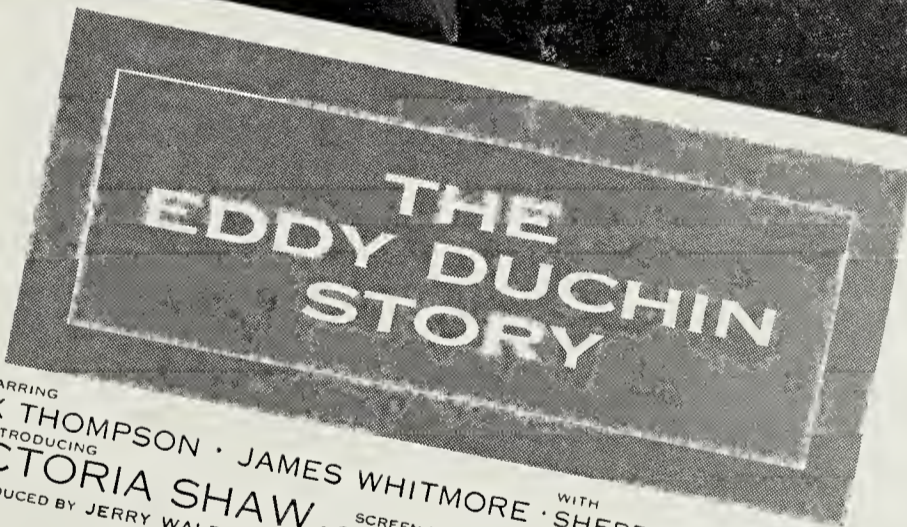
**...PLUS** major label recordings of "To Love Again"...theme from The Eddy Duchin Story

*You'll say* "Why aren't there  
more movies  
like this?"



**TYRONE POWER**  
**KIM NOVAK**

*in a love story  
your heart will  
long remember*



A COLUMBIA PICTURE  
**CINEMASCOPE**  
COLOR BY  
TECHNICOLOR.

CO-STARRING  
REX THOMPSON • JAMES WHITMORE WITH  
AND INTRODUCING VICTORIA SHAW • SHEPPERD STRUDWICK  
SCREEN PLAY BY SAMUEL TAYLOR • LEO KATCHER STORY BY  
PRODUCED BY JERRY WALD • DIRECTED BY GEORGE SIDNEY • ASSOCIATE PRODUCER JONIE TAPS  
PIANO RECORDINGS BY CARMEN CAVALLARO

Dichin Story... by the Four Aces,  
Mc Damone, Les Baxter, Woody Herman,  
Ebb Manning, Le Roy Holmes, Carmen Cavallaro!  
... **AND** ... The Tremendous Disk Jockey Campaign Is Already Under Way!  
... All plugged coast-to-coast by Whopping Window Displays, Counter Displays,  
Newspaper Ads, National Magazine Ads, Dealer Trade Paper Campaigns!

# SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 49

George Nonamaker

Editor

## High School Benefit Tops Sweeps As Iowa Exhibitor Garner \$100

PHILADELPHIA—To win this week's SHOWMANSHIP SWEEPSTAKES, Charlie Jones, Northwood, Northwood, Iowa, reached way back and came up with a benefit idea which proved mutually effective to both himself and the local high school, which found itself in need of money to pay for the annual Year Book.

His efforts proved doubly effective from a monetary viewpoint, since the judges have awarded him MOTION PICTURE EXHIBITOR'S \$100.

two neighboring town schools to do likewise.

Many parents bought the "take home" tickets from their children and showed up at the boxoffice. The school netted around \$80 for their share of the benefit, after all expenses were paid. The theatre did about 400 per cent of normal mid-week business; and showed its first mid-week profit this year; and solidified prestige and standing with a very important group—the high schoolers.

### WINNING ENTRY

#### "THE SCARLET COAT"

Submitted by Charlie Jones  
Northwood, Northwood, Iowa  
395 seats • 50 cents top admission  
Small town and rural patronage.

Feeling that this film was not a picture that could do much by itself I offered it to the local high school as a benefit, splitting 50/50 on costs and profits. They were in need of extra income to pay for their annual Year Book.

I mapped out a campaign for them and they followed it to a T.

We ordered 10 extra one-sheets and used them as cut outs for home made posters which were placed in local and neighboring stores.

We used the color contest mat in the press book; and gave a prize for the best picture in each class in the school in the first six grades. The prize was a pass. Grand prize for the best in school was a month's pass. We figured if the kids would all color these in school the picture was bound to be talked about.

Next, we mimeographed a letter, signed by the Year Book staff, but which I wrote. This was addressed to the parents asking them to back the benefit by buying the two stapled tickets attached thereto; and the letters were sent home with each student.

We had "Scarlet" coats on display in store windows along with the posters.

A typed screen announcement emphasized the schools sharing and this was run a week in advance. The forthcoming benefit was personally announced at the theatre during the engagement of the film immediately preceding "Coat."

It was arranged with the High School and Junior High School to dismiss classes for a special school matinee. We were fortunate in also getting cooperation of

### RUNNER-UP NUMBER 1

#### "INSIDE DETROIT"— "THE HOUSTON STORY"

Submitted by Sid Kleper  
Loew's College, New Haven, Conn.  
1410 seats • 80 cents top admission.  
General patronage.

This double bill was sold along the lines of "Twin Sin-City Expose! Blasting The Girl And Gambling Rackets Wide Open," etc.; and special heralds of the odd size, 8¾ inches x 8¼ inches, were printed on offset on varied colored stock. These were distributed at Yale University, house to house, in parked autos, etc.

For street bally we promoted a new 1956 Mercury convertible and had a Han-over model riding in same. The car was bannered and stopped at intervals to hand out heralds and throwaways.

This throwaway featured "10 Don'ts For Gangster Movies." In the event someone may want to use the copy in selling a gangster film some time, here it is:

1. DON'T carry a sawed-off shotgun in a violin case.
2. DON'T say "Okay Louis, drop that gun."



3. DON'T play the cat and the mouse game with sniveling, unmasked stool pigeon in your mob.
4. DON'T lean against a building and toss a coin in the air.
5. DON'T let an entire tonsorial crew service you in an expensive hotel suite as you operate a battery of phones.
6. DON'T get involved with the inevitable female who fingers you for the FBI as you emerge from a movie.
7. DON'T claw your abdomen when you're shot and hiss, "All right copper, you got me." If you have to die, do it without dialogue.
8. DON'T get cornered on the roof of a warehouse and yell to the cops kneeling behind revolving searchlights, "Come and get me."
9. DON'T call your lawyer a "mouth-piece."
10. DON'T let the detective say, "I wouldn't leave town if I were you."

To capitalize on the union angles in the picture, we held a screening for top CIO-AFL union officials, who then appeared on a panel show over WELI with plenty of plugs for the picture and theatre.

Among window displays we garnered was one with American and Eastern airlines plugging travel to Detroit and Houston.

We also reached 'way back and stencilled sidewalks, curbs and intersections along the main street on this attraction.

### RUNNER-UP NUMBER 2

#### DRIVE-IN REOPENING CELEBRATION

Submitted by Lee A. Disbrow  
Solano Drive-In, Fairfield, Cal.  
440 speakers • 70 cents top admission  
General patronage.

After pointing previous years' re-openings towards kiddie patronage with the time-worn free lollypops and balloons bit, it was decided to use an entirely different angle this season.

Firstly, our opening was set for a Friday, the 13th, so an all night spook show was booked. Six "creature" features and six spooky cartoons. Admission was set at \$1.00 per car and, of course, free coffee and donuts were served at dawn.

STILL NOT ENOUGH ACTION! So, a free used car was promoted from the local Ford dealer in exchange for screen and program mention. Our Jalopy was advertised as an insurance claim man's nightmare. The teen-agers, in spite of a school dance, came in heavy; but—

STILL NOT ENOUGH ACTION! So over \$200 worth of jewelry was promoted from a local jeweler to be given away through a lucky license contest. California came out with a new plate this year. The three first letters has everyone talking about the three-letter word combinations that can be made up. The gimmick? A ticket stub is to be attached to each entry.

So—screen, newspaper, radio and programs and sound track let them knew that our re-opening had action. The vast crowds, holdouts, proved that they still like showmanship tricks.

For the benefit of others wishing to run a "spook" show, some of the "creature" films are "Revenge Of The Creature," "The Snow Creature," and "Creature With The Atom Brain."

## RUNNER-UP NUMBER 3

**"SONG OF THE SOUTH"**

Submitted by Irvin Weber  
Mohawk, Amsterdam, N. Y.

1200 seats • 65 cents top admission  
General patronage.

We figured that this Disney reissue would still appeal to the oldsters; but that a whole new group of youngsters were available who never saw "The Uncle Remus" feature before; and it was toward them that our campaign was directed. The entire thing was done at no cost to the theatre other than usual expenditures.

Every school was contacted and the picture was plugged in every classroom, at which time playdates were mentioned. The churches were also contacted and they cooperated by more or less endorsing the film and suggesting that parents let their children see it.

Two thousand heralds were put out plugging the picture and a live giveaway of six Brer Bunnies. This was sponsored by a local market, who not only paid for the rabbits; but paid for the cost of the heralds as well, in return for ad space.

Displays were in every super-market and five and 10 cent store in town. These were the Disneyland contest tie-up, all material furnished by the Minnesota Mining Company. Bill Briel, their representative, and myself spent an entire day covering these stores and setting up the displays ourselves. The displays, of course, carried theatre and playdate credits.

Theatre displays were up two weeks in advance with the foyer, lobby, rest rooms, boxoffice and concessions stand all utilized.

The song, "Zip A Doo Dah" was played over the sound systems in the five and 10 cent stores and also at the leading record shops which also had displays.

Our cashiers in answering the telephone two weeks in advance gave our usual greeting; but added "Brer Rabbit speaking." This received comment.

## RUNNER-UP NUMBER 4

**"OUR MISS BROOKS"**

Submitted by M. H. Parker  
Strand, Erie, Pa.

974 seats • 75 cents top admission  
General patronage.

Our campaign on this one centered about a tieup with TV station WSEE and the Erie Times. The newspaper came through with four one-quarter page ads four days in a row, or a total of 176 inches of ad space worth \$300; and the TV station gave 14 spots worth \$560. In addition, we received various live spots on TV.

The contest had school children writing in 25 words or less who their favorite teacher is and why. Known as the "Our Miss Brooks" contest this had 50 winners and two first prizes, one for grades one through six; and one for grades six through 12. The first prizes were dinners at Krimmel's Times Square restaurant for the winners, their parents and their favorite teacher, followed by free admission to the opening night performance of the film at the Strand. The 48 other winners received free admission to see the picture.

**See What Happens "While City Sleeps"**

PITTSBURGH—The exploitation campaign which built the world premiere of RKO's "While The City Sleeps" into an exciting event at the Stanley, here, recently, offers a pattern which can be used with similar success and without great cost for local playdates.

In a tieup with the Sun-Telegraph, the newspaper awarded \$25 daily for the best news tip on news happening "While The City Sleeps." Guest tickets were given to runners-up. As a result of this promotion, the newspaper carried a daily box on the front page plugging the contest and the RKO film.

For four days before the debut date WJAS ran a contest, announced throughout the day, for the most interesting occupation of listeners or their friends "While The City Sleeps." Complete credits for the film and the Stanley were included in every announcement of the contest. Promoted merchandise and passes served as prizes.

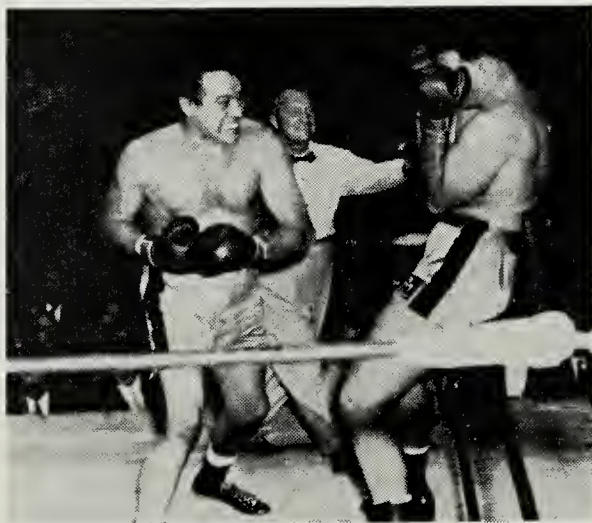
Four hundred vehicles of the Yellow Taxi outfit carried fluorescent painted streamers on their bumpers with the copy: "Take a YELLOW to the World Premiere of 'WHILE THE CITY SLEEPS' at the Stanley Theatre."

Tied in with this promotion was a contest for the most courteous cab driver of the week. Winner was a guest of honor at the premiere, where he received a \$25 Savings Bond.

A local store, Muntz TV, advertised itself as "the store that never sleeps" and stayed open for 24 hours the day prior to the premiere. First 50 customers after 11 p.m. received passes as well as special bargains which they were "entitled to while the city sleeps."

"Knight Rider," on Station KDKA from midnight to 4 a.m., had a roving microphone interview individuals who were awake "While The City Sleeps." Since this program was sponsored by local Dodge automobile dealers, a number of them stayed open during a specified night—with ads heralding the fact—for those people who find it most convenient to shop while the city sleeps.

All of this was at no cost to the theatre. All we had to do was place a 30x40 card in the lobby stating the time "Our Miss Brooks" could be seen over TV Station WSEE.



This prize ring action shot is but one of the thrilling moments in Columbia's "The Harder They Fall," film on which the company has posted a \$500 prize in SHOWMANSHIP SWEEPSTAKES for the best exhibitor exploitation campaign.

Through an arrangement with the Pittsburgh milk dealers, specially-printed milk bottle tops were put on all house-to-house deliveries. Imprint advertised the special services of the milk companies rendered while the city sleeps, with credit for film and theatre included.

A novel twist was employed when high school editors and reviewers were invited to a screening of "While The City Sleeps" after which they interviewed the film critics of the city's three daily newspapers on how to review a motion picture. High school reviewers were offered a \$25 Savings Bond for the best written review, while at the same time the daily paper critics gave space to their discussions with the young critics-to-be.

Special screenings for the staffs of the local newspapers helped to create word-of-mouth for the RKO film and in a number of cases resulted in plugs in columns and feature stories in the three dailies.

To climax the campaign, Lynn Roberts, who recorded the title tune for Unique Records, made personal appearances.



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

COLUMBIA PICTURES

**\$500<sup>00</sup> on—**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

UNITED ARTISTS

**\$750<sup>00</sup> on—**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)





*Proudly*

COLUMBIA PICTURES

*announces*

the commencement of shooting

in the British West Indies of

THE WARWICK PRODUCTION

STARRING

RITA

ROBERT

JACK

HAYWORTH

MITCHUM

LEMMON

in

**FIRE**

**DOWN BELOW**

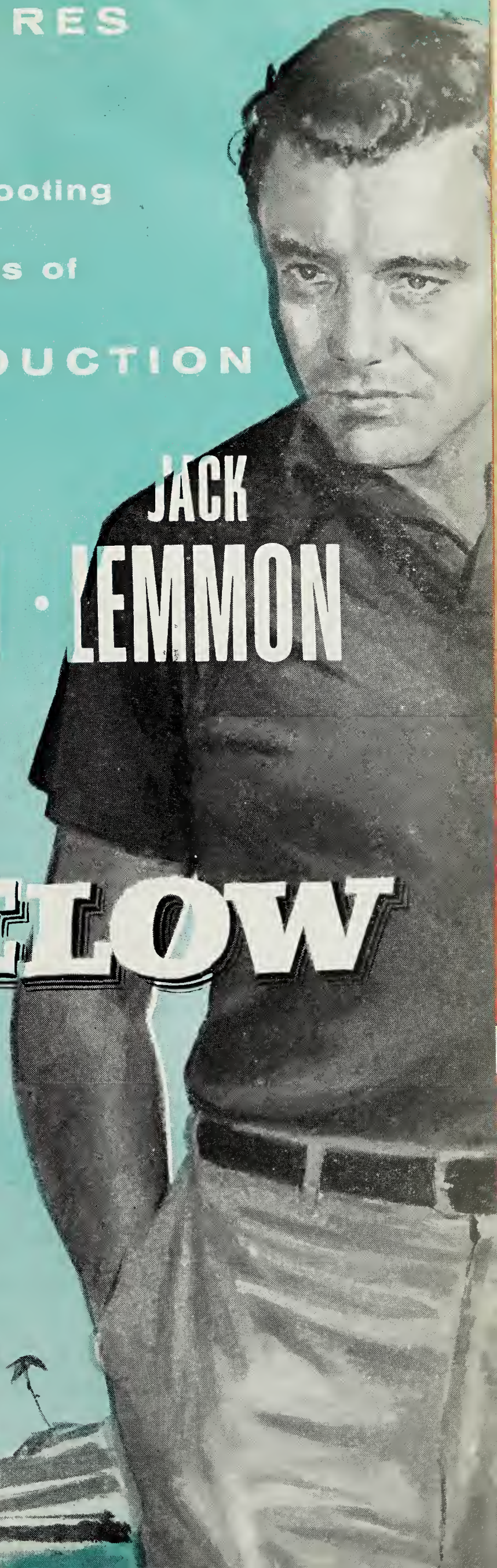
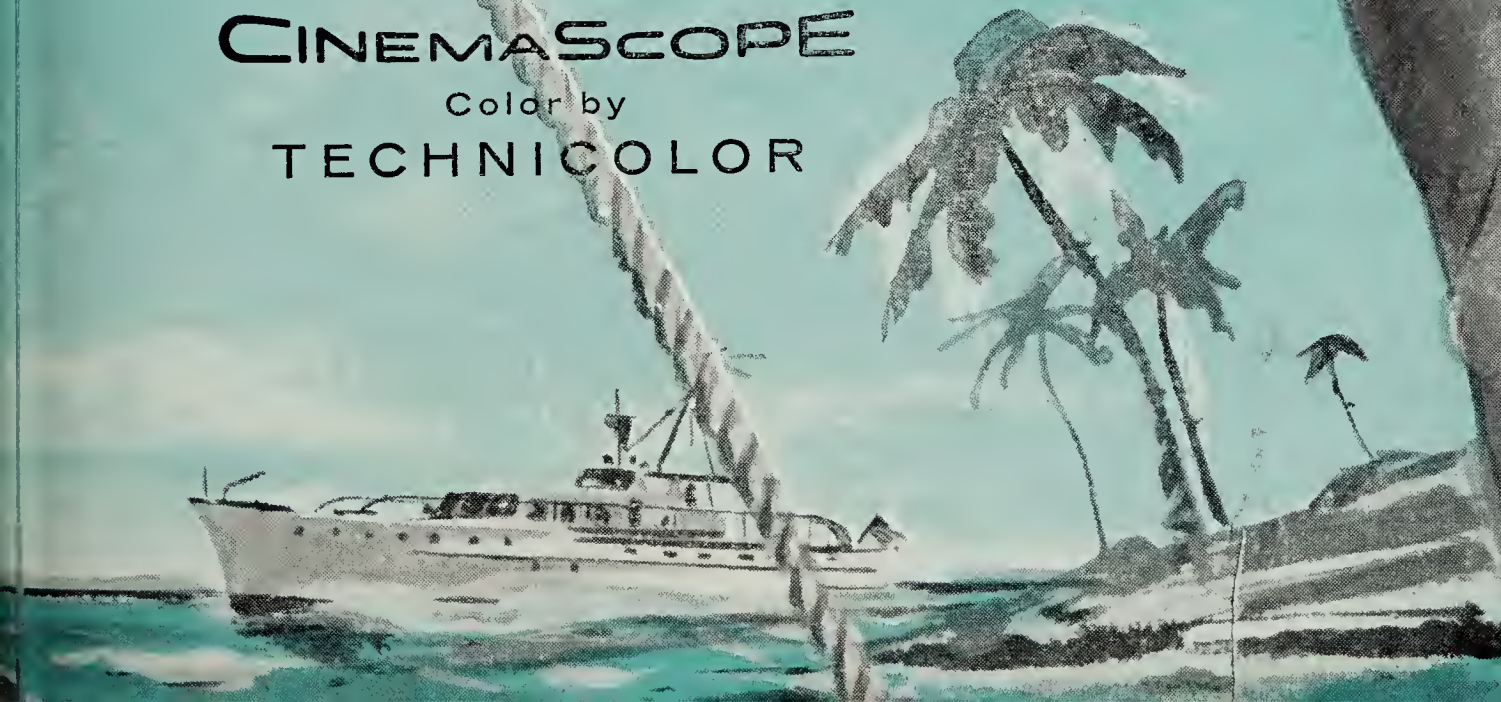
Screen Play by IRWIN SHAW • Directed by ROBERT PARRISH

Produced by IRVING ALLEN and ALBERT R. BROCCOLI

CINEMASCOPE

Color by

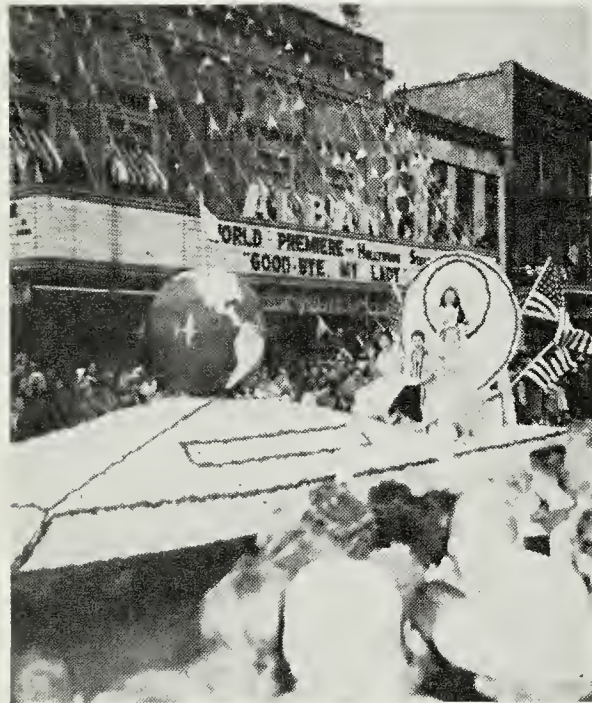
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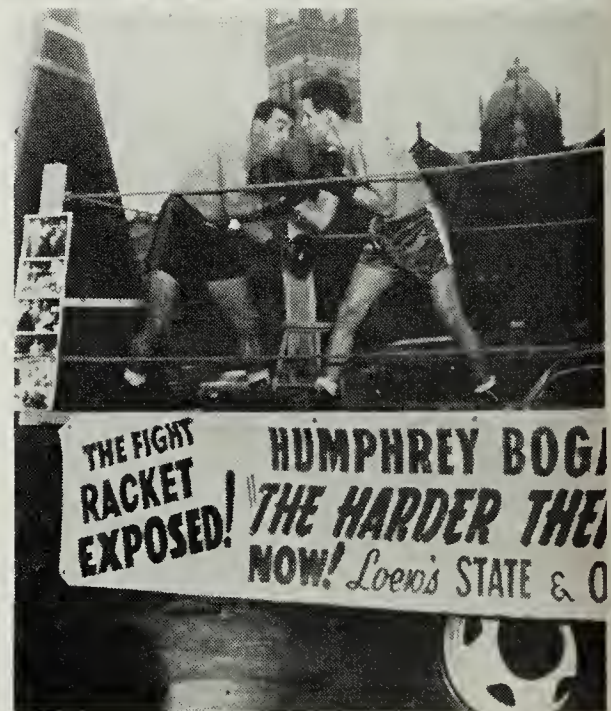
# Everybody Loves A Parade-So Do Showmen



Screen Guild, Philadelphia, used shapely models on street floats to promote "Swamp Women." Left, the models attract attention in Philadelphia; right, in Trenton, N. J., they bally the first run combination of "Swamp Women" and "Blonde Bait," in the RKO Trent.



ABOVE, LEFT, a parade for Warners' "Good-Bye, My Lady," one of the features of the world premiere in Albany, Ga. ABOVE, RIGHT, Si Seadler, MGM advertising director, admires the "I'll Cry Tomorrow" float, one of a caravan that launched the "Springtime Shower Of Hits" in Loew's metropolitan New York houses. BELOW, in the New York Greek Independence Day parade, United Artists exploitation forces called attention to the premiere of "Alexander The Great" in the Capitol.



Defying inclement weather in Boston, Loew's Theatres' publicist Karl Fasick found two men to climb into a truck-borne ring in fighting togs as part of the outdoor bally for Columbia's "The Harder They Fall."



**GIANT \$265,000 PROMOTIONAL BUDGET**  
**FOR THE TIMELIEST MOVIE SENSATION OF OUR TIME**

**SATURATION KEY-CITY TV COVERAGE!**

Shock-filled Scene Clips!  
Twenty-three Different Kinds of Action Scenes!  
Thrill-loaded Trailers!  
Star Interviews! Contests!  
Special Trailers!  
Loads of 3-minute, 2-minute and 20-second Spots!  
**PLUS** overwhelming radio campaign!

**TERRIFIC TIMING!**

Timed to hit when  
the kids are out of school!

**HEADLINE-HOT!**

Theatre newsreel tie-ins,  
feature story stunts—the works!

**NO WONDER  
THE TOP SHOWMEN  
ON EARTH ARE GETTING  
READY FOR...**

**SENSATIONAL NEWSPAPER ADS!  
POSTERS!  
ACCESSORIES!**

**EARTH  
vs.  
THE FLYING  
SAUCERS**

starring  
**Hugh MARLOWE • Joan TAYLOR** with  
**Donald CURTIS**

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS  
Screen Story by CURT SIODMAK • Technical Effects Created by RAY HARRYHAUSEN  
Produced by CHARLES H. SCHNEER • Executive Producer: SAM KATZMAN  
Directed by FRED F. SEARS

from *Columbia*

# NEWS OF THE TERRITORIES . . .



A group of exhibitors, buyers, bookers, circuit heads, and independents recently greeted James A. Velde, second from left, rear, newly appointed general sales manager for United Artists, at a luncheon at the Sheraton-Plaza, Boston. Seated, left to right, Phil Berler, E. M. Loew's Theatres; Julian Rifkin, Rifkin Theatres; Joseph G. Cohen, syndicate buyer; Al Lourie, Lourie Theatres; standing, Al Daytz, Daytz Theatres; Velde; Edward W. Lider, Yamins Enterprises; Winthrop Knox, Jr., Middlesex Amusement Company; Seth Field, Affiliated Theatres Corporation; and Larry Herman, Snider Theatres.

## Albany

Variety Club Heart Fund chairman Harry Lamont appealed to members by letter for Camp Thatcher donations. Tent 9 pledged \$20,000 for its charitable activities in 1956 and last year it spent \$12,175 in operating the camp. . . . Columbia head booker Milton Levins became the father of a daughter. . . . Philip Harling, Fabian home office attorney, was a visitor. . . . The Palace garnered heavy publicity as the site of the New York Central Railroad stockholders meeting. . . . Louis M. Peese was appointed assistant director, Motion Picture Division of the State Education Department, a new position combining the duties formerly discharged by the supervising inspector and the chief reviewer. John Bernick was appointed film inspector for the Syracuse area. Dr. Ward C. Bowen, 64, twice interim director of the Division, died following a heart attack suffered during the winter.

## Atlanta

Jack Frost, United Artists special representative, was taken seriously ill at Montgomery, Ala. . . . New WOMPI officers were elected at a regular monthly meeting. They include Jackie Cowart, president; Juanita Ewell, first vice-president; Allene Robbins, second vice-president; Frances Hopkins, recording secretary; Polly Pucket, corresponding secretary; and Edythe Bryant, treasurer. . . . The new Warner Park Drive-In, owned by R. M. Condra, Nashville, Tenn., was preparing for an early opening, with Joe Hart as manager. . . . George D. Parsells was named manager, Floyd Theatres' Largo, Largo, Fla. . . . Cliff King, State manager, Plant City, Fla., was hospitalized.

James R. Bramlett, 69, retired stage manager and head electrician, Loew's Grand, died. Bramlett received his 50-year membership pin from IATSE a week before he died. He was with Loew's Grand for 40 years. . . . Violation of the Florida Constitution was charged by William T. Freytag, Jr., manager, State, Tampa, Fla., in a writ of habeas corpus filed following his sentence to 100 days in the city jail for displaying nude pictures outside the theatre. Freytag alleges the ordinance under which sentence was passed is unconstitutional.

## Boston

Mrs. Edna Hall and her son, Robert, were forced to close the Brooks, Brooks, Maine, because of a lack of funds, but a group of merchants and the Lions Club made a loan, permitting them to reopen. . . . Bill Canning, public relations head, Yamins circuit, was general chairman for the birthday dinner for Senator John Kennedy last week at Lincoln Park, Fall River, Mass. On the committee were Nathan Yamins, Martin J. Mullin, Arnold Van Leer, and Edward W. Lider, with Morris Sims, manager, Olympia, New Bedford, Mass. . . . Mel Wintman, restaurant division head of Smith Management Company, is on his third circuit tour of the season, visiting the western drive-ins. . . . Clarence Greene, producer of United Artists' "Unidentified Flying Objects," came to town for press interviews at a luncheon in the Ritz Carlton. . . . Jeffrey Hunter and Virginia Leith, featured in "Kiss Before Dying," also UA, were to have breakfast with the press this week and later make live TV appearances. The film has its world premiere in Loew's State and Orpheum today (June 6). Joe Mansfield, UA publicist, was in charge of both affairs.

(Continued on page 25)



Seen above are Ed Bauer, branch manager, Republic, and Ted Toddy, Toddy Films, with Atlanta WOMPIS who were beating the drums for Old Newsboy Day. The WOMPIS, left to right, are Frances Hopkins, Joyce Stokes, Jackie Cowart, Eleanor Wardlow, Ernestine Carter, Gwen Gas-ton, Margaret Stover, and Greta Flowers.

## Full Program Sets Convention Theme

ATLANTA—About 600 delegates from Georgia and Alabama, with some from other states and their wives, and friends, registered for a joint annual convention of theatre owners from the two states, held in the Dinkler-Plaza Hotel last week, with J. H. Thompson, president, Motion Picture Owners and Operators of Georgia, and R. M. Kennedy, president, Alabama Theatres Association, as chairmen.

On Sunday, Thompson held a meeting with the press to discuss the program for the meeting and to have the press meet Al "Fuzzy" St. Johns and Nicole Milinaire, associate producer of "Foreign Intrigue," released by United Artists. On Monday, exhibitors and their guests were invited to a special showing of "This Is Cinerama" in the Roxy, through the courtesy of Stanley Warner. The opening luncheon was at 12:30 in the hotel, hosted by the Nehi Corporation, with Thompson as master of ceremonies. Thompson introduced the special guests and personalities. R. B. Wilby, president, Wilby-Kincey Theatres, introduced Judge William B. Hartsfield, Atlanta, and William C. Gehring, vice-president, 20th Century-Fox. At 3:00 p.m., the first meeting opened with Kennedy as chairman and moderator of a question and answer panel which included Herman Levy, TOA counsel, J. H. Harrison, Wilby-Kincey Theatres, Roy Martin, Jr., Martin Theatres, Columbus, Ga., and Mack Jackson, Alexander City, Ala. At 3:45, the product prospects clinic was chaired by A. B. Padgett, with panel discussion by distributors of forthcoming pictures.

The ladies were treated to a special tea and fashion show during the afternoon. The day closed with a cocktail party and buffet dinner, with the Motion Picture Advertising Service of New Orleans as host.

The final day of the conclave opened with a series of clinics, including concessions, under Robert Harris, Florida State Theatres director of concessions; advertising, chaired by Norris Hadaway, manager, Alabama, Birmingham; and general theatre equipment and financing, by J. O. Hoover, Martin Theatres, Columbus, Ga. A luncheon was hosted by Coca-Cola at which an address was delivered by Marvin Griffin, Governor of Georgia. In the afternoon, Alfred Starr, Bijou Amusement Company president, Nashville, Tenn., reported on toll-TV and the problems of small exhibitors. A closed meeting followed at which TOA's Levy spoke.

The officers of both the Alabama and Georgia exhibitor associations were returned to office in elections.

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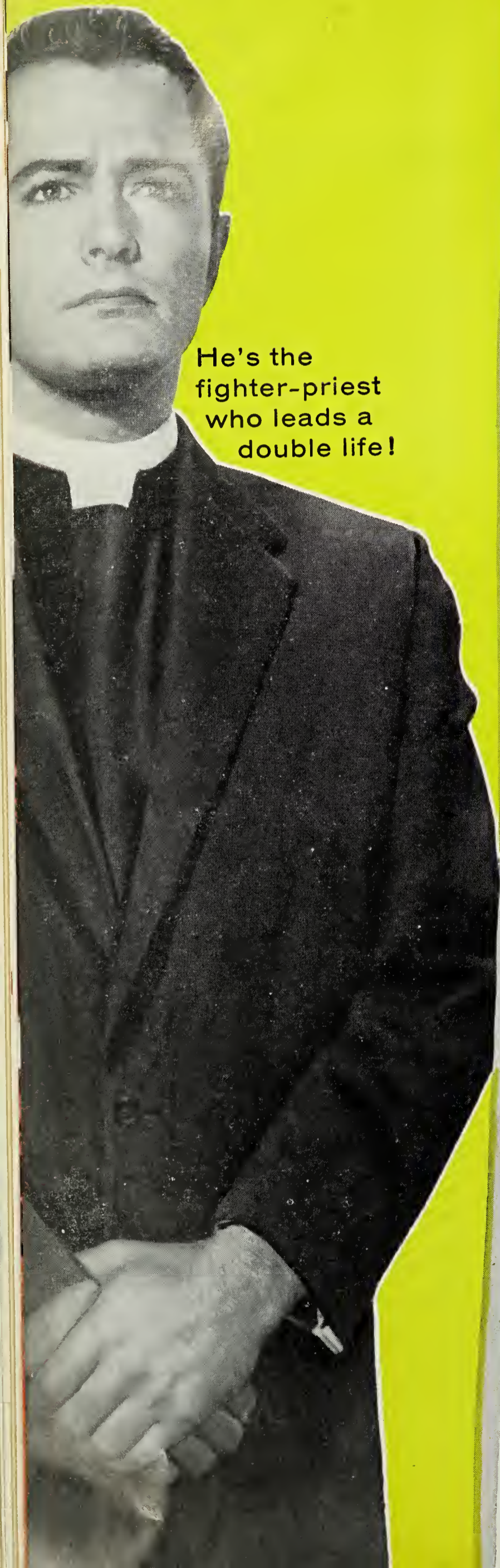
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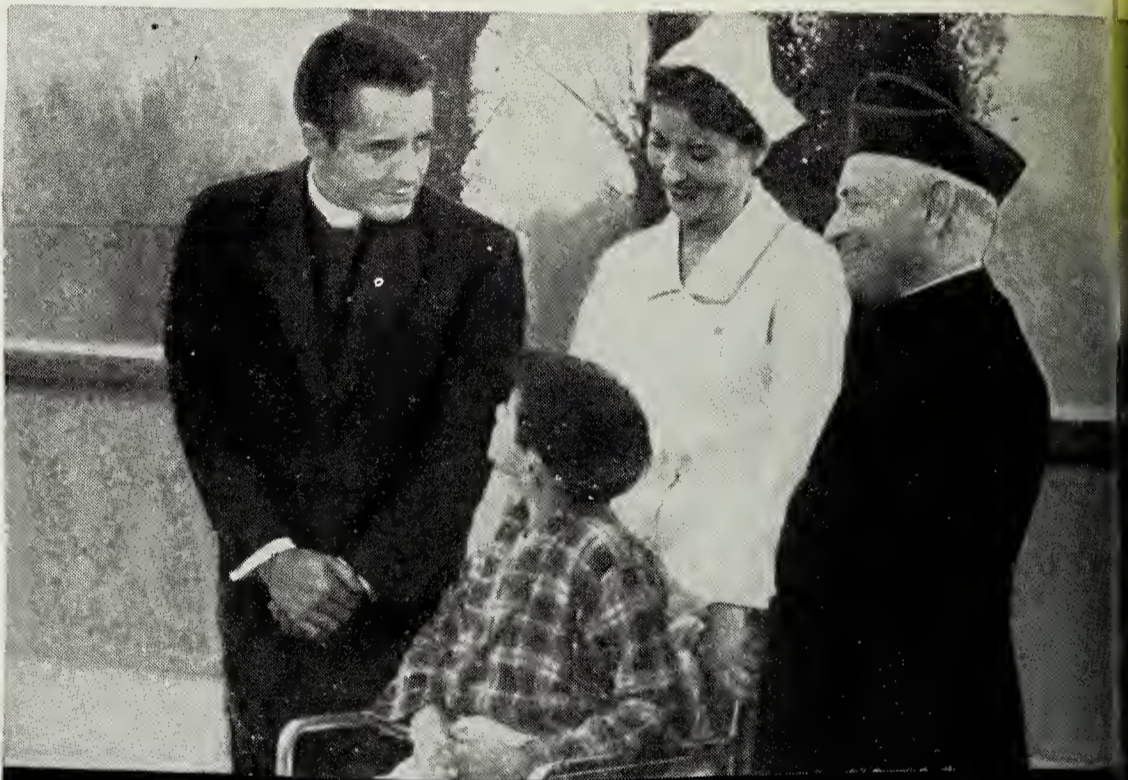
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## Canada

### Stratford Film Festival Stirs Canadian Interest

TORONTO—Considerable interest has been exhibited in the announcement by the Stratford Shakespearean Festival of the film program of the 1956 season, to include features, shorts, and featurettes, some new, as well as revivals and films which have not had general distribution in Canada. This may become the basis for a major world film festival, some observers believe.

The film section of the festival begins July 23, running until Aug. 16 in the Avon, Stratford. Altogether there are 14 programs, with admission of 50 cents to be paid at the door. Supervision of the film programming is being done by Tom Patterson, festival director of planning, who said, "We have not set up a definite series of films since audiences will see probably only one or two of the programs. What we have tried to do is to get a miscellany of outstanding films from Europe, Canada, the Far East, Great Britain, and the United States."

A selection of Canadian documentaries and Norman Maclaren cartoons will be featured in the film showings. He also added that several of the foreign films presented will be Canadian premieres.



George P. Skouras, president, Magna Theatre Corporation, recently arrived in Berlin on a European trip to discuss foreign distribution of "Oklahoma!" with RKO sales executives. Seen with him are Joseph Bellfort, RKO's general European manager, and Erich Steinberg, RKO manager for Germany. RKO is handling "Oklahoma!" distribution abroad.

### Canadian Comment

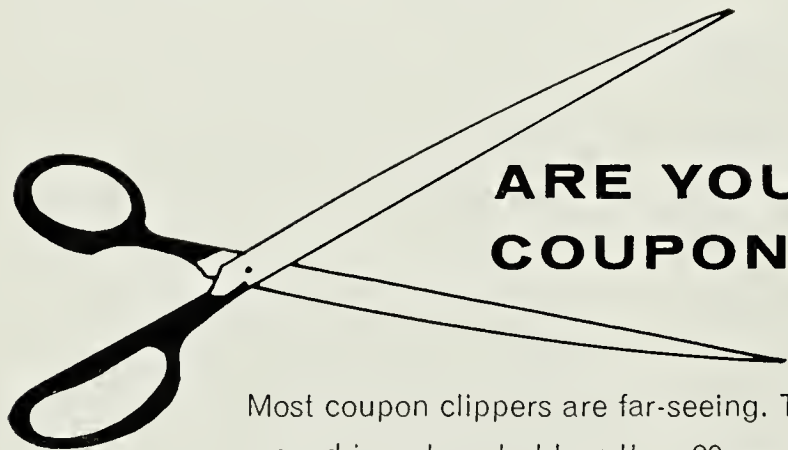
Net profits of Consolidated Theatres Limited of Montreal for 1955 were \$129,474, a drop of 14.2 per cent from the \$150,912 of 1954. J. Arthur Hirsch, president, in presenting the annual statement, said the decrease was caused by the increase in TV facilities and the shortage of product, but pointed out that all signs indicated an early adjustment. Net earnings of Consolidated amounted to

\$205,879 in 1955, as against \$240,761 the previous year. Class A shares earned \$2.11, of which 50 cents was paid in 1955, compared with \$2.43 earned and 50 cents paid in 1954. Class B shares last year earned 48 cents and 20 cents was paid, while for the year previous it was 50 cents and 50 cents, respectively. Cash in hand dropped to \$117,404 from \$173,207, and working capital rose to \$734,022 from \$664,860.

**CINE CHATTER:** Two J. Arthur Rank executives are in England, but for different purposes. Leonard W. Brockington, Q.C., president, is there to deliver a speech to an educational group, while Chris Salmon, who went by boat, is headed for home on a month's vacation. . . . G. M. Miller, Galaxy, Kelvington, Sask., is new owner of the drive-in at Foam Lake, Sask. . . . Norman Elson, formerly assistant manager, Metropolitan, Winnipeg, is new manager, Phillet Theatres, Dauphin, Man., in charge of the Gay and Dauphin and the Park Drive-In. . . . Jim Fustey, formerly manager, Osborne, Winnipeg, was transferred to the Inter-City Drive-In, Fort William-Port Arthur. His place was taken by Ed Dulko, moving up from the Orpheum, Moose Jaw, Sask. . . . Morris Stein, eastern division manager, Famous Players Canadian Corporation, has entered the automobile business in Toronto as president of a dealership in Chevrolet cars and trucks. The dealership, Plaza Chevrolet Limited, has Stein's son Donald as sales manager, while son Herb is secretary-treasurer. Stein, Sr., remains with Famous Players. . . . Paramount's "Ten Commandments" will open at the University, Toronto, Nov. 28, and at the Capitol, Montreal, on Dec. 2, with a two-a-day policy and reserved seats. "War And Peace" is set for the Imperial, Toronto, and Loew's Montreal early in October. . . . Manager Len Bishop, Shea's Toronto, arranged a tie-up with the Toronto Daily Star for the promotion of "The Man In The Gray Flannel Suit." Tie-up also included Tip Top Tailors. It featured a male model wandering the streets of the city wearing a gray flannel suit, carrying a copy of the Star, each day. Anyone stopping him received a certificate for a new suit and \$50 worth of accessories from Tip Top.

Mickey Stevenson, formerly Paramount manager in Vancouver, was appointed Toronto manager by general manager Gordon Lightstone. This follows the resignation of Al Iscove. Mel Hayter, formerly with Warners, Vancouver, was appointed Vancouver manager. . . . Formerly a movie house, Toronto Island's 705-seat Island will have its named changed to Centre Island Playhouse and will be used for summer stock beginning June 25 by Bernard Rothman and John Pratt, partners in the venture. Andrew Allan of CBC will be supervisor. . . . Toronto motion picture softball league is underway again this year. Teams include General Theatre Supply, Film Distributors, Theatre Confections, and Odeon Theatres. President of the loop is Chuck Sweeney, while Jack Fitzgibbons is honorary president, Andy Rouse, vice-president, and W. J. Giglio, secretary-treasurer. . . . Celebration of its 40th anniversary is being marked by the Ottawa Valley Amusement Company.

—HARRY ALLEN, JR.



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Elmer Lux and Nat Marcus, Warners branch manager, are seen with John Wayne and Ward Bond at the recent premiere of C. V. Whitney's Warners release "The Searchers," Center, Buffalo.

## Boston

(Continued from page 21)

Phil Bloomberg, Danvers, Mass., exhibitor, brought a full table from his home town to attend the Great Heart Award banquet of Variety Club. . . . Gregory Peck is expected in on June 28 to appear in the Astor on the opening day of Warners' "Moby Dick." . . . Hatton Taylor, RKO, was promoted from branch manager to district manager, east-central section. His successor here is Otto Ebert, transferred from Detroit. . . . Route 133 Drive-In, Georgetown, Mass., opened its gates. Whitey Sharp is manager of the ozoner built by Adam Rizzo.

**NEW HAMPSHIRE NEWS**—George H. Caron, manager, Regal, Franklin, left for a new post at Othol, Mass. . . . Charles Handy, proprietor, Midway Drive-In, reopened for the fourth season in Littleton, with an enlarged screen, the largest in New England. . . . Burglars broke into an office at the Nashua Drive-In and escaped with \$175. . . . Raymond Charbonneau, proprietor, Amusu, Groveton, was forced to close indefinitely. . . . James Badger accepted a position with the Regal, Franklin, as manager. . . . Peter Latchis, 60, treasurer, Latchis Theatres, Inc., died of a coronary attack in Newport. . . . The State, Manchester, held a Mickey Mouse Club Party, showing 12 cartoons. . . . Strand, Dover, held a benefit performance for the Women's Service Council of the hospital. . . . Mr. and Mrs. William H. Sullivan, who operated the Enfield, N. H., theatre, closed the house.

**PROVIDENCE, R. I., NEWS**—Eddie Constantine, local boy who made good in the French film world, was the subject of a four-page feature article in a recent issue of "The Rhode Islander," supplement of the Providence Sunday Journal.

## Buffalo

Drive-in attendance has dropped some 40 per cent compared with last year, because of unseasonable weather. . . . Church services at the Empire Drive-In, Rochester, N. Y., were to start this week. . . . The annual Rochester, N. Y., Police Ball and stage show is the creation of Loew's manager Lester Pollock, one of many private citizens, under the chairmanship of Bausch and Lomb head Carl S. Hallauer, who cooperate in staging the event to benefit the Rochester Police Benevolent Association. This year's ball, held recently, was a great success. . . . George H. Mackenna, Basil's Lafayette manager, addressed the annual meeting of the Main Street Association, urging the members to take action on the downtown parking curtailment, which restricts curb parking.

## Charlotte

Gus Heffner, brother of Bob, Warners office manager, is the new Warners booker. . . . Plaza operator A. B. Carver screened MGM's "The Catered Affair" for the Junior Chamber of Commerce state convention. . . . Leonard Allen, Paramount exploiteer, was in from Atlanta. . . . WOMPI officers elected at the regular monthly meeting last fortnight are Viola Wister, president; Nancy Wilson, first vice-president; Billie Harris, second vice-president; Margie Thomas, recording secretary; Vera Ledbetter, corresponding secretary; and Mildred Warren, reelected treasurer. They will be installed at a special banquet on June 25. . . . Roy Rowe, owner, Pender, Burgaw, N. C., won the state primary election by a large majority for a seat in the State Senate, returning him to office for the fifth time.

# Film Exchange and Dealer Listing for the ALBANY FILM TERRITORY

**A CONTINUING SERVICE** • that will be re-edited and re-published at 8-month intervals

## • Film Distributors

### **ALLIED ARTISTS, 1046 Broadway—4-5686**

Br. Mgr.: Nate Dickman. Office Mgr. and Sales: Robert R. Adler.

### **COLUMBIA, 1050 Broadway—3-4287**

Br. Mgr.: Norman Jackter. Office Mgr.: Milton Levins. Sales: Herbert Schwartz, Jack Susman. Cashier: Carmela Mottolose. Emerg. Phone: Levins, B-1475.

### **METRO-GOLDWYN-MAYER, 1060 Broadway—5-3538**

Br. Mgr.: Jack Goldberg. Office Mgr.: Frank Carroll. Sales: Arthur Horn, Ralph Ripps. Bookers: Helen Dean, Helen Wisper. Cashier: Margaret Hildreth. Field Exp.: Stephen Pirozzi. Emerg. Phone: Carroll, 62-5008.

### **PARAMOUNT, 545 Broadway—3-2187**

Br. Mgr.: Daniel R. Houlihan. Office Mgr.: Francis Lynch. Sales: Howard J. Smidt. Bookers: Douglas Hermans. Cashier: Margaret L. Doran. Field Exp.: Edward J. Wall. Emerg. Phone: Lynch, 2-5593.

### **REALART, 55 S. Manning Blvd.—2-9424**

Br. Mgr.: Sylvan Leff.

### **RKO, 1048 Broadway—3-3118**

Br. Mgr.: Max Westebbe. Office Mgr.: William P. Hanley. Sales: James M. Moore. Cashier: Minnie Wenzel. Emerg. Phone: Hanley, 2-2B32.

### **REPUBLIC, 1046 Broadway—5-2291**

Office Mgr. and Booker: Thomas G. Carroll. Sales: Theodore R. Werner. Cashier: Mary Lou Hermans. Emerg. Phone: Carroll, 2-4166.

### **20TH CENTURY-FOX, 1052 Broadway—3-1203**

Br. Mgr.: C. G. Pantages. Sales: John Wilhelm, Al Kosoff. Bookers: John Sharpe, Richard Young. Cashier: Winifred Allen. Emerg. Phone: Young, UN 9-B047.

### **UNITED ARTISTS, 110 N. Pearl St.—6-1283**

Br. Mgr.: Stanley Kositsky. Office Mgr. and Booker: F. Ray Powers. Sales: Burton Topal. Emerg. Phone: Powers, 3-1654.

### **UNIVERSAL-INTERNATIONAL, 1054 Broadway—4-4177**

Br. Mgr.: Norman Weitman. Office Mgr.: A. J. Marchetti. Sales: E. E. Lowe, Ernest Ziegler. Booker: Anthony Lombardo. Cashier: Catherine Burke. Emerg. Phone: Marchetti, CE 7-2806.

### **WARNER BROS., 1058 Broadway—4-1197**

Br. Mgr.: R. S. Smith. Office Mgr.: Harry Aranove. Sales: Virgil Jones. Booker: James Evans. Cashier: Doris Senecal. Emerg. Phone: Aranove, 2-6387.

## • Supply Dealers

### **ALBANY THEATRE SUPPLY CO., 443 N. Pearl St.—5-5055**

Emerg. Phone: 62-4306

### **NATIONAL THEATRE SUPPLY CO., 962 Broadway—5-1479**

Emerg. Phone: CEdar 7-132B.

## • Screen Trailers

### **NATIONAL SCREEN SERVICE CORP., 443 N. Pearl St.—5-1740**

Br. Mgr.: John A. Bylancik. Sales: Adolph Edman. Emerg. Phone: 62-4306.

## • Signs, Advertising and Printing

### **INTERSTATE SIGN ERECTORS, 406 S. Pearl St.—62-1243**

### **NATIONAL SCREEN SERVICE CORP., 443 N. Pearl St.—5-1740**

### **PETERS PRINT, 146 Sheridan Ave.—3-0026**

### **FRED W. SCHWENN, 190 Colonie St.—3-7753**

### **SEYMOUR-DOWNEY, INC., 2 River Rd., Glenmont, N. Y.—5-6119**

## • Messenger Services

### **CLARK FILM DISTRIBUTORS, INC., 1064 Broadway—4-1255**

Mgr.: Thomas J. Barry

### **FIRLICK FILM SERVICE, 141 S. Hawk St.—3-3712**

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**Cincinnati Territory**

Issue of June 13

**New Orleans Territory**

Issue of June 20

Save them!

## Boston Archbishop Honored By Variety

BOSTON—Archbishop Richard J. Cushing received the Great Heart Award at the annual Variety Club of New England banquet, attended by more than 1,000 friends and members. Walter Brown, chairman of the dinner, introduced toastmaster James Cagney. The first speaker was Philip Smith, president, Smith Management Company, and Variety chief barker, who paid tribute to the guest of honor.

Arthur Lockwood, president, Lockwood and Gordon Enterprises, noted that Cushing has been "a devoted friend and a tremendous factor" in the success of the Children's Cancer Research Foundation and the Jimmy Fund, both supported by the Club.

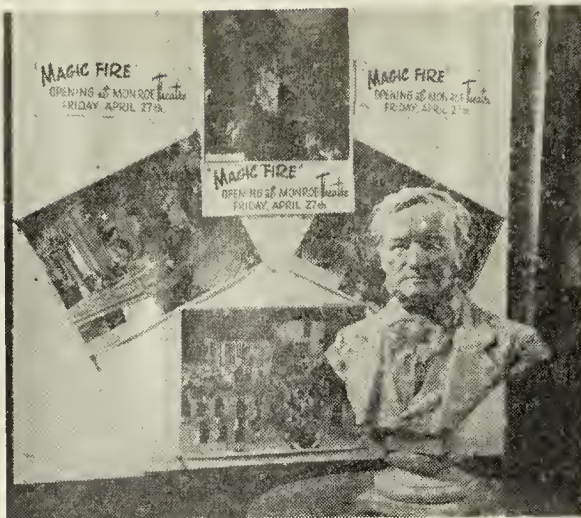
Mayor Hynes told the Variety members, ". . . you have chosen well tonight." Lieutenant Governor Whittier also noted the Archbishop's many charitable activities. Dr. Sidney Farber, director of scientific research, Children's Cancer Research Foundation, made the Award presentation to the prelate. The words of the plaque read, "His Excellency, Richard J. Cushing, Archbishop of Boston, Faithful shepherd, Kindly priest. He has fulfilled the universal ideal for searching for spiritual truth. His deeds have brought the greatest good to the greatest number."

## Chicago

The 10-ton penthouse air conditioning unit atop the Vision caved in suddenly with estimated \$10,000 damage. The collapse was attributed to weakening of supporting beams. Fortunately, the mishap occurred at 5 a.m. and no one was injured. The auditorium was not damaged and shows went on without interruption. . . . Martin Davis, White Way Electric Sign and Maintenance Company executive, observed his 25th anniversary with the firm. . . . Jerry Cohen returned to Pantheon management, after filling in at the Chicago while manager Charles Nesbitt was on vacation. . . . The Tower, closed for three years, was reopened by Stanford Kohlberg, operator, Starlite Drive-In. . . . Abe Teitel, president, A. Teitel Film Company and World Playhouse operator, was cited by Italian consul-general Count Ludocio Barrattieri for bringing to Chicago, in 1933, the first Italian produced film, "Quo Vadis." . . . Reports of increasing membership, sound financial condition, and the start of club-room remodeling were on the agenda of Variety Club's May monthly meeting, presided over by chief barker Jack Kirsch. . . . Sir Carol Reed, here for his latest picture, "Trapeze," released by United Artists, said he wants no part of TV, which he considers a peep show played for a few people in a living room. Real drama or comedy, he contends, requires a large responsive audience as much as it needs actors.

## Cincinnati

In to bally "Foreign Intrigue" and "Trapeze" were Edward Borgan and Howard Pearl, United Artists publicity, and Wally Jones, for Columbia's "Safari." Also in were James Frew, U-I district man-



This is one of the many displays which heralded the opening of Republic's "Magic Fire," Monroe, Chicago. This one was set up in the lobby of the Bismarck Hotel.

ager; William C. Mansell, Warners district manager; and Ray Frisz, Chakeres Circuit, Springfield, O. . . . Lillian Ahern, Paramount cashier, has been transferred to booker; Louise Vinson, former assistant cashier, now is cashier, and Mary Carens, ledger clerk, becomes assistant cashier. . . . Tom Morris, 20th-Fox West Virginia salesman, has been transferred to the Dayton, O., territory. . . . James Levensky, MGM booker, became the father of a daughter. . . . Mid-States Theatres' Oakley Drive-In is scheduled for a late June opening. . . . Tri-State Theatre Service is booking and buying for the Lane and Lane Drive-In, Williamsburg, Ky., Foster Lane, owner. . . . Judith Ann Wiethe, daughter of Louis Wiethe, owner, Valley, will be married June 16 to Captain Carter W. Clarke, Jr., U. S. Army. . . . Mary Edwards, MGM cashier, was a recent bride.

**COLUMBUS, O., NEWS**—Walter Kessler, manager, Loew's Ohio, presented a collection of pressbooks to the Ohio State University Theatre Collection, housed in the university's museum. . . . Adrian Awan, 20th-Fox exploitation representative, was here to arrange a pony giveaway contest in connection with the showing of "Mohawk" in Loew's Broad. . . . Wally Jones, the hunter who served as guide for the Columbia company making "Safari" in Africa, was scheduled for local interviews. . . . Clarence Greene, producer of United Artists' "Unidentified Flying Objects," was due in for interviews.

## Judge To Decide Schine Suit On Basis Of Briefs

**BUFFALO**—Briefs have been filed in Federal Court in the 18-year-old government anti-trust case against the Schine Theatres Circuit and the matter now awaits the decision of Federal Judge Harold P. Burke. The law firm of Raichle, Tucker, and Moore, representing the Schine interests, filed the briefs. The government's third brief, and apparently the last, was filed in March.

Judge Burke will decide the case on the basis of the briefs, testimony taken during a two-day retrial of the Schine defendants on criminal and civil contempt charges last January, and on evidence submitted during the original trial in Buffalo before the late Judge John Knight.

## Stage Shows Boost Theatre Business

CHARLOTTE—Southern Attractions, Inc., which specializes in stage shows for motion picture theatres, is celebrating its 21st year of continuous operation and, according to T. D. Kemp, Jr., head of the company, its best year.

Established in 1934 as a stage booking adjunct to Paramount-Wilby-Kincey Theatres, Southern Attractions was acquired by Kemp in 1949 and has since branched out into other fields of booking and promotion. Recent name attractions booked by the company in large auditoriums include Victor Borge, Fred Waring and His Pennsylvanians, Liberace, and several ice shows.

"The right stage shows in theatres," says Kemp, "are still doing tremendous business . . . particularly in the smaller towns, its the stage show that keeps the house in the black."

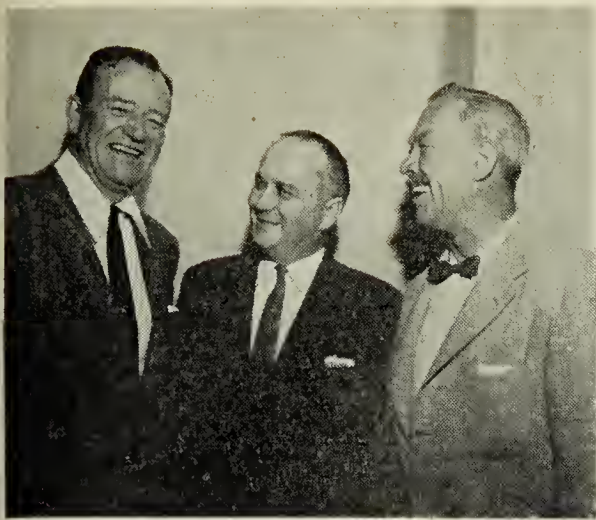
Shows currently being booked by Kemp and his staff in movie houses throughout the south include Johnny Mack Brown and his Hollywood show, Fuzzy St. John and his show, Phillip Morris Dungeon of Death, Hot from Harlem Rock and Roll Revue, Smiley Burnette, Jimmy Jackson's Show of Shows, Dr. Jelkyl and His Weird Show, Little Jimmy Dickens and the WSM Grand Ole Opry Gang, Lash La Rue and Western Revue, and Former Governor Jimmie Davis and the Sunshine Boys.

## Cleveland

Marie Weigler, United Artists' branch manager's secretary for the last 12 years turned her desk over to her successor, Mildred Wilchli. . . . Republic made several personnel changes, In an economy move, head booker Sheldon Schermer was let out and Joe Krenitz, salesman, takes over the booking department. This leaves all selling in the northern Ohio territory to branch manager Jules Livingston and Justin Spiegle. . . . Herbie Burke, who has been managing the Savoy, Toledo, O., returned to his old profession, burlesque, and is now playing in Indianapolis. . . . Fritz Witteborg closed his Grove, Columbus Grove, O., for the summer, and Warners shuttered the Pastime, Coshocton, O., until fall. . . . Herbert Ochs installed CinemaScope in all six of the Canadian drive-ins he operates.



At the recent premiere of C. V. Whitney's Warners release "The Searchers," Allen, Cleveland, were, left to right, John Wayne, Mr. and Mrs. Louis Seltzer, and Ward Bond. Seltzer is editor Cleveland Press.



John Wayne; Harold Brown, president, United Detroit Theatres; and Ward Bond, left to right, are seen at the recent premiere of C. V. Whitney's Warners release, "The Searchers," Palm State, Detroit.

**Dallas**

The Bruton Road Drive-In has been opened by Weisenburg Theatres. . . . Kiest Boulevard Drive-In, new 1,000-car ozoner built by Phil Isley, also was opened this week. Jack Swiger has been named manager. He is being shifted from the neighborhood Crest. . . . Irving W. Rust, manager of four drive-ins for Leon Theatres, Abilene, Tex., resigned to become a booker, Jefferson Amusement Company. Lloyd Rust, brother of Irving, has taken over duties as manager of the Leon ozoners. . . . John H. Rowley, president, United Rowley Theatres, was named chief barker of Variety Clubs International. . . . Dallas is scheduled to be on the itinerary of an American tour of Gina Lollobrigida. . . . Verlin Osborne, national WOMPI past president, was honored at the monthly luncheon of the Dallas WOMPI. . . . The new 1100-car Meadowbrook Drive-In, currently under construction, will replace the present Meadowbrook ozoner, which will give way to the new Dallas-Fort Worth turnpike.

**Houston**

Alvin Guggenheim, general manager, Broadway and Yale, was married to Hildred Brummett. . . . A third daughter was born to Mrs. Dick Wygant, wife of the owner, Heights. . . . Mark Sheridan, southwest district manager, 20th-Fox, was a visitor. . . . Niven Busch, author of "Duel In The Sun," is scheduled to visit Galveston, Tex., to do research work for RKO with reference to making a film about the Gulf Coast city. . . . John Ellis, manager, Santa Rosa, has one way to compete with television. When a set owner brings his TV set into the neighborhood repair shop near the Santa Rosa, in addition to receiving a claim check from the clerk, the set owner receives a letter signed by Ellis which says, "Sorry your TV is on the blink. Just as a consolation, please accept this invitation to be our guest," with a postscript which reads, "We guarantee no 'cable trouble' during your visit with us. If so, your letter will be cheerfully refunded." . . . Special previews of "The Revolt Of Mamie Stover" and "Hilda Crane" were held in the screening room of the 20th-Fox exchange. . . . Ellis Ford has returned as manager, Delman, with Aline McIntosh as assistant. . . . The Iris, formerly the Travis, operated by Horwitz Theatres, has been remodeled at a cost of over \$40,000, according to Fred Cannatta, manager.

**Paradise To Be Razed, B-K Circuit Reveals**

CHICAGO—John Balaban, president, Balaban and Katz, struck the death knell of the Paradise, one of the largest movie palaces in the circuit. The structure will be razed, together with the organization's four-story adjoining office building, following a final performance June 14. Balaban did not immediately announce what is to be done with the land.

Built at a cost of \$1,500,000, when construction prices were at least a half of what they are today, the 3,600-seat house

was opened in 1928. Balaban noted that when the Paradise was finished, top producers were issuing about 600 pictures a year. He added, "With the reduction to 200 pictures a year, you can't run two important theatres in the same area."

B and K also operates the Marbro, a 3,900-seat house, not far from the Paradise, in a neighborhood four miles west of the Loop. Another spot will be found for Ken Edgerly, Paradise manager.

**The Tip-Off On Business**

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (JUNE 6)

- Registering grosses in the highest brackets.
- Just fair, nothing out of the ordinary, average.
- Good, although not breaking down the walls.
- Disappointing, below what was expected.

THE ROSE TATTOO (Paramount)		FORBIDDEN PLANET (MGM)	
CAROUSEL (20th-Fox)		THE MAN WHO KNEW TOO MUCH (Paramount)	
I'LL CRY TOMORROW (MGM)		WHILE THE CITY SLEEPS (RKO)	
SLIGHTLY SCARLET (RKO)		THE REVOLT OF MAMIE STOVER (20th-Fox)	
SERENADE (Warners)		THE HARDER THEY FALL (Columbia)	
MEET ME IN LAS VEGAS (MGM)		23 PACES TO BAKER STREET (20th-Fox)	
COMANCHE (UA)		GABY (MGM)	
THE SWAN (MGM)		THE SEARCHERS (Warners)	
THE BIRDS AND THE BEES (Paramount)		JUBAL (Columbia)	
ALEXANDER THE GREAT (UA)		THE RACK (MGM)	
HILDA CRANE (20th-Fox)		STAR OF INDIA (UA)	
THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox)			

## Thrillarama Release Plans Are Settled

DALLAS—Release plans for "Thrillarama Adventure," the first production in the new dual camera process developed by a Texas company headed by Albert Reynolds and Dowlen Russell, provide for world wide distribution by a newly-organized company, Thrillarama Releasing Corporation.

The plan devised by the company will offer the exhibitor a package deal, which includes the picture, the giant screen, and all necessary booth attachments.

The company's general offices are here, with a Hollywood office also opened. Other offices will be opened in New York and Chicago following a premiere of the film scheduled for Houston. The picture will open in 25 key cities thereafter, with 700 other cities to be serviced immediately or soon afterward through the package deal.

## Jacksonville

Sarah Keller has been elected president, WOMPI, for the coming year. Other new officers are Edith Prescott, first vice-president; June Faircloth, second vice-president; Marjorie Edenfield and Jerry Wardlow, secretaries; and Jane Popplewell, treasurer. New board members are Phil Eckert, Alene Reinhardt, Doris Posten, and Melvarine McCrary. . . . Tickets for the Variety dinner and dance on June 16 may be purchased from Edith Prescott, Paramount. . . . A rummage sale to raise charitable funds will be held by WOMPI members on Broad Street. . . . The new MGM office and film exchange was scheduled to be opened by Fred Hull, branch manager, and his staff at a cocktail party this week. . . . Calling on local exhibitors was Sig Vorzimer, National Screen salesman, Atlanta. . . . It is reported that A. H. Stevens has closed his Breezeway Drive-In, New Port Richey, Fla., due to declining patronage. . . . Flo Korch, secretary to FST president Louis J. Finske, was resting at home following an accident. . . . New member of the Jaycee board of governors is George Krevo, Imperial manager. . . . Exploiters calling at circuit offices were Don Yarbrough, 20th-Fox, Atlanta, and MGM's Norman Levinson. . . . The Tampa, Fla., branch of the Roy Smith Company, theatre supply firm, has been moved into new quarters.

## Minneapolis

An early morning fire damaged the canopy and boxoffice of the Hollywood, Litchfield, Minn., operated by Fred and Lloyd Schnee. . . . Kenny Bergman, booker, U-I, is being transferred to Milwaukee as office manager and head booker. . . . The projectionists union is picketing the Skyline Drive-In, Duluth, Minn., operated by Ted Mann with a single non-union projectionist. . . . Irving Marks, Allied Artists branch manager, and his sales staff have been out in the territory on a saturation of "The Naked Hills." . . . Minnesota Amusement Company and North Central Allied will raise their objections to the proposed \$1 per hour state minimum wage recommendation when it comes up for a hearing before the Minnesota industrial commission. . . . Welworth circuit will reopen its Moonlite



This shows one of the dozen supermarkets in the Miami area tied in recently with the Royal and Flamingo theatres on Columbia's "Picnic." The picnic and barbecue sections proved a logical place to place "Picnic" credits as obtained above by publicity manager Don Tilzer, Claughton Circuit.

Drive-In, Moorhead, Minn., which has been closed since 1953. An \$85,000 refurbishing job on the stand is being completed. Burnell A. Bengtsson, formerly of Pierpont, S. D., will manage both the Moonlite and the Starlite, Fargo, N. D.

Wilford C. Wilson, 60, director of real estate, Minnesota Amusement Company, died. He had been with the circuit for 39 years and director of real estate for the past 20 years. . . . Sim Heller, president, Heller circuit, and chief barker, Northwest Variety Club, is touring Europe. . . . Erv Nelson has taken over John Bolig's Star, Pierz, Minn. Bolig also has leased his Garrison Drive-In, Garrison, Minn., to Arthur Young. . . . Miles Carnes leased the State, Lennox, S. D., from Rodney McKie and Ray Allmendinger. . . . Ed Sullivan, owner, Hilltop Drive-In, underwent surgery at Rochester, Minn. . . . Louis Engler, partner, Hopkins, suburban Hopkins, is recuperating from an illness. . . . James Harmon, Jr., purchased the Gem, Balaton, Minn., from Floyd Pittman. . . . Al Eliassen sold the Koronis, Paynesville, Minn., to Harry Johnson, Jr., Pierre, S. D. . . . John Ruddy, Sioux Falls, S. D., was named manager, Welworth circuit's Chief, Red Wing, Minn., succeeding James Fraser, who became manager, city-owned Auditorium, Red Wing. . . . Ray W. Anderson was appointed manager, Egyptian, Sioux Falls, S. D.



Seen at the recent annual Americanism dinner meeting co-sponsored by Allied Post 302, American Legion, and Fox West Coast Theatres at the Ambassador Hotel, Los Angeles, were, left to right, seated, James H. Mitchell, post commander; Governor Goodwin Knight; Edwin F. Zabel, general manager, Fox West Coast Theatres; and, standing, U. S. Attorney L. E. Waters and Rear Admiral Roebert L. Campbell, Los Angeles Naval Base Commander.

## Wisconsin Allied Meet Draws Exhib Interest

MILWAUKEE—Sig Goldberg and Arnold Brumm, convention co-chairmen, Allied Theatres of Wisconsin, announced that an unprecedented number of reservations were being received for Allied's annual convention to be held June 11-13 in the Schwartz Resort Hotel, Elkhart Lake.

Allied's decision to hold its annual convention at a resort for the first time in its history received the approval of virtually every member, as evidenced by the reservations received. A strong selling point was the "Business Combined With Pleasure" theme of the convention, which permits members to relax after the day's business sessions are finished. The resort offers facilities for swimming, dancing, boating, golf, night-clubbing, and relaxation of all kinds.

Another selling point was the proximity of the Schwartz to all points of Wisconsin, just north of Milwaukee and easily reached by highway or railroad.

## New Haven

Owners of the Watertown Drive-In are anticipating the reopening of the rebuilt outdoor theatre the end of June. . . . The Waterbury, Conn., town clerk's office had two mortgages for \$192,000 each filed, the first given by the Essenque Theatre Enterprises, Inc., to the Small Business Administration for money paid to Watertown Drive-In Theatre, Inc. Waterbury Amusements, Inc., also gave a mortgage to the Small Business Administration for money given to Watertown Drive-In Theatre, Inc. Fred Quatrano, president, Essenque, reported the transactions were "simple mortgages" and involved no change or building. . . . When United Artists general sales manager James Velde visited recently, he attended a luncheon of exhibitors in the Hotel Taft. . . . Henry L. Needles, former district manager, Warner Theatres, returned to his home in Wethersfield, Conn., following surgery. . . . John McCullough was in town to continue a survey for exchange needs in area. . . . Middletown Drive-In celebrated first anniversary with a birthday party. . . . Free miniature sailboats, replicas of Captain Enoch Snow's original boat, were given out at the E. M. Loew Farmington Drive-In during the showing of 20th-Fox's "Carousel." . . . Benefit shows were held in the Branford by the PTA; the Forrest, West Haven, for the Babe Ruth PAL league; the Whitney, Hamden, Conn., for the Hamden branch, YM-YWCA; and the State, Waterbury, Waterbury's Firemen's Association. . . . Howard Fromer, New York, is new at the local United Artists exchange.

HARTFORD, CONN., NEWS—Admission scales continue to occupy trade attention. Sperie Perakos, general manager, Perakos Theatre Associates, reduced adult evening admissions from 60 to 50 cents at the Arcade, Springfield, Mass. Theatre charges 30 cents to 1 p.m., and 40 cents to 5 p.m. The circuit's Arch Street, subsequent-run in New Britain, Conn., is advertising, "You save 40 per cent in theatre admissions by waiting a few days and seeing two big features at our bargain prices." . . . The Brandt  
(Continued on page 33)

## The Editor Speaks

HECHT-LANCASTER, that super-charged and rocketing outfit, can never be charged with lack of showmanship in selling their product. For "Trapeze," their multi-



PAUL MANNING

million dollar circus thriller, starring Burt Lancaster, Tony Curtis, and Gina Lollobrigida, they will dig down into their coffers for more than a million and a half clams just for the exploitation. With three tremendous premieres scheduled, New York on June 4, Chicago on June 11, and the Hollywood premiere on May 29, the ballyhoo boys are all set to ignite a wide boxoffice blaze.

SIR CAROL REED, the distinguished director from England who directed this for Hecht-Lancaster, will be joined by Burt Lancaster and Tony Curtis for international front page exploitation via television, radio, personal appearances, and every other practical means of boosting the picture.

THIS IS a healthy red-blooded return to real hi-boom-ba showmanship, the kind exhibitors keep saying has gone forever. Hundreds of newsmen from every section of the land will be brought to one of the three premieres for complete coverage of the gala event, for personal interviews with the stars, and for a heck of a good time in general, all expenses paid!

THERE NEVER was a more hustling, bustling outfit than this Hecht-Lancaster bunch, and if there's any gold out there in those hills, believe you me these lads will get it! And what's more, they're entitled to all they can get 'cause they're really in there digging!

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

# STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 6

June 6, 1956

# STUDIO SURVEY

## Motion Picture Exhibitor Laurel Awards Nominations

UNITED ARTISTS'  
"TRAPEZE"

starring

BURT LANCASTER, TONY CURTIS,  
GINA LOLLOBRIGIDA, KATY JURADO

with

THOMAS GOMEZ, JOHN PULEO, MINOR WATSON, GERARD LANDRY,  
JEAN-PIERRE KERIEN, SIDNEY JAMES, GIMMA BOYS, GAMIL FARIB,  
PIERRE TABARD, CIRQUE D'HIVER

Produced by James Hill. Directed by Carol Reed.

Screen play by James R. Webb from the novel, "The Killing Frost" by Max Catto.  
A Susan Productions, Inc., Picture in  
CinemaScope. Color by De Luxe.

COLUMBIA's

## "THE EDDY DUCHIN STORY"

starring

TYRONE POWER, KIM NOVAK, REX THOMPSON,  
JAMES WHITMORE, VICTORIA SHAW

with

SHEPPERD STRUDWICK, FRIEDA INESCORT, GLORIA HOLDEN,  
LARRY KEATING

Produced by Jerry Wald. Directed by George Sidney.

Screen play by Samuel Taylor. Story by Leo Katcher.

Music supervised and conducted by Morris Stilloff.

Piano recordings by Carmen Cavallaro.

Produced in CinemaScope. Color by Technicolor.

UNIVERSAL-INTERNATIONAL's

## "AWAY ALL BOATS"

with

JEFF CHANDLER, GEORGE NADER, JULIE ADAMS, LEX BARKER,  
KEITH ANDES, RICHARD BOONE, WILLIAM REYNOLDS, CHARLES MCGRAW,  
JOCK MAHONEY, JOHN MCINTIRE, FRANK KAYLEN, GRANT WILLIAMS,  
FLOYD SIMMONS, DON KEEFER, SAM GILMAN

Produced by Howard Christie. Directed by Joseph Pevney.

Screen play by Ted Sherdeman.

Produced in VistaVision. Color by Technicolor.

# C. V. Whitney... New Blood For Hollywood

At a time when many of the old pros among Hollywood's producers are heading for the hills, C. V. Whitney Pictures, Inc., whose initial production, "The Searchers," is doing a thumping business wherever it has opened, is proceeding confidently and smoothly on its carefully prepared schedule.

"We intend to continue to create screen entertainment that cannot be obtained on TV screens," said Merian C. Cooper, executive vice-president in charge of production. "It's as simple as that."

Whitney concurred in the views of his production chief.

"C. V. Whitney Pictures is a permanent organization," he declared. "We propose to sign personalities and to have a permanent staff of picture-making artisans."

Whitney made an identical statement at his first meeting with the press several weeks ago.

Most recent personality signed by C. V. Whitney Pictures, Inc., is Pat Wayne, handsome six-foot one-inch son of John Wayne. Pat, who got his best screen chance in support of his famous father in "The Searchers," will be 17 in July. He has been given a seven-year pact.

The agreement between John Wayne and Merian C. Cooper is that there will be no interference with the education of Pat, who has finished his junior year at Loyola High School with a straight A average and a fine athletic record.

"I am proud that Mr. Whitney, John Ford, and Merian Cooper have taken Pat under their wing. Ours is a hard business. If Pat wishes a career, he has a lot to learn. I am sure their guidance will bring out the best that's in him."

The facts are that Pat, with only three picture bits under his belt, is high on the fan polls of all magazines, acts with the



John Wayne's son, Pat, seen above with his father, was signed to an exclusive, seven-year contract by C. V. Whitney Pictures, Inc., as a result of his performance in "The Searchers."

## Production Plans Proceed On Careful Film Schedule

assurance of a veteran, and is completely modest.

What his first assignment will be remains to be seen. It is hoped to find a suitable role for him for this summer.

Production plans are progressing for James Warner Bellah's "The Valiant Virginians," epic Civil War story slated for filming next spring or next fall, chiefly in Virginia.

Associate producer Patrick Ford and screen writer Frank Nugent are working on a story line for a screen play for John Bures' novel, "The Missouri Traveler," which, as the title indicates, has a midwest setting.

Associate producer Lowell Farrell and his co-director, Winton C. Hech, for the last several weeks have been in Iran where they have been filming the reproduction of "Grass," epic nature drama first filmed 32 years ago by Cooper and his then partner, Ernest B. Schoedsack. The new picture is being filmed in Technicolor, wide screen, and full sound.

Also in preparation for re-production is "Chang," originally written, produced, directed and photographed in Siam by Schoedsack and Cooper. This also will be given the full treatment, including Technicolor.

Also in active preparation is "William Liberty," the unpublished novel regarded by Whitney and Cooper as one of the best literary properties to come to light in many years. The author, Frank Clemensen, is doing a gigantic rewrite job on the novel which, at the writing, exceeds 1400 pages.

"There has been no change in our original policy, which includes an initial five-year production plan," said Whitney. "To summarize once more, our primary interest is stories reflecting the American scene, such as 'The Searchers,' 'The Valiant Virginian' and 'William Liberty.' Second, we have pictures of the outdoor world such as 'Grass' and 'Chang,' and third, occasional pictures in a world of fantasy which will utilize the unique talents of Merian C. Cooper who, together with Schoedsack, produced and directed 'King Kong,' which once more is being re-issued."

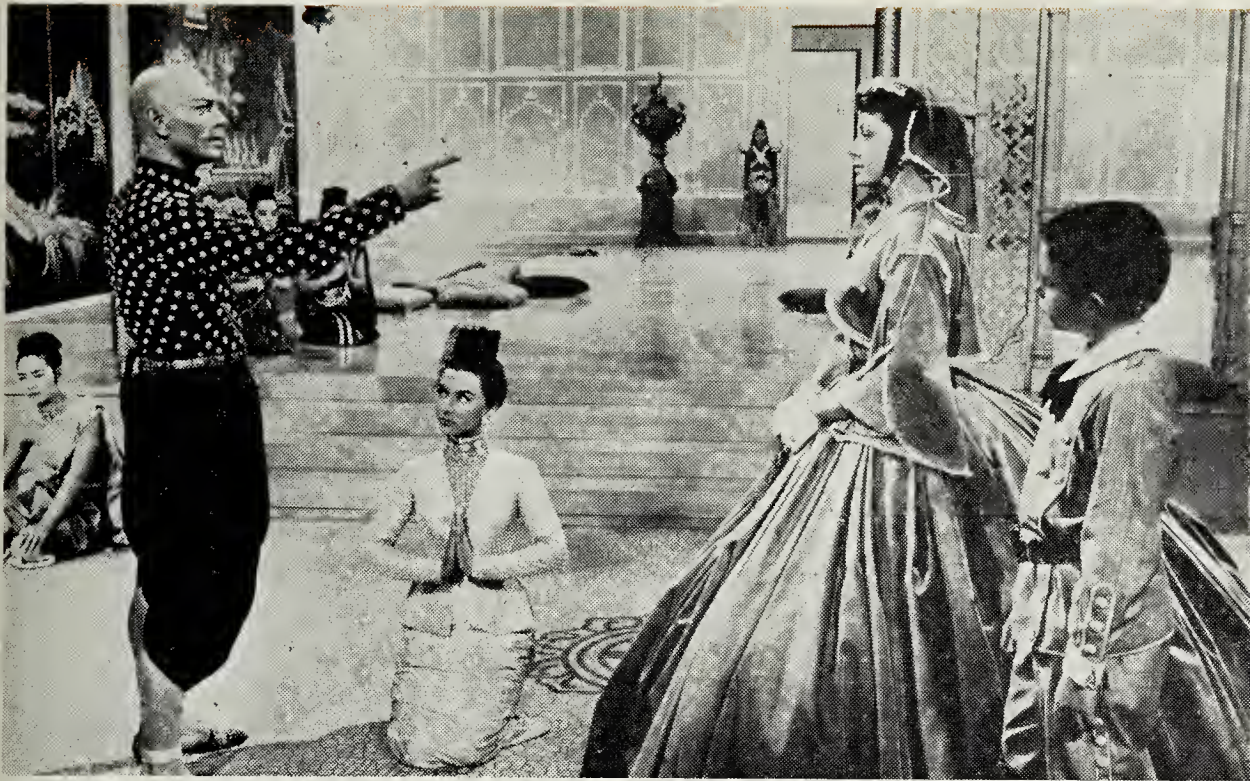


C. V. Whitney is seen with Virginia Military Institute cadets of the Civil War Musket Team. Virginia Governor Thomas Stanley and VMI superintendent Major General William H. Milton, Jr., recently Pledged cooperation in the filming of "The Valiant Virginians," an epic spectacle of the war between the states to be produced by C. V. Whitney Pictures, Inc., and filmed on Virginia locations, beginning in the summer of 1957.



With the location company filming "The Searchers" in the Monument Valley, C. V. Whitney, lower right, records the lensing of some action scenes with his Leica. The Technicolor and VistaVision film has been released by Warners.

# 20th-Fox Summer Lineup Hot As Weather



**H**EADING into the important summer exhibition season, 20th-Fox's release roster, in addition to numbering such "blockbusters" as "Carousel" in CinemaScope 55 and Darryl F. Zanuck's "The Man In The Gray Flannel Suit," includes an assortment of pictures to handily meet the requirements of exhibitors and the public.

Derived mainly from best-selling novels and hit Broadway musical and dramatic shows, the films offer theatremen a diversification and an importance to attract the widest possible audiences. Top-notch promotional campaign have also been readied to pre-sell these attractions.

Currently in release are "The Revolt Of Mamie Stover," starring Jane Russell and Richard Egan; "Hilda Crane," with Jean Simmons, Guy Madison and Jean Pierre Aumont; and Edward L. Alperson's "Mohawk," a standard dimension film in color starring Scott Brady, Rita Gam, and Neville Brand.

**ABOVE:** Van Johnson and Vera Miles, center, as they appear in "23 Paces To Baker Street," a mystery drama filmed in London. **BELOW, LEFT:** Dana Wynter and Richard Todd in "D-Day The Sixth Of June," also starring Robert Taylor. **RIGHT:** Jean Simmons and Guy Madison in "Hilda Crane."

**ABOVE, LEFT:** Yul Brynner, Terry Saunders, Deborah Kerr, and Rex Thompson in "The King And I," the Rodgers and Hammerstein classic soon to be released in DeLuxe Color and CinemaScope 55. **RIGHT:** Robert Ryan and Virginia Mayo in "The Proud Ones," featuring also Jeffrey Hunter.



Scheduled to bow in late May were "The Proud Ones," starring Robert Ryan, Virginia Mayo, and Jeffrey Hunter, and "23 Paces To Baker Street," an unusual suspense drama starring Van Johnson and newcomer Vera Miles.

Robert Taylor, Richard Todd and Dana Wynter are topcast in "D-Day The Sixth Of June," a top-budgeted romantic drama played against the background of the invasion of Normandy during World War II. James Mason's production "One In A Million," in which he also stars, is a June release.

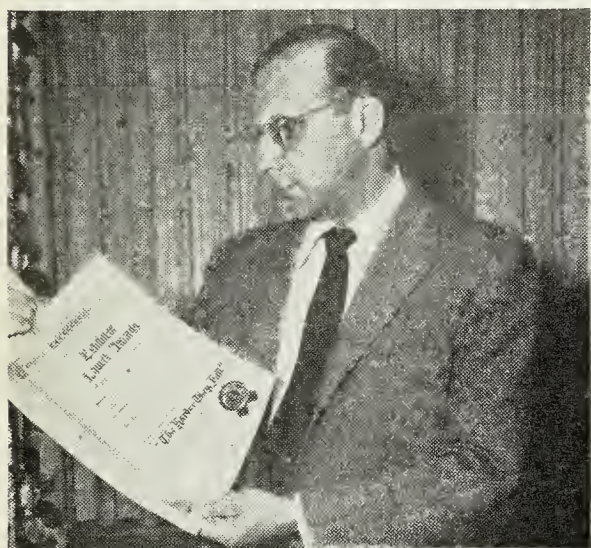
Rodgers and Hammerstein's lavish musical drama, "The King And I," in CinemaScope 55, starring Deborah Kerr and Yul Brynner, will debut in July as one of the most important pictures to come out of Hollywood. Another major offering, "Bus Stop," starring Marilyn Monroe, will swing into national release this summer.



## More Laurel Nominees



Roy Rowland, director of MGM's "Meet Me In Las Vegas," is seen with his 1956 Laurel Awards nomination certificate.



Philip Yordan inspects his 1956 Laurel Awards nomination certificate for the production of Columbia's "The Harder They Fall."



Rudolph Mate, director of Warners' "Miracle In The Rain," is nominated for the 1956 Laurel Awards.



Fred McLeod Wilcox receives his 1956 Laurel Awards nomination certificate for his direction of MGM's "Forbidden Planet."

## GOOD THINGS TO COME FROM HOLLYWOOD...

### Columbia's "The Eddy Duchin Story"

"The Eddy Duchin Story" is the filmization of one of the bittersweet success stories of our time, the story of Eddy Duchin, a young man who rose to musical fame only to have the real fruits of life snatched from his hands by unfortunate and untimely personal tragedies.

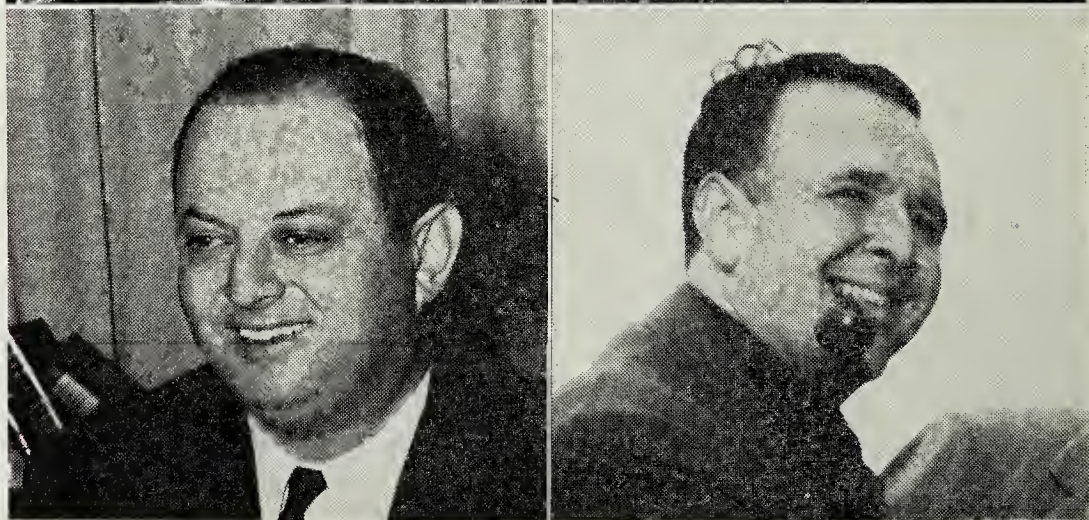
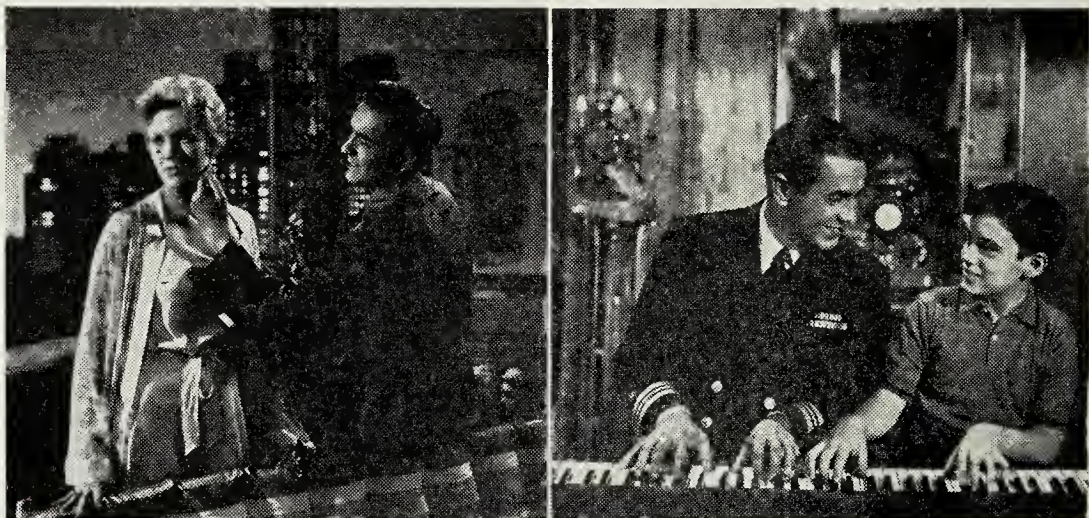
Tyrone Power, Kim Novak, and newcomer Victoria Shaw portray the leading characters, and all deliver truly fine performances. Power gives strong and telling power to his characterization of the young musician, eager to fill his life with music, happiness, and friendship.

Producer Jerry Wald and director George Sidney have put excellent production values and extremely sensitive dramatic content into "The Eddy Duchin Story," and it is sure to please every type of audience.

The music, which includes some of the finest popular music ever written, is recorded by the talented Carmen Cavallaro, and a tremendous job of synchronization is done by Power as he sits at the keyboard. One believes that Power is actually playing the delightful music, and it lends authenticity to the story.

One cannot overlook the sheer artistry of Harry Stradling, one of the most outstanding cameramen in the motion picture industry. The shots of New York, Central Park, and the lush and colorful interiors of the time are captured brilliantly. If this doesn't reach mightily for the color photography Oscar next year, I'll be an unhappy guy. His Central Park shots particularly are works of art, the art of our wonderful cinematographers.

"The Eddy Duchin Story" is entertainment with a heart, a gay spirit, and above all a truly human story about people who lived, laughed, loved, and lost all with dignity and understanding.—P. M.



In "The Eddy Duchin Story," soon to be released by Columbia in CinemaScope and Technicolor, Tyrone Power appears as the famous musician. He is seen at top, left, with Kim Novak, as Marjorie Oelrichs, first Mrs. Duchin. On the right, a scene in which Duchin, returned from Naval service, gets reacquainted with his son, Peter, played by Rex Thompson. Bottom, producer Jerry Wald and director George Sidney.

### Who Read The Book?

NEW YORK—Next fall here and soon thereafter in many cities of the country, Paramount will present the long awaited Ponti-deLaurentiis production of "War And Peace."

To find out the place of the novel in college life and to learn something of its current reader interest, Paramount is

undertaking a survey of opinion to determine how many people have read the book to the end, how many failed to finish, and how many didn't try. They will ask, too, what a reader remembers out of its great panoramic story. Results of the survey will be announced in book trade publications and syndicated literary columns.



## Auto Tieup Helps Drive-In Business

HARTFORD, CONN.—Bob Schwartz, Lake Drive-In, Waterbury, Conn., tied up with a Packard dealer on advertising and promotion for a Packard essay competition.

Tuesday night is now Packard night at the Schwartz ozoner, with all Packards admitted free, and all patrons given entry forms in the Packard competition. Best entry writer will be given a Packard later on in the season.

The promotion is similar in application to the recently-announced Chevrolet giveaway at the Perakos Plainville, Conn., Drive-In. The latter is admitting Chevrolets free on Tuesday night, and distributing entry forms for a "Why I would like a Chevrolet" essay competition. A Chevrolet will be awarded there.

## Hartford, Conn., News

(Continued from page 28)

Portland, Conn., Drive-In shifted Buck Nite from Tuesday to Thursday. . . . The Groton Drive-In, Groton, Conn., has started the Buck Nite policy on Tuesday and Thursday.

## New Orleans

The extensive improvement program undertaken last year at the Paramount, Alexandria, La., was completed recently. Manager Fred Richards kept the house open throughout the refurbishing. . . . Nicole Milinaire, associate producer of United Artists' "Foreign Intrigue," made an appearance in Loew's State. . . . Jane Russell was here to assist in forming a chapter of The Waifs, international organization arranging the adoption of foreign children by American parents. . . . B. F. Jones reopened the Ritz, West Enterprise, Miss. . . . I. M. Gauthier was planning to unshutter the Castle, White Castle, La. . . . Southeastern Theatre Equipment Company furnished RCA's latest sound and projection equipment for the Don Drive-In, Mississippi City, Miss., which coowners Ed Ortte and O. O. Cummings were planning to open shortly. . . . William Frederick Hirstius, father of Roy, MGM; William Warners; Bruce, Film Inspection Service; and Kenneth, RKO, died recently.

Wally Jones, white hunter of Columbia's "Safari," was here in advance of the world premiere, held last week in the RKO Orpheum. . . . Kenneth Giddens and T. J. Rester, Mobile, Ala., exhibitors, and their general manager, W. E. Limmoth, hosted

## Perakos House Picketed By Projectionists Union

NEW BRITAIN, CONN.—The first labor trouble in a Perakos theatre in 50 years broke out last fortnight in the Arch Street here. Local 301, IATSE, pickets appeared over a difficulty involving employment of regular and relief projectionists.

Circuit manager Sperie Perakos said the union demands included two regular projectionists and two relief men, plus two weeks' vacation and a day off for each man. He asserted these were secondary jobs for the men because they have other positions in New Britain.



Robert C. Rothafel, managing director, Roxy, New York, is seen as he recently explained to student editors of high schools how the theatre's tremendous stage spectacles and carefully planned performances are put together.

their annual industry fishing party at Ft. Walton, Fla., last fortnight. . . . RKO Theatres division manager Harry Weise was in to visit manager Asa Booksh and staff. . . . Mrs. C. LaBorde reopened the LaBorde, Bordelonville, La., which was dark for several months.

Ruth Toubman was elected WOMPI president for the 1956-57 term, succeeding Mrs. Gene Barnette. Other officers elected are Marie Berglund, first vice-president; Ann Balencie, second vice-president; Helen Bila, recording secretary; and Anna Oliphant, corresponding secretary. Imelda Geissinger, was re-elected treasurer. The installation ceremonial luncheon will take place June 16 in the Charcoal Room of the Jung Hotel.

## New York

Walter Weisbuch, National Screen assistant director of advertising, became the father of a son. . . . Joan Collins returned to the coast following a two-week publicity visit here. . . . John Ford arrived from Ireland in time for the Criterion premiere of Warners' "The Searchers." . . . John Ericson signed with Lindsley Parsons, Allied Artists producer, for one picture annually in the next seven years. . . . Alex Harrison, 20th-Fox general sales manager, departed for Los Angeles on the first leg of a series of



Nicholas John Matsoukas, national director, advertising, publicity and exploitation, Magna Theatre Corporation's Todd-AO production, "Oklahoma," is seen recently with Raymond Gary, Governor of Oklahoma, in Oklahoma City, as the Governor made announcement that the film would have its southwestern premiere at the Rialto, Tulsa, Okla. Next to the Governor is Honey Hudgen, Tulsa's official hostess and greeter, and in the rear is Jim Hull, Downtown Tulsa Theatres.

## Drive-In Ban Fought As Illegal Ruling

HARTFORD, CONN.—Hartford Superior Court has been asked to rule on legality of the ban on drive-in theatres in Berlin, Conn. Lakeside Realty Company, headed by veteran theatremen George LeWitt, is asking the court to rule on whether the law passed by a 67 to 62 vote at a recent Berlin town meeting is valid.

Through attorney Harry N. Jackaway, LeWitt's concern is attacking legality of the law, contending that the call of the town meeting was not sufficiently specific; that authority for making zoning laws rests with the Zoning Commission, and not the town meeting; and that the law violates the Constitution of the United States because it is discriminatory, denies the company equal protection of the law, and is destructive of property rights without due process of law.

LeWitt is asking for a temporary and then a permanent injunction, to keep the town and Zoning Commission from enforcing the ban.

exchange meetings. . . . Edward Morey, Allied Artists vice-president, left for Hollywood conferences with AA president Steve Brody. . . . United Artists unveiled "Trapeze" in the Capitol. . . . Sheldon Roskin, Columbia publicity, became the father of a daughter, his first child.

## Oklahoma City

The Criterion moved its starting hour to 1 p.m. four days last week to allow 15-minute prayer meetings by the Billy Graham organization. . . . Governor Raymond Gary and Shirley Jones will head the list of guests at the southwestern premiere of "Oklahoma!" this week in the Rialto, Tulsa, Okla. The house was closed about three weeks for installation of Todd-AO equipment, at a cost of about \$60,000. . . . Ralph Drewry, longtime manager, Tulsa Downtown Theatres, announced he is moving to Phoenix, Ariz., to open a new business. . . . The McSwain, Ada, Okla., was reopened after closing for installation of new seats. . . . Paramount is due to move into the Commerce Exchange Building about July 1, with Video Independent Theatres expanding into the space vacated. Video already occupies most of the building. Henry Griffing, Video president, bossed the recent Southwest Horse Exposition here.

John Sinopoulo, one of Oklahoma's pioneer exhibitors, was a guest at the

## Hospital Drive Chairmen Named For New York Area

NEW YORK—Ernie Sands, Warners branch manager and area distributor chairman, Will Rogers Memorial Hospital audience collections campaign for 1956, announced the appointment of chairmen for the drive. Harold Rinzler, Randforce Amusement Corporation, was appointed metropolitan New York exhibitor chairman, and Charles Smakowitz, zone manager, Stanley Warner Jersey Theatres, is northern New Jersey exhibitor chairman, with Sidney Stern, president, New Jersey Allied Theatres, assisting him.



B. G. Kranze, vice-president, Stanley Warner Cinerama Corporation, was made an honorary chief of the Kiowa Indian Tribe, at the recent opening of "This Is Cinerama," Warner, Oklahoma City, where he is seen with Lester Isaac, national director of exhibition, left; Alex Halperin, midwest zone manager, SW Theatres; and Everett Callow, director public relations, SW Cinemara. On the right are seen Kranze; Mrs. Gary; Oklahoma Governor Raymond Gary; John Sinopoulo, president, Midwest Enterprise Company, Oklahoma City; Isaac; and Harry Goldberg, director of advertising and publicity, Stanley Warner Corporation.

## Cinerama Starts Fast In Oklahoma Debut

OKLAHOMA CITY—"This Is Cinerama" got off to a fast start in the downtown Warner with a heavily-publicized opening attended by Governor and Mrs. Raymond Gary and other top state and local figures.

First-night showing, a benefit for Boy Scouts and Oklahoma City Symphony, was followed by a "Governor's Night" performance for about 600 state officials, legislators, and others on a special invitation roster. A group of Stanley Warner Cinerama executives from New York and Hollywood was headed by B. G. Kranze, vice-president; Lester Isaac, national director of exhibition; William J. McIlwain, western division manager, and by Harry Goldberg, national director of advertising and publicity, Stanley Warner Corporation.

Warner will be run by Paul Townsend, Oklahoma City general manager, Stanley Warner Theatres, and LeRoy Ramsey, house manager.

## Pittsburgh

The Harvey Emmerman State Theatre, Erie, Pa., litigation against distributors is being reactivated. . . . Frank Thomas now is representing the Valley Drive-In, Indian Head, Pa., the Blue Skies Drive-In, Ellwood City, Pa., and the indoor Kent, Arnold, Pa. . . . The Alpine, Orbisonia, Pa., reopened. . . . Star Distributing Agency now is licensing for Lampros' Kenmawr Drive-In, Coraopolis, Pa., the Capitol, Farrell, Pa., and for Ted Grance's State College Drive-In. . . . The Pittsburgh Playhouse will honor its illustrious alumna, Shirley Jones, by sponsoring the premiere of "Oklahoma!" in the Nixon, June 14. . . . Mrs. Pauline Battison, 85, mother of Andrew, theatre broker, and Mario, veteran Export, Pa., exhibitor, died. . . . Homer Michael has started to enlarge his southside Liberty into a 1,200-seat, de luxe, first-run situation.

F. D. Moore Theatre Service dropped all accounts for licensing and booking except the Manos circuit. . . . 20th-Fox's Nat C. Rosen and C. C. Kellenberg hosted the Variety Club's Family Night. . . . The Paramount, recently acquired by Jerry Lubitz when the Mervis lease expired, now is represented by Co-op. . . . Frank J. Thomas Theatre Service is licensing and booking the Roof Garden Drive-In, Somerset, Pa. . . . The first floor in the Paramount exchange is being remodeled into mideast division headquarters for Howard Minsky. . . . William Jack, Manos circuit, Vandergrift, Pa., was named manager, Manos and Casino there, succeeding Fran Aiello, resigned. . . . Joe Fecheck, former Brownsville, Pa., exhibitor and with Stanley Warner recently as manager, Latonia, Oil City, Pa., has been promoted to Butler, Pa., city manager.

The Hollywood, Johnstown, Pa., is dark, and Tom Trigona, proprietor, was ill in Memorial Hospital there. . . . Nat Lefton, 62, Ohio film distributor for many years, died in Sarasota, Fla. His brother, Lou, is a former independent film distributor here. . . . Karl Brenkert, 63, well known in the industry during his many years with Brenkert Light Projection Company died.

## Chertcoff Honored By 65 Industryites

HARRISBURG, PA.—A testimonial dinner for Harry Chertcoff, veteran theatre owner, was held last fortnight at Holiday Motor Hotel. Al Davis was master of ceremonies, R. L. Handley was chairman, and 65 industryites were in attendance. Chertcoff was presented with a desk set and some stationery.

Numbered among those present were Ulrik Smith, Irving Vuono, Stanley Goldberg, Ben Blumberg, David Sablosky, Samuel Chapman, Edward Potash, George Condon, Lester Wurtele, William Madden, Harry Dressler, William Doyle, William Hutchins, Max Bernstein, James

Clark, Edward Emanuel, Ben Goldfine, Harry Steifel, I. N. Schiffman, David Cooper, Ely J. Epstein, David Corson, Ed Feinblatt, Shelly Tromburg, Gene Tunick, Harp Levin, Harry Blumberg, Leonard Minsk, Whitey Molish, Mitch Pantzer, Bud Hisner, Samuel Goldstein, Mark Rubinsky, Frank Jelenko, Pat Beck, Gerry Wallaston, Mike Garfinkle, Bernard Bispeck, Joe Conway, Oscar Funk, James Coyne, Tom Noble, John O'Rear, Thomas Kerrigan, Robert Handley, William Riding, Morton Brodsky, Edward Arn, and Clyde McCork.

opening of "This Is Cinerama" in the Oklahoma City Warner, the house he operated many years as the Orpheum. Cinerama executives expressed pleasure at the reception given the picture and unusually good press coverage. Mrs. Hallie Johnson is handling public relations. . . . Vance Terry, Woodward, Okla., exhibitor, will be a delegate to the Democratic National Convention at Chicago, representing the first Congressional district. . . . The Palace, Lawton, Okla., was gutted in a \$400,000 fire that destroyed or heavily damaged four downtown buildings. . . . Oklahoma City Shipping and Inspection Bureau, Inc., was to take over Republic shipping shortly.

## Philadelphia

Frank Damis, lately a New Jersey exhibitor, returned to Stanley Warner as assistant to vice-president and general manager Harry M. Kalmine. Both Damis and Kalmine were in town on SW business. . . . The Norman Lewis circuit has moved to the City Center Building, 121 North Broad Street, Room 302. . . . The City Council was considering an ordinance calling for city censorship of motion pictures. Ted Schlanger, Stanley Warner zone manager, voiced opposition to the proposal. . . . Variety Club's annual Johnny Night will be held July 31 at Connie Mack Stadium. The game will be between the Phillies and Chicago. . . . A dinner in honor of Howard Minsky, Paramount mideast division manager who is moving his office to Pittsburgh, will be held under Variety Club auspices on June 25 in the Burgundy Room of the Bellevue-Stratford Hotel. Chairman Ed-

ward Emanuel states that reservations should be made promptly as the affair is limited to the first 200 persons. . . . Stanley Warner is giving up the Hamilton, Lancaster, Pa., and the house is being offered for sale.

READING, PA., NEWS—The Laureldale Civic Association is studying a plan to purchase the Laureldale for \$15,000 and to convert it into a community center. Association members say the theatre could be used for bingo games and community movies to pay off a mortgage that the Association would secure. Recent operators of the house were Edward L. Foley and Andrew J. Dzurkovich.

## Video Circuit Names New Theatre Personnel

OKLAHOMA CITY—Video Independent Theatres, Inc., announced personnel changes affecting its operations in five Oklahoma and Texas cities. The moves were to be effective early this month.

R. B. Miller will take over Video management at Cleburne, Tex., replacing Clyde Young, who resigned to go into business for himself. Bill Robinson, manager, Holdenville, Okla., advances to succeed Miller as Video operations manager at Clinton, Okla., and Lawrence Wells will move from Hominy, Okla., to Holdenville, to replace Robinson. Tommy Boswell has been named manager, Pettit, Hominy.

Lt. Bob Lewis will manage operations at Cuero, Tex., when he is released from the army shortly, succeeding Jack Dickerson, resigned.

## Here's Pipe Cleaning With A Vengeance

READING, PA.—Two hobbyists, Henry Hunsicker and Donald Rauber, both 16, are rebuilding, cleaning, and retuning the huge pipe organ in the Astor. This Wurlitzer is one of the two remaining theatre organs in Reading. The Rajah has a \$25,000 Austin, in regular use for many Shrine and other Masonic programs, and for various other events.

The two boys, both musicians and organ fans, got permission from J. Lester Stallman, manager of the theatre, which has been leased to the William Goldman interests, to try to get the organ, installed on a mechanical lift or platform in the orchestra pit, into good order. Stallman thought the job would be too much for the boys, and that they would give up, but they are making progress. There are 700 to 800 pipes, from 12 inches in length to 16 feet.

The organ was installed in 1927 when the Astor, then new, had a full orchestra and booked stage shows. It has been partially restored and can be played, but the job will take many months to complete.

### Portland

The gala re-opening of the Guild was set for last week as an invitational affair, with leading civic personalities, the press, radio, and TV officials on the list. The downtown theatre has been completely rebuilt. Martin M. Foster is managing director, with Nancy D. Welch as resident manager. . . . The closing of the Republic exchange here has been reported. Jack Partin, branch manager, remains to handle sales in the Oregon area. . . . Earle Keate, United Artists representative, was in working on "Foreign Intrigue" and other product. . . . Jack O'Bryan, United Artists salesman and president, Navy League, staged a free show for young men of Navy enlistment age in the Oriental. O'Bryan entertained four admirals, a bevy of local beauties, the Bremerton Navy band, and screened two Navy pictures.

### St. Louis

The Murray Drive-In, Murray, Ky., was returned by Charles Bowles to the Sykes Brothers, from whom he purchased the ozoner in March. . . . A drive-in construction race is underway at Mountainview, Mo., between Howard Pettit, who owns the Castle there, and E. W. Priester and G. W. Randolph. The situations will be almost vis-a-vis on Highway 60. . . . Frisina Amusement Company advised the exchanges that it planned to shutter the three theatres last week, the Colony, East St. Louis, Ill.; Grand, Keokuk, Ia.; and the Roxy, Shelbyville, Ill. . . . The Prairie, Prairie du Rocher, Ill., recently was reopened by LaVerne and Ernie Doiren, who purchased the building from Russell Moro. . . . Harold Rammage purchased the Gem, Villa Grove, Ill., from George Barber, who will continue to buy and book. . . . Jeffrey Hunter appeared at the Variety Club Spring Festival in the course of his visit on behalf of 20th-Fox's "The Proud Ones." . . . Buena Vista moved into more spacious quarters at 3309 Olive St. under branch manager Everett Pierce.

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## San Antonio

Joel McCrea is scheduled to visit on June 13 for the opening of Allied Artists' "The First Texan," which will play in the downtown Interstate Majestic. . . . Bobbe Robinson is sharing the boxoffice duties at the Aztec with Beulah Greene. . . . In conjunction with the showing of Walt Disney's "African Lion" in the Alamo and South Loop 13 Drive-Ins, Shee-La, a live African lion owned by Frank Bluemel, Jr., was on display during intermissions. . . . Over the years, different persons have tried to buy the pipe organ in the Majestic, but it has always been a firm "no" from Karl Hoblitzelle, president, Interstate. Although the Majestic's organ has long been silent, Hoblitzelle has cherished the thought music in movie houses would stage a comeback some day, and now he's taking a tentative step in that direction. The Majestic organ is being reconditioned and will be played in connection with special attractions. One idea calls for community singing when teenage audiences are on hand.

Claude Thorp has opened the Rietta Drive-In, Henrietta, Tex., on a full time schedule for the spring and summer season. . . . J. Maxwell Joice has taken over duties as manager, Neches, Port Neches, Tex., operated by the Jefferson Amusement Company. He replaces Melvin Wilson, recently sent to Orange, Tex., as general manager of the circuit's theatres there. . . . The Cactus Drive-In, Pharr,

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Tex., operated by Interstate, celebrated its 10th anniversary. . . . Lester Bert Payne, one-time Garland, Tex., exhibitor, died at Gladewater, Tex. Payne opened Payne's Palace, Gladewater, the city's first theatre. . . . Demonstrations at Beaumont, Tex., Dallas, San Antonio, and Houston of the new admission control system for drive-ins have been well received and attended. Southwestern Theatre Equipment Company is the Texas distributor for the system and RCA the national distributor.

## Washington

Lloyd J. Wineland, president, Wine-land Theatres, announced the acquisition of the Hillside Drive-In, 6200 Marlboro Pike, Maryland, the second drive-in addition to the circuit in the past year. Wine-land now owns and operates six conventional and two drive-in theatres in this area.

Mrs. Ruby Brecheen, wife of Joseph Brecheen, RKO branch manager, left Garfield Hospital and is recuperating at home after major surgery. . . . A special screen-

## Popularity Winners Ready For 18-Day Mexican Tour

DIXON, MO.—Warren V. Snider, owner, Dixon, will start an 18-day tour of Mexico this week with five young women selected by Missouri theatre patrons in Dexter, Farmington, Ironton, Poplar Bluff, and Steele.

It will be an all-expenses paid jaunt for the girls, and Snider has prepared a number of surprises for them south of the Rio Grande. He has purchased a new Ford Country Sedan for use on the trip. He will also take along a projector and plenty of 16mm. film to make motion pictures.

This is the first of the 1956 series of trips for winners in the popularity contests being conducted by various theatres in the midwest in cooperation with Snider.

ing of United Artists' "The Ambassador's Daughter," was held at the Motion Picture Association for local exhibitors and press. . . . Max Miller, publicity representative, Philadelphia, was in working with Jerry Baker, managing director, RKO Keith's, in connection with the opening of UA's "Foreign Intrigue." Miller also talked with Jack Fox, publicity director, Loew's, in connection with opening of "Unidentified Flying Objects" in the Columbia. . . . U-I held a special screening for exhibitors and press of "Away All Boats" at Loew's Capitol. . . . Pete Harris, Cinerama boxoffice, was chosen as a delegate to the IATSE convention. . . . Harold Smithson, former assistant manager, Loew's Palace, resigned and is now the new house manager for Warners' Cinerama. Smithson will assist Fred McMillan, managing director, who has been doubling since the vacancy occurred. . . . Newest member approved by the Board of Governors for Variety Club associate membership is Henry S. Reich. . . . Marvin Goldman, Variety Club first assistant chief barker, has been appointed by Orville Crouch to handle the annual dinner dance in November.

**SOUTHERN MARYLAND NEWS**—The New, Leonardtown, Md., recently acquired by Jack Frucktmann, will be remodeled at a cost of \$15,000, it is reported. Frucktmann stated that he plans to move the boxoffice, install new doors, improve the flooring and seats, and lay new carpets, among other improvements. Paul Hampton, projectionist, is managing the operation, superintended by N. A. Hodgdon, Jr., Frucktmann's assistant in Southern Maryland Theatres, Inc.



Zohra Arshad, Pakistan girl who has a walk on part in MGM's "Bhowani Junction," recently visited the nation's capital as guest of the Pakistan Embassy; and checked in at the Washington MGM exchange. She is seen above with the branch personnel including manager Herbert Bennin.

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BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.  
 BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).  
 CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.  
 GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).  
 GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).  
 MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—116m.—(Technicolor)—(Made in Wales). (521)  
 OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).  
 SANTIAGO—Alan Ladd, Rosanna Podesta, Lloyd Nolan—(WarnerColor)—(Wide-screen).  
 SATELLITE IN THE SKY—Walter Hudd, Lois Maxwell—(WarnerColor)—(CinemaScope).  
 SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.  
 SPIRIT OF ST. LOUIS, THE—James Stewart—(WarnerColor)—(CinemaScope).  
 TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).  
 WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)

APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).  
 BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).  
 BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).  
 BRIDE OF THE MONSTER—MD—8ela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).  
 BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).  
 BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).  
 CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).  
 DEMENTIA—MD—Adrienne Barrett, Bruna Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).  
 DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).  
 FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue—(American Releasing).  
 FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).  
 GODZILLA; KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).  
 LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).  
 LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).  
 MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).  
 MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).  
 MURDER IN VILLA CAPRI—MD—Mediocre lower half filler—68m.—see June 15 issue—(Screen Guild).  
 NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).  
 OKLAHOMA!—MU—Gordan MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).  
 OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue—(SuperScope).  
 ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).  
 OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).  
 OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).  
 PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).  
 SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).  
 STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).  
 SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).  
 TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).  
 WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).  
 ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).  
 APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Farce—96m.—see June 29 issue—(Associated Artists).  
 COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).  
 EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).  
 EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(Associated Artists).  
 HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).  
 JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).  
 KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).  
 RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(Vista-Vision)—(Lopert).  
 SCOTCH ON THE ROCKS—C—Comedy impart for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).  
 TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).  
 THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).  
 ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).  
 BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).  
 BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable impart for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).  
 BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magl-color)—(Russian-made)—(English titles)—(Artkino).  
 CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).  
 CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).  
 DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

DIABOLIQUE—MYD—Well made and highly suspenseful impart—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).  
 DR. KNOCK—C—Louis Jovet—Amusing Import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).  
 ETERNAL LOVE—D—Far German language houses—95m.—see Feb. B issue—(Eastman Color)—(German-made)—(English titles)—(Casino).  
 FOR DO'S SAKE—D—Impart for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).  
 FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).  
 GREAT ADVENTURE, THE—OD—Excellent impart for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narration)—(De Rachemont).  
 HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles)—(Continental).  
 IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).  
 KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).  
 LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol Import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).  
 MELODY BEYOND LOVE—D—Satisfactory romantic impart for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).  
 NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. B issue—Leg.: C—(Swedish-made)—(English titles)—(Times).  
 NO WAY BACK—MD—Gaad import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).  
 ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).  
 PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).  
 PICASSO—DOC—Tap documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).  
 SAMURAI—ACD—Quality impart for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).  
 SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).  
 SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house impart—95m.—see Aug. 24 issue—Leg.: 8—(French-made)—(English titles)—(United Motion Picture Organization).  
 SIDE STREET STORY—D—Toto—Gaod Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).  
 SINS OF POMPEII—COSMD—Micheline Prele—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).  
 SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).  
 STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).  
 SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubaw)—(Brenner).  
 THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).  
 TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).  
 TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica—Highly amusing import—95m.—see Jan. 25 issue—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).  
 TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—(Dubbed in English)—(Color)—(Bell).  
 UMBERTO D.—D.—Superior Import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).  
 UNMARRIED MOTHERS—D—Trite plat about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).



Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like 'Island Windjammers', 'Ski-Flying', 'Canadian Lancers'.

WALT DISNEY CARTOONS

Table of Walt Disney Cartoons with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like 'Social Lion', 'Flying Squirrel (D)', 'No Hunting (D)'.

WILDLIFE ALBUM

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes title 'The Whittall Buck'.

Republic

SERIALS (4)

Table of Republic Serials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Dick Tracy's G-Men', 'Manhunt Of Mystery'.

20th Century-Fox

CINEMASCOPE SPECIALS

Table of 20th Century-Fox Cinemascope Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Lady Of The Golden Door', 'A Thoroughbred Is Born'.

SEE IT HAPPEN (6)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes title 'Man Vs. Nature'.

SPORTS (6)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes title 'Topsy Turvey Thrills'.

CINEMASCOPE TERRYTOONS

Table of Cinemascope Terrytoons with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Willie The Walrus In An Igloo For Two', 'Good Deed Daly'.

TERRYTOONS (16)

Table of Terrytoons with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Gandy Goose In Barnyard Actar', 'A Yekohama Yankee'.

1955-56

Table of 1955-56 releases with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'The Clockmaker's Dog', 'Heckle And Jeckle In Miami Maniacs'.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Dear Old Switzerland', 'Gandy Goose In It's All In The Stars'.

Universal-International

MUSICAL FEATURETTES (12)

Table of Musical Featurettes with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Ralph Marterie And His Orchestra', 'Lionel Hampton And Herb Jeffries'.

SPECIAL CINEMASCOPE FEATURETTE

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes title 'Nat King Cole Musical Story'.

COLOR PARADES

Table of Color Parades with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Pacific Sports', 'Fighters Of The Lakes'.

WALTER LANTZ CARTUNES

Table of Walter Lantz Cartunes with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Tree Medic', 'Pigeon Holed', 'After The Ball'.

WALTER LANTZ CARTUNES (6)

Table of Walter Lantz Cartunes (6) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Dog Tax Dodgers', 'Playful Pelican'.

VARIETY VIEWS

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Volunteer Firemen', 'Brooklyn Goes to Paris'.

Warners

ANAMORPHIC SPECIALS

Table of Anamorphic Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Journey To The Sea', 'Italian Memories'.

SPECIALS

Table of Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles '24 Hour Alert', 'Down Liberty Road'.

COLOR SPECIALS (10)

Table of Color Specials (10) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Movieland Magic', 'The Golden Tomorrow'.

CLASSICS OF THE SCREEN (6)

Table of Classics of the Screen (6) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Small Town Idol', 'It Happened To You'.

ANAMORPHIC SPECIALS

Table of Anamorphic Specials with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Heart Of An Empire', 'Springtime In Holland'.

BLUE RIBBON HIT PARADES (13)

Table of Blue Ribbon Hit Parades (13) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Doggone Cats', 'The Rattled Rooster'.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Bone, Sweet Bone', 'I Taw A Putty Cat', 'Two Gophers From Texas'.

BUGS BUNNY SPECIALS (8)

Table of Bugs Bunny Specials (8) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Knight-Mare Hare', 'Roman Legion-Hare'.

JOE McDOAKES COMEDIES (6)

Table of Joe McDokes Comedies (6) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'So You Want To Be A Vice-President', 'So You Want To Be A Policeman'.

MELODY MASTER BANDS (13)

Table of Melody Master Bands (13) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Jan Savitt And Band', 'Artie Shaw And Orch'.

MERRIE MELODIES (22)

Table of Merrie Melodies (22) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Dime To Retire', 'Speedy Gonzales'.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Rocket Squad', 'Tweet And Sour'.

THE SPORTS PARADE (10)

Table of The Sports Parade (10) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Picturesque Portugal', 'Fish Are Where You Find Them'.

WARNER SPECIALS (7)

Table of Warner Specials (7) with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'An Adventure To Remember', 'Shark Hunting'.

Miscellaneous

Table of Miscellaneous titles with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles 'Emperor Penguins, The', 'Goya-(Harrison)', 'Grey Ghosts-(British Information Service)'.

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available. While much of the following is subject to change all data is submitted weekly to the particular

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<b>Crime In The Streets</b> James Whitmore, John Casavetes  <b>King Of The Coral Seas</b> Clips Rafferty, Ilma Adey  <b>The Atomic Man</b> Gene Nelson, Faith Domergue  <b>Indestructible Man</b> Lon Chaney, Jr., Marian Carr  <b>The Wicked Wife</b> (English-made) Nigel Patrick, Moira Lister  <b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gates  <b>The Come On</b> (SS) Anne Baxter, Sterling Hayden  <b>Crashing</b> Las Vegas Bowery Boys	<b>Battle Stations</b> John Lund, William Bendix  <b>Fury At Gunsight Pass</b> David Brian, Lisa Davis  <b>The Prisoner</b> (English-made) Alec Guinness, Jack Hawkins  <b>Hot Blood</b> (CS-TC) Jane Russell, Cornel Wilde  <b>The Harder They Fall</b> Humphrey Bogart, Jan Sterling  <b>Rock Around The Clock</b>  <b>Bill Haley and Comets The Platters</b>  <b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman  <b>Uranium Boom</b> Dennis Morgan, Patricia Medina	<b>Forever Darling</b> (CS-EC) Lucille Ball, Desi Arnaz  <b>The Last Hunt</b> (CS-EC) Stewart Granger, Robert Taylor  <b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse  <b>The Yearling</b> (RE-TC) Gregory Peck  <b>Northwest Passage</b> (RE) Spencer Tracy  <b>The Stratton Story</b> (RE-TC) James Stewart  <b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly  <b>Gaby</b> (CS-EC) Leslie Caron, John Kerr	<b>Artists And Models</b> (VV-TC) Dean Martin, Jerry Lewis  <b>The Trouble With Harry</b> (VV-TC) Edmund Gwenn, Shirley Maclaine  <b>The Rose Tattoo</b> (VV) Burt Lancaster, Anna Magnani  <b>The Court Jester</b> (VV-TC) Danny Kaye, Glynis Johns  <b>Anything Goes</b> (VV-TC) Bing Crosby, Jeananire, Donald O'Connor  <b>The Birds And The Bees</b> (VV-TC) George Gobel, Mitzi Gaynor	<b>Naked Sea</b> (TC) Allen H. Miner (Documentary)  <b>Glory</b> (SS-TC) Margaret O'Brien, Walter Brennan  <b>Postmark For Danger</b> (English-made) Terry Moore, Robert Beatty  <b>Slightly Scarlet</b> (SS-TC) John Payne, Rhonda Fleming  <b>The Conqueror</b> (CS-TC) John Wayne, Susan Hayward  <b>Cash On Delivery</b> Shelley Winters, John Gregson  <b>The Brain Machine</b> (English-made) Patrick Barr, Elizabeth Allan  <b>The Bold And The Brave</b> (SS) Wendell Corey, Mickey Rooney	<b>Secret Venture</b> (English-made) Kent Taylor  <b>The Fighting Chance</b> Rod Cameron, Julie London  <b>Jaguar Sabu</b>  <b>Hidden Guns</b> Bruce Bennett, Angie Dickinson  <b>When Gangland Strikes</b> John Hudson, Raymond Greenleaf  <b>Magic Fire</b> (Tricolor) Yvonne De Carlo, Carlos Thompson  <b>Doctor At Sea</b> (TC) (English-made) Dirk Bogarde, Brigitte Bardot  <b>Come Next Spring</b> (Tricolor) Ann Sheridan, Steve Cochran  <b>Track The Man Down</b> Kent Taylor, Petula Clarke	<b>The Bottom Of The Bottle</b> (CS-DC) Van Johnson, Joseph Cotten  <b>The Man Who Never Was</b> (CS-DC) Clifton Webb, Gloria Grahame  <b>Carousel</b> (CS55-DC) Gordon MacRae, Shirley Jones  <b>On The Threshold Of Space</b> (CS-DC) Guy Madison, Virginia Leith  <b>The Man In The Gray Flannel Suit</b> (CS-DC) Gregory Peck, Jennifer Jones  <b>The Revolt Of Mamie Stover</b> (CS-DC) Jane Russell, Richard Egan  <b>23 Paces To Baker Street</b> (CS-DC) Van Johnson, Yera Miles	<b>Unidentified Flying Objects</b> (Reuse-Greene) Documentary  <b>Trapeze</b> (CS-TC) (Hecht-Lancaster) Burt Lancaster, Gina Lollobrigida, Tony Curtis  <b>A Kiss Before Dying</b> (Jacks) Robert Wagner, Virginia Leith  <b>Nightmare</b> (Pine-Thomas-Shane) Edw. G. Robinson, Cannie Russell  <b>Black Sleep</b> (Bel-Air) Basil Rathbone, Akim Tamiroff, Lon Chaney, Jr.  <b>Shadow Of Fear</b> (Roxbury) Mona Freeman, Jean Kent, Maxwell Reed  <b>Star Of India</b> (TC) (Stross) Carnel Wilde, Jean Wallace	<b>World In My Corner</b> Audie Murphy, Barbara Rush  <b>Never Say Goodbye</b> (TC) Rock Hudson, Cornell Borchers  <b>Red Sundown</b> (TC) Rory Calhoun, Martha Hyer  <b>Backlash</b> (TC) Richard Widmark, Donna Reed  <b>The Kettles In The Ozarks</b> Morie Main, Arthur Hunnicut  <b>The Creature Walks Among Us</b> Jeff Morrow, Rex Reason, Leigh Snowden  <b>The Price Of Fear</b> Merle Oberon, Lex Barker  <b>A Day Of Fury</b> (TC) Dale Robertson, Mara Corday	<b>Our Miss Brooks</b> Eve Arden, Gale Gordon  <b>Miracle In The Rain</b> Van Johnson, Jane Wyman  <b>Serenade</b> (WC) Mario Lanza, Joan Fontaine  <b>The River Changes</b> (Made in Germany) Rosanna Roy, Horald Moresch  <b>The Steel Jungle</b> Perry Lopez, Beverly Garland  <b>Good-bye, My Lady</b> Walter Brennan, Phil Harris  <b>The Searchers</b> (VV-TC) John Wayne, Yera Miles  <b>As Long As You're Near Me</b> (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made)	<b>Lovers And Lollipopos</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn  <b>The Great Locomotive Chase</b> (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter  <b>Female Jungle</b> (American Releasing) Lawrence Tierney, Jayne Mansfield  <b>The Oklahoma Woman</b> (American Releasing) Richard Denning, Peggie Castle
<b>Screaming Eagles</b> Tom Tryon, Jan Merlin  <b>Thunderstorm</b> (Spanish-made) Linda Christian, Carlos Thompson  <b>The Four Seasons</b> (Pathe Color) David Wayne, Marcia Henderson  <b>Navy Wife</b> Jean Bennett, Gary Merrill, Shirley Yamaguchi  <b>No Place To Hide</b> (DC) David Brian, Marsha Hunt  <b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr  <b>Hold Back The Night</b> John Payne, Mona Freeman	<b>Over-Exposed</b> Cleo Moore  <b>Blackjack Ketchum, Desperado</b> Howard Duff, Maggie Mahoney  <b>Jubal</b> (CS-TC) Glenn Ford, Valerie French  <b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard  <b>Safari</b> (CS-TC) Victor Mature, Jonet Leigh  <b>Treasure Mountain</b> Valerie French, Raymond Burr  <b>Storm Over The Nile</b> (CS-TC) Laurence Harvey, Anthony Steel	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas  <b>Forbidden Planet</b> (CS-EC) Walter Pidgeon, Anne Francis  <b>The Swan</b> (CS-EC) Grace Kelly, Alec Guinness  <b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey  <b>Bhwani Junction</b> (CS-EC) Ava Gardner, Stewart Granger  <b>The Catered Affair</b> Betty Davis, Ernest Borgnine  <b>Annie Get Your Gun</b> (RE-TC) Betty Hutton	<b>The Scarlet Hour</b> (VV) Carol O'Hart, Tom Tryon  <b>The Man Who Knew Too Much</b> (VV-TC) (Made in Morocco) James Stewart, Doris Day  <b>The Leather Saint</b> (VV) Paul Douglas, John Derek  <b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint  <b>The Proud And The Profane</b> (VV) William Holden, Deborah Kerr  <b>Pardners</b> (VV-TC) Dean Martin, Jerry Lewis	<b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth  <b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack  <b>The Way Out</b> Mona Freeman, Gene Nelson  <b>The Big Sky</b> (RE) Kirk Douglas  <b>While The City Sleeps</b> Dana Andrews, Rhonda Fleming, Ida Lupino  <b>Murder On Approval</b> (English-made) Tom Conway  <b>The Man In The Vault</b> Anita Ekberg, William Campbell	<b>Stranger At My Door</b> MacDonald Carey, Patricia Medina  <b>Terror At Midnight</b> Scott Brady, Joan Vohs  <b>Circus Girl</b> (Tricolor) (European made)  <b>Zanzabuku</b> (Tricolor)  <b>The Maverick Queen</b> (Tricolor-Naturama) Barbara Stanwyck, Barry Sullivan  <b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English  <b>Thunder Over Arizona</b> (Naturama-Tricolor) Skip Homeier, Kristine Miller	<b>Hilda Crane</b> (CS-TC) Jean Simmons, Guy Madison  <b>Mohawk</b> (Color) Scott Brady, Rita Gam  <b>The Proud Ones</b> (CS-DC) Robert Ryan, Virginia Mayo  <b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter  <b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush  <b>Massacre</b> (Anso Color) James Craig, Morta Roth  <b>Abdullah's Harem</b> (TC) Gregory Ratoff, Kay Kendall  <b>The King And I</b> (CS 55-DC) Deborah Kerr, Yul Brynner	<b>High Noon</b> (RE) (Kramer) Gary Cooper, Grace Kelly  <b>The Killing</b> (Harris-Kubrick) Sterling Hayden, Marie Windsor  <b>Rebel In Town</b> (Bel-Air) John Payne, Ruth Roman  <b>Johany Concho</b> (Kent) Frank Sinatra, Phyllis Kirk  <b>Beast Of Hollow Mountain</b> (CS-DC) (Nassour) Guy Madison, Patricia Medina  <b>The Ambassador's Daughter</b> (CS-EC) (Krasno) Olivia de Havilland, John Forsythe, Myrna Loy	<b>Star In The Dust</b> (TC) John Agar, Momie Van Doren  <b>Outside The Law</b> Ray Danton, Leigh Snowden, Grant Williams  <b>Tap Roots</b> (RE-TC) Van Heflin  <b>Kansas Raiders</b> (RE-TC) Audie Murphy  <b>The Toy Tiger</b> (TC) Jeff Chandler, Laraine Day, Tim Hovey  <b>The Rawhide Years</b> (TC) Tony Curtis, Colleen Miller, Arthur Kennedy  <b>Congo Crossing</b> (TC) Virginia Mayo, George Nader, Peter Lorre	<b>The Animal World</b> (TC) Irwin Allen nature documentary  <b>Santiago</b> (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan  <b>Satellite In The Sky</b> (CS-WC) Walter Hudd, Lois Maxwell  <b>Distant Drums</b> (RE) Gory Cooper  <b>Dallas</b> (RE) Gary Cooper  <b>Moby Dick</b> (TC) Gregory Peck, Richard Basehart (Special Engagements)	

**SYMBOLS USED ABOVE:** CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

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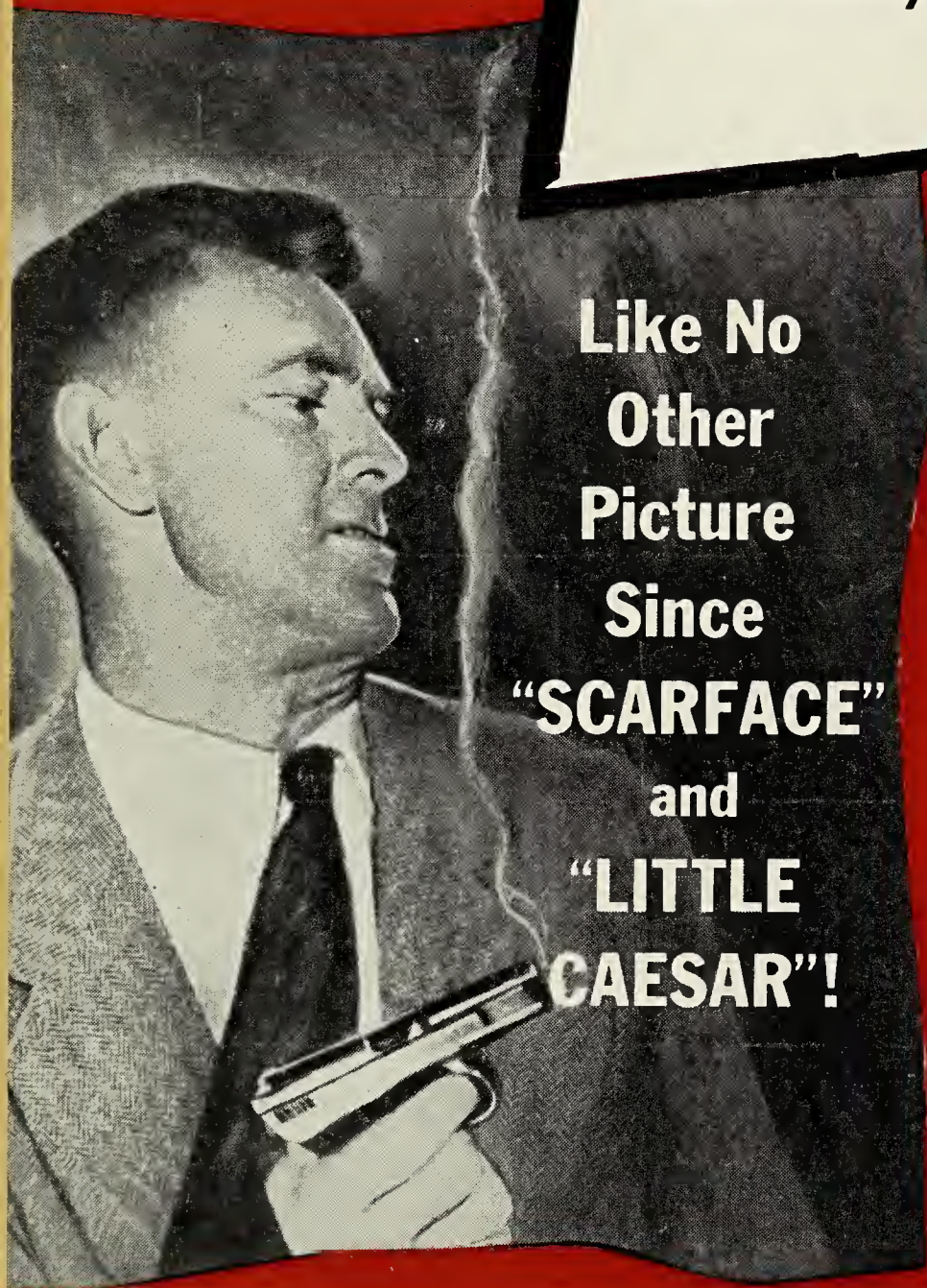
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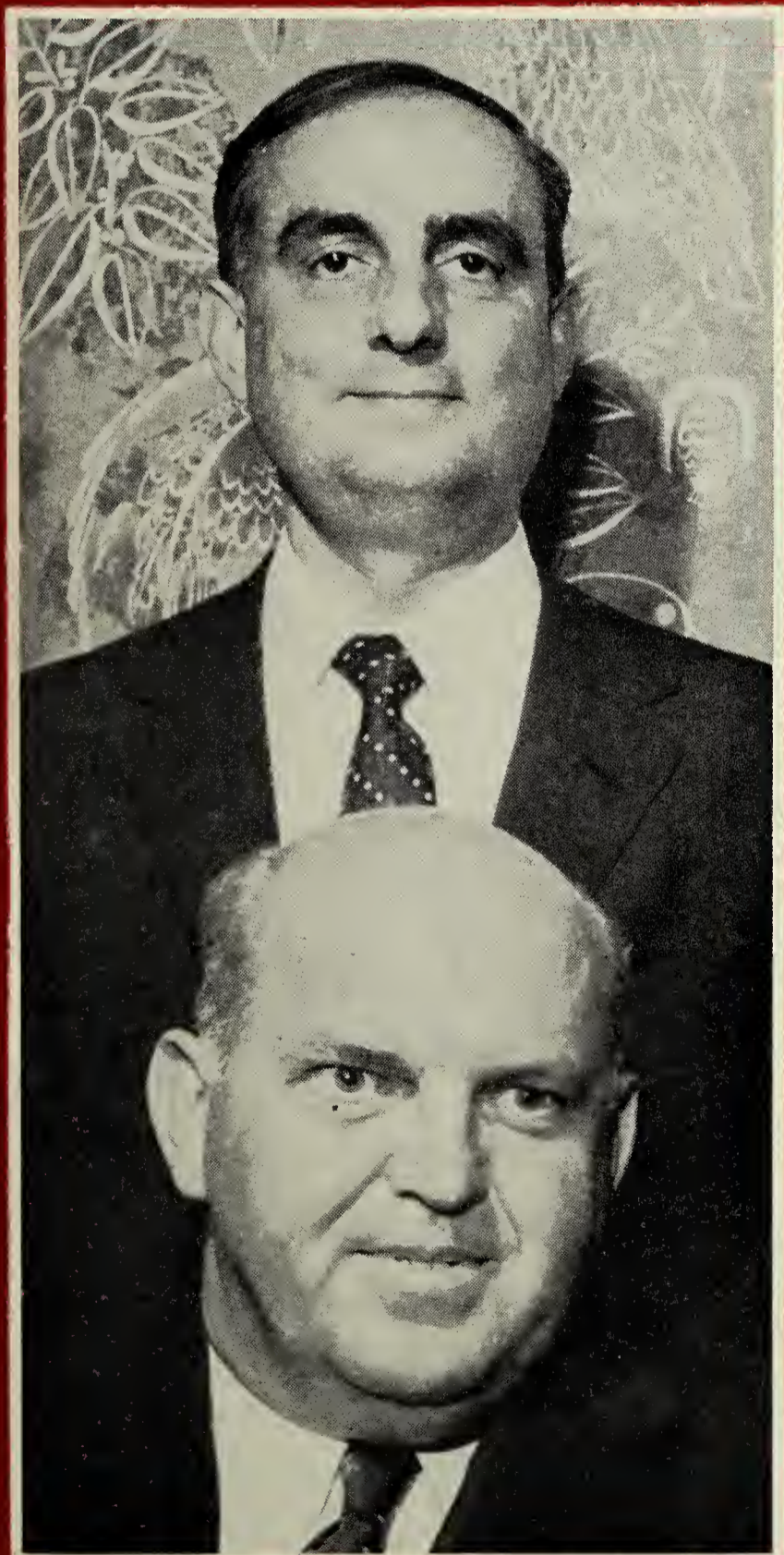
# EXHIBITOR

**JUNE 13, 1956**

VOLUME 56

NUMBER 7

IN TWO SECTIONS • THIS IS SECTION ONE



**\$1,850<sup>00</sup>**

**IN  
SHOWMANSHIP  
PRIZE MONEY  
THIS WEEK**

## **Balaban Sees Record Quarter**

(page 8)

## **"That One Bad Apple"**

(editorial)

**AND FEATURING: THE SERVICECTION**

← George Kerasotes, top, recently retired as president, United Theatre Owners of Illinois, to become board chairman and was succeeded by Ralph Lawler.



*High*

*High*

*High*

*Society*

M-G-M presents in **VISTAVISION**  
A SOL C. SIEGEL PRODUCTION

Starring

**BING CROSBY · GRACE KELLY · FRANK SINATRA**

in

***High Society***

Co-starring

**CELESTE HOLM · JOHN LUND  
LOUIS CALHERN · SIDNEY BLACKMER**

And **LOUIS ARMSTRONG** And His Band

Screen Play by **JOHN PATRICK** • Based on a Play by Philip Barry

Music & Lyrics by **COLE PORTER**

Music Supervised & Adapted by **JOHNNY GREEN** and **SAUL CHAPLIN**

Color by **TECHNICOLOR**

Directed by **CHARLES WALTERS**

(Available in Perspecta Stereophonic or 1-Channel Sound)

Not within memory have preview audiences been so demonstrative in their enjoyment of a picture. Get ready to welcome to screen the hottest names in show business in a block-buster of box-office bounty





## THAT ONE BAD APPLE

A VALUED SUBSCRIBER, from down Virginia way, has been good enough to furnish us with the June 1 editorial page from the Richmond Times-Dispatch, one of our more respected newspapers, in which a letter from a reader criticizes them for editorially attacking the sales of pornographic literature, drawings, etc., while their own amusement page (of May 28) "shows excellent pornographic-artistic ability," and that: "There are several drawings (perhaps even photographs) which would give even a cloistered saint an emotional 'charge'." The reader sums up with a recitation of typical wording, such as: "Shocking," "Daring," "Definitely not for junior," "The story of a girl unable to control her emotions," and "Adults only"; and goes on to say: "What youngster or adult could possibly stay away when the ads are so sexually shocking?"

It would be most easy, and probably most actual, to answer: "Any youngster or adult with either brains, morals, or both!"

But we procured a copy of the amusement page in

question, just for a look-see.

As we suspected, all but one of these lines, and all of the "drawings" were used by a local drive-in to advertise a smelly little item titled "TEMPEST IN THE FLESH." And the line about "Junior" was used by another drive-in to advertise "THE BED."

By contrast, on that same amusement page, some 25 theatres, both roofed and drive-in, advertised a total of 31 other pictures. Even the drive-in advertising "THE BED" had shown restraint and good judgment, and the "Junior" reference was a four word quote from a New York daily.

But there had to be that one theatreman who, in reaching for the fast buck, dirties up the rest of the business, and gives the reformers and detractors the ammunition they need in order to launch their attacks.

Maybe if the "fast-buck" guys would canvass their neighboring theatres, the latter would be glad to pass a hat and retire them from this business.

It would be a cheap investment!

## MR. SINDLINGER REPORTS—

FROM THE COMMENTS SECTION of Sindlinger's weekly Audience Action Index, for the week ending May 19, we learn that there are 980 less operating theatres (18,220) than there were at the start of January (19,200). Maybe this one fact can account for a good part of the fall off in national grosses and in national attendance sales. After all, this does represent slightly more than a five per cent loss in theatres. Closed theatres sell no tickets, and pay no film rentals!

And there is an interesting slant in the fact that out of a U. S. net theatre gross business of \$19,227,300 for this week ending May 19, only \$5,776,000 (or 30 per cent) came from the 1,705 first-run theatres, while \$8,737,500 (or 46 per cent) came from the 12,804 sub-runs and neighborhood roofed theatres, and \$4,713,800 (or 24 per cent) came from the 4,431 drive-in theatres.


## A BOW TO A GOOD PRESS BOOK

IF YOU WANT to get the feeling that somebody has been using his noggin, and that you are looking at a generous supply of new and switchy pressbook ads that aren't reminiscent of something you've seen a dozen times before, get hold of the very interesting little pressbook on Allied Artists' "CRIME IN THE STREETS." Not only is the copy fresh and bright, but the direc-

tional forms of the illustrations, and the composition generally, are away from the usual movie style.

We don't know who should accept the bow, or whether it belongs on the east or west coast. But whoever it is, we tip our hat to you, bub!

*Jay Emanuel*

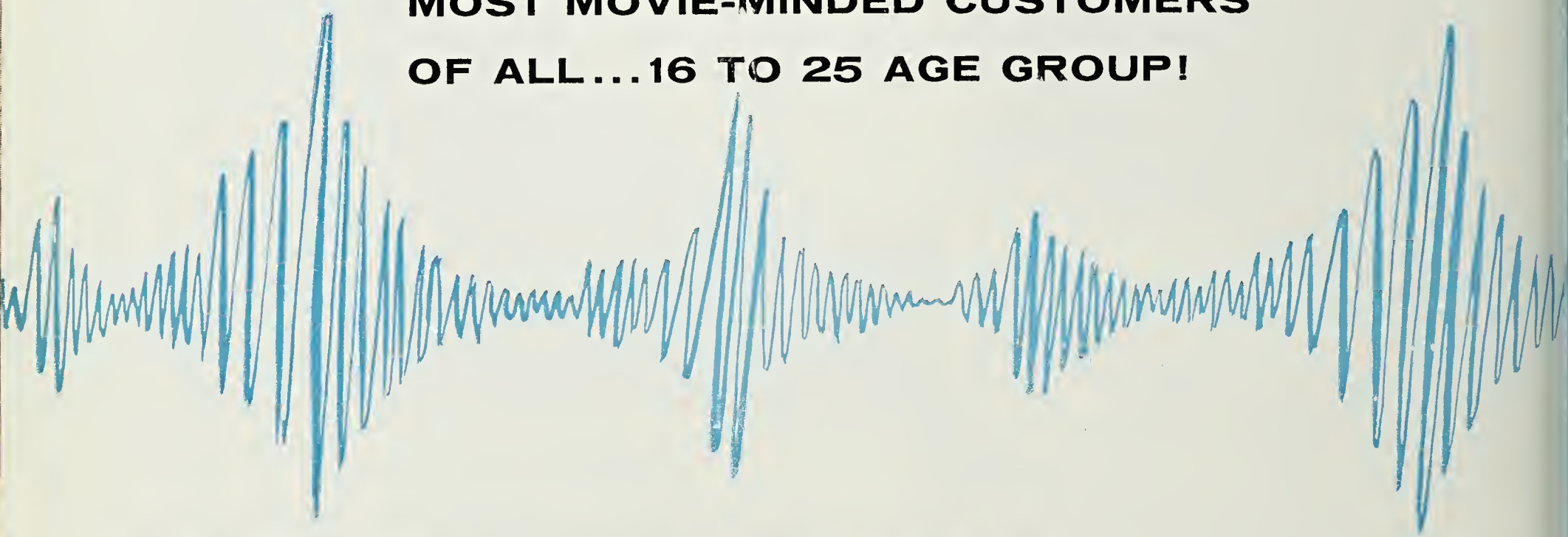


*You should play  
Columbia's*

## **THE EDDY DUCHIN STORY**

*because...*

**THE MIGHTY RADIO AND TV  
CAMPAIGN WILL BLANKET THE NATION...  
WITH POWERFUL APPEAL TO YOUR  
MOST MOVIE-MINDED CUSTOMERS  
OF ALL...16 TO 25 AGE GROUP!**



**ENTIRE 206-STATION CBS RADIO NETWORK** will concentrate on a continuous, co-ordinated campaign to flood the airwaves for three solid weeks...from June 24th to July 14th! CBS local and network shows in your area to be saturated with hundreds upon hundreds of integrated DUCHIN STORY plugs!

**KIM NOVAK RADIO SATURATION CAMPAIGN** will sell Kim on more than 8000 radio spots...over 375 stations...covering 300 cities throughout the country, via a countrywide GEMEX WATCHBAND tie-up...featuring strong plugs for THE EDDY DUCHIN STORY!

**PREMIUM-TIME TV SHOWS** have plugged—and will continue to plug—the picture coast-to-coast!



**OVER 256,000,000  
LISTENER-VIEWER IMPRESSIONS!**

SHOW AUDIENCE

**RADIO**

<b>MONITOR</b> (4 shows)	<b>16,000,000</b>
<b>RUBY MERCER</b> (3 shows)	<b>6,000,000</b>
<b>MITCH MILLER</b> (4 shows)	<b>11,976,000</b>
<b>LUNCHEON AT SARDI'S</b> (4 shows)	<b>14,000,000</b>
<b>BING CROSBY</b> (6 shows)	<b>18,192,000</b>
<b>WEEKDAY</b>	<b>3,000,000</b>
<b>JANE PICKENS</b>	<b>3,500,000</b>
<b>ON A SUNDAY AFTERNOON</b>	<b>5,000,000</b>
<b>EDGAR BERGEN</b> (3 shows)	<b>17,553,000</b>
<b>AMOS 'N' ANDY</b> (6 shows)	<b>21,186,000</b>
<b>GALEN DRAKE</b>	<b>3,148,000</b>
<b>JACK CARSON</b> (4 shows)	<b>13,248,000</b>
<b>JUKE BOX JURY</b> (3 shows)	<b>8,355,000</b>
<b>ROBERT Q. LEWIS</b> (2 shows)	<b>6,240,000</b>

**TV**

<b>PERRY COMO</b> (2 shows)	<b>68,000,000</b>
<b>JACK PAAR</b>	<b>6,000,000</b>
<b>STOP THE MUSIC</b>	<b>10,000,000</b>
<b>STAGE SHOW</b>	<b>18,000,000</b>
<b>STEVE ALLEN</b>	<b>7,000,000</b>

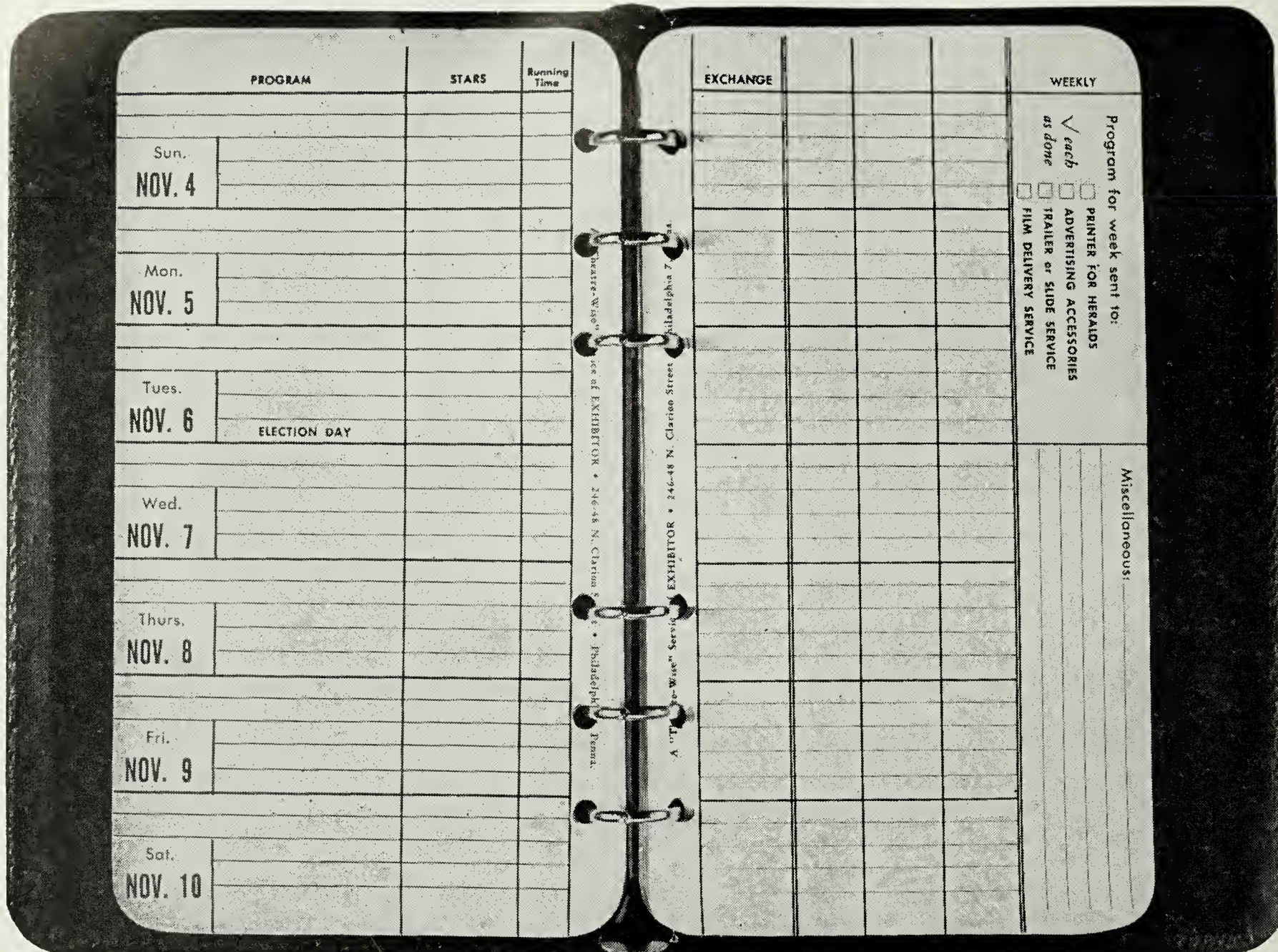
**- PLUS MORE TO COME: CROSBY SHOW, DINAH SHORE,  
TENNESSEE ERNIE, LAWRENCE WELK, AMOS 'N' ANDY, etc.**

# NOW READY!

The **NEW** 12 Month Set of Booking Sheets for the full year starting: **JULY 1, 1956**

## "Pocket-Size" DATE BOOK

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



The above illustration is greatly reduced from the actual sheet size of 3 3/4 x 6 3/4 each. Note the flat working surface.

**PRICE: 60c per yearly set of sheets, without binder**  
(Including Postage)



### "Pocket-Size" BINDER

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

**PRICE: \$1.25 each**

### "Pocket-Size" ZIPPER CASE

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

**PRICE: \$4.00 each** (Tax included)

**UNEXCELLED QUALITY . . . for the theatre executive who prefers a small, compact DATE BOOK**



**NOTE TO THEATRE SUBSCRIBERS:** The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!

# BROADWAY GROSSES

(As of this Monday)

## "Trapeze" Off To Flying Start

NEW YORK—The main stem's only opening, "Trapeze," Capitol, and "The Searchers," Criterion, created all the excitement on Broadway last week. The rest of the first-runs, all with holdovers, were far below last year's averages.

The breakdown was as follows:

"The Man Who Knew Too Much" (Paramount). Paramount (\$45,300)\*—Fourth week was down to an estimated \$32,000.

"D-Day The Sixth Of June" (20th-Fox). Roxy (\$40,000)—Second week was heading toward \$32,000, with \$28,584 already in for Tuesday through Sunday. Ice show on stage.

"Bhowani Junction" (MGM). Radio City Music Hall (\$144,300)—\$80,000 was claimed for Thursday through Sunday, with the third week heading for \$123,000. Usual stage show.

"The Searchers" (Whitney-Warners). Criterion (\$25,800)—Second week was sure of a dandy \$32,000.

"Trapeze" (UA). Capitol (\$49,800)—Opening week was off to a sensational \$97,000.

"Forbidden Planet" (MGM). Globe (\$14,800)—Down to \$8,500 on sixth and last week.

"The Killing" (UA). Mayfair (\$15,600)—Down to \$4,000 on the last three days of the fourth week.

"The Harder They Fall" (Columbia). Astor (\$29,000)—Fifth week dropped to \$14,000.

"Crime In The Streets" (AA). Victoria (\$20,400)—Off to \$14,000 on third week.

"Cockleshell Heroes" (Columbia). Loew's State (\$28,700)—Only \$12,000 on second week.

\*Figures in parentheses represent the average 1955 weekly gross based on MOTION PICTURE EXHIBITOR reports.

## Lodge Golf Tourney Expects Record Turnout

NEW YORK—The fifth annual industry golf tournament sponsored by the Cinema Lodge of B'nai B'rith being held tomorrow (June 14) at the Vernon Hills Country Club was expected to enjoy a record turnout from all branches of the entertainment world, according to co-chairmen Marvin Kirsch and Harold Rinzler following their count of their initial entries. Lodge president Robert K. Shapiro and past president Max Youngstein and Burton Robbins joined in urging participants to make early reservations.

Among those who had entered by last week were William J. Heineman, James Velde, Hugh Owen, Len Gruenberg, Edward L. Fabian, Solomon Strausberg, Morris Strausberg, Stanley Kolbert, Emmanuel Frisch, Joe Malcolm, Charles Okum, Joseph Felder, Dr. Arthur Epstein, Harry Goldstone, George Hornstein, Philip Fliasnick, Joseph Wohl, Joe Ingber, Joseph Sugar, Martin Kornbluth, Saul Gottlieb, Herman Ripps, Bernard Brooks, Norman and Alan Robbins, and Irving Dollinger.



Ronald Howard, British star, recently arrived from London and was tendered a press reception at the Park Lane, New York, by Hall Bartlett, writer-producer of "Drango," on behalf of Earlmar, Jeff Chandler's newly formed independent company. Howard, who will appear in this film, is seen with Max Youngstein, UA vice-president.

# NEW YORK By Mel Konecoff

EITHER WE'RE GETTING old or production people are beginning to sound more interesting. For instance, last week we saw Fritz Lang, the noted veteran



KONECOFF

actor who specializes in suspense films, and he felt quite proud about bringing in his last picture, "Beyond A Reasonable Doubt," for RKO release seven or eight days ahead of schedule, which is translated into between \$100,000 and \$125,000, which, in these days, he felt was pretty good.

He did this by working ahead at home, blocking out his scenes as in a stage play and by working with the writer and set designer to break down individual scenes. He made the most of the five hour shooting schedule in effect in Hollywood these days, and presto, there's some money saved if the production is an average one. Other Lang observations included one that many people say they would like to play pictures with new faces, but, if you do so, then who do you publicize, say exhibitors, ergo you must have some sort of "name" in your films. . . . also, he is in the dark as to what audiences would really like to see, and this doubt is not lessened any by companies who refuse to reveal which of their films is losing money . . . maybe if you give an audience something different, there will be a favorable reaction . . . it's very important to leave Hollywood once in a while to get a fresh viewpoint on everything.

ALSO THERE WAS a session with Martin Gosch, who heads Martin Gosch Productions in Spain, where he has put

(Continued on page 21)

# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

President Barney Balaban sees a record Paramount quarter at stockholders meet (page 8).

## Deaths

Actor Jean Hersholt dies (page 11). Jacques C. ReVille, MGM Charlotte branch manager, mourned (page 12).

## Distribution

Republic cuts staff and payroll; plans exchange consolidation (page 10).

## Exhibition

Walter Reade Circuit promotes five to top executive posts (page 12).

## Legal

Edward Kingsley fights New York censor ban on French-made "Lady Chatterley's Lover" (page 11).

## Legislative

Networks, film syndicators clash at Senate hearings (page 15).

## Mel Konecoff

Director Fritz Lang brings one in eight days ahead of schedule and discusses new faces; Martin Gosch has some nice things to say about filming in Spain; and a variety of other news highlights receive comment (pages 7 and 21).

## Organizations

TOA president Myron Blank hits distributors' testimony before Senate (page 9).

## Production

NBC buys half interest in Joseph Mankiewicz' Figaro, Inc. (page 10).

# I N D E X

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(The Pink Review Section)	

Feature Reviews on: "Magnificent Rough-necks" (Allied Artists); "The Eddy Duchin Story" (Columbia); "Earth Vs. Flying Saucers" (Columbia); "The Werewolf" (Columbia); "Madame Butterfly" (I.F.E.); "That Certain Feeling" (Paramount); "Track The Man Down" (Republic); "D-Day The Sixth Of June" (20th-Fox); "Massacre" (20th-Fox); "The Black Sleep" (UA); "High Noon" (UA); "A Kiss Before Dying" (UA); "Shadow Of Fear" (UA); "Behind The High Wall" (U-I); "Congo Crossing" (U-I); "The Black Rider" (National Telefilm); "Forbidden Cargo" (Jason); "Legends Of Anika" (Grand Prize).

# Balaban Sees Record Paramount Quarter

**Regards Theatre Drop-Off  
As Transitory; Sees Pay-TV  
Outlook More Promising, May  
Launch Closed Circuit Trial**

NEW YORK—Paramount stockholders at their annual meeting last week at the home office were informed by Barney Balaban, president, that the 1956 second-quarter earnings could reach a record second-quarter high despite recent adverse market trends. He told the meeting, which marked the 20th year of his service as Paramount's president, that receipts of non-recurring profits realized during this period would be responsible for the possible new high.

Paramount's earnings for 1955, Balaban said, "show the highest net profit and operating revenue since the new company began its operations in 1950. The 1955 operating revenue of \$114,000,000 represented an increase of almost five per cent over that of 1954, and the net profits of \$9,700,000 more than maintained that percentage of improvement over the net profits of the preceding year.

"Our earnings for the first quarter of 1956," he informed the stockholders, "were the highest first quarter earnings since the inception of the corporation except for the first quarter of 1955 when consolidated net earnings were \$2,858,000. Our estimated consolidated net earnings for the first quarter of 1956 were reported as \$1,722,000 representing 80 cents per share, which included 16 cents per share profit on the installment sale of film shorts."

Balaban said he regarded the recent drop-off in theatre business as probably being transitory. He described the period as one of transition, and held that even today "a soundly conceived production can overcome adverse market trends and do extremely well at the boxoffice." He was high on the prospects of "The Ten Commandments" and "War And Peace" and also discussed other coming features.

Balaban said that it will be the policy of the company to continue to purchase shares of its stock for retirement. He said that the company would "continue to reduce the number of our outstanding shares to the point where our dividend rate would be reasonably safe—regardless of the normal vicissitudes of the business."

Paramount's progress in the electronic field, including the activities of Chromatic Television Laboratories and International Telemeter Corporation, also were discussed.

"We believe," he said, "that developing economic factors make the outlook for pay TV more promising than ever. While awaiting the attention of the Federal Communications Commission, work proceeds in perfecting the system, adding to its convenience of operation and reducing its cost. International Telemeter is now considering a number of situations that have been presented for the inauguration of closed-circuit pay-as-you-see TV. The latter do not require F.C.C. approval and could well be the basis for

## Nine States Studying Tax Program Revision

NEW YORK—Robert W. Coyne, special counsel for COMPO, reported last week that taxation study committees to consider possible revisions in state revenue laws have been appointed in at least nine states. He advised exhibitors and other industry representatives to familiarize themselves with the work of these committees and to guard against the possibility of their recommending legislation inimical to the interests of the motion picture industry.

establishing the validity of pay television."

Balaban invited the stockholders to see a color television demonstration of the Chromatic tube and set at the conclusion of the meeting. "We have good reason to believe . . . we will be able to offer to the industry a color television set which can be sold to the public at a price below \$400 per set."

All directors were reelected. For the second straight year Balaban received the annual award of the United Shareholders of America for "meritorious achievement in the field of management-shareholder relationship."

"Exhibitors and distribution regional representatives should be particularly alert," Coyne said, "to prevent the introduction of enabling acts permitting municipalities to impose local admission taxes where they do not already exist. They also should oppose suggestions for high license fees or other imposts which would be a financial burden to exhibitor and distributors. If any legislation adverse to the motion picture industry is suggested at public or private hearings of these committees, industry representatives should ask for an opportunity to present testimony in opposition to such adverse suggestions before the committees make their reports. Exhibitors in well organized states and localities need no prodding from COMPO. Organization in some areas, however, is almost nil and in those areas local levies can be a great danger."

A summary of the tax studies now in progress, compiled by COMPO, lists the affected states as Alabama, Florida, Iowa, Michigan, Minnesota, Mississippi, North Carolina, Oregon, and Texas.

## AUTHORSHIP OF THE CODE

While it seems to be pretty much warmed-over stew, and of little interest to anyone else in these days when the motion picture industry is struggling to level off and rebuild sagging national admissions sales, a contemporary trade paper keeps hacking away at the recorded facts of Production Code authorship as told in his autobiography by dying Father Daniel A. Lord, S.J.

In recent issues of Motion Picture Daily and of Motion Picture Herald, it has been found expedient to reprint a current letter, as originally published in "AMERICA," the Catholic magazine, because the letter, while not documented with dates and places, and depending solely on "by guess and by gosh" of 26 years ago, tends to cast doubt on Father Lord's authorship. However, it was not found expedient to reprint a letter similarly published in "AMERICA" on April 14, in which Father Austin G. Schmidt, S.J., director of Loyola University Press of Chicago, specifically answered an earlier letter from the publisher of Motion Picture Daily, and of Motion Picture Herald, assuring him that Father Lord had kept "unusually complete records." Father Schmidt also assured him that the original (Code) typing still exists "with longhand alterations and additions." It would certainly seem that if any reasonable doubts of authorship exist, more reliance should be placed on a study of handwriting experts than on any 26-year-old memory of a luncheon conversation.

Just to help the record along, for the sake of future historians, we would like to direct Motion Picture Daily's, and Motion Picture Herald's attention to P. 733 of the 1948-49 MOTION PICTURE ALMANAC (a Quigley Publication) where, under the heading, "The Origin of the Production Code," it states as follows: "Rev. Daniel A. Lord, S.J., of St. Louis, a trained moralist with an interest in the theatre, was invited into conference and active collaboration. Father Lord prepared a draft to which Mr. Quigley applied various contributions and modifications."

We would then like to draw the same attention to P. 838 of the 1952-53 MOTION PICTURE ALMANAC (a Quigley Publication) where, under the same heading, "The Origin of the Production Code," the first sentence of the above quote (and several complete paragraphs not quoted) is reprinted verbatim; but the second sentence: "Father Lord prepared a draft, etc." (and another reference to a Father Dineen who is also recorded by Father Lord) is deleted, and an innocuous substitution made.

We wish we could pinpoint this deletion a little more tightly, but we don't have the intervening issues on hand. It seems pretty certain, however, that MOTION PICTURE ALMANAC (a Quigley Publication) permitted Father Lord to be the author of the Production Code, and Father Dineen to be a collaborator, for at least the first 20 years of the Code's existence.

Do you think that after that, in some way, they lost their turn? They certainly disappeared from the lineup!

In any event, this isn't hearsay or a friendly quote. This is just the way a Quigley Publication recorded it! —P. J. G.

## Boxoffice Aid Plans Get MPAA Study

NEW YORK—Two proposals of ways and means to boost declining boxoffice receipts were reported on by the Motion Picture Association of America sales managers subcommittee last fortnight to a meeting of the full committee in the Harvard Club here. Subcommittee members Richard Altschuler, Republic sales head; A. Montague, Columbia vice-president; and Charles Reagan, Loew's, Inc., distribution vice-president, discussed their findings on the boxoffice credit plan proposal and on the business management consultant proposal.

Other methods of increasing theatre attendance reported under consideration at the meeting included proposals of a symposium on motion pictures, to be conducted and staged in Hollywood; film company presidents and other executives touring the United States to discuss films; the institution of a direct advertising campaign; and merchandising ideas to boost attendance at the point of sales. Some of the proposals, it was understood, were advanced by the advertising and publicity directors committee, which also has been meeting to discuss the boxoffice dilemma.

Among those attending the sales managers meeting last fortnight were Altschuler, Montague, Reagan, Ken Clark, and Taylor Mills, MPAA; William C. Gehring, 20th-Fox vice-president; and Jules Chapman, United Artists.

### Credit Plan Approved; Johnston Favors Analysis

NEW YORK—The board of the Motion Picture Association of America last week approved the proposal to explore the possibilities of a boxoffice credit plan, submitted for consideration by a subcommittee of six composed of four directors and two sales managers of the National Distributors Committee. The device, which would be used to remedy declining theatre receipts, would be tested in Indianapolis, a city in which big circuit representation is at a minimum.

Following the selection of a test city, it was understood that the sales managers group of the committee would go there to discuss the project with theatre operators. If the enterprise is received favorably by exhibitors, the next step would be a survey of public opinion costing between an estimated \$8,000 and \$25,000, to be assumed by the distributors. If the survey were to prove the plan feasible, the distributors would then return to the exhibitors with the plan.

A proposal that the MPAA authorize the first market analysis in the history of the industry found the board favorably inclined, although action was deferred because some of the members wished to consult their companies on the cost factor, estimated at \$100,000. President Eric Johnston strongly backed the analysis venture, while the board took under advisement continued financial support to COMPO following an appearance before it of Robert W. Coyne of the governing committee, who discussed COMPO's expenditures this year and proposed budget and program for the next fiscal year. Coyne asked the MPAA for an

# TOA President Hits Distributors For "Reckless" Testimony In Senate

## TOA Seeks All-Industry Convention Participation

NEW YORK—Theatre Owners of America disclosed last week in a bulletin to members that it is endeavoring to broaden the scope of exhibition conventions by applying its efforts to working out "methods to develop and to encourage" all-industry participation in its forthcoming convention here, beginning Sept. 20 in the Coliseum. The assignment has been undertaken by the TOA convention planning committee, the bulletin stated.

It was indicated that the decision to have the committee concentrate on means of securing total industry participation in preference to "current needs" alone was prompted by the wish to make this year's annual meeting a "working convention" in the full meaning of the phrase. Noting that "the normal needs of the past have always competed for attention," the bulletin promised that this year the TOA membership would find "competition as we have known it . . . purely secondary."

## Loew's TV Sale "No Closer"

NEW YORK—Loew's, Inc., was "no closer" to an agreement last week to sell to television its backlog of 770 features and 900 shorts subjects than it was a month ago, according to Howard Dietz, vice-president in charge of advertising and publicity, following a special meeting of the board of directors. Dietz said no decision had been reached on some 10 offers the company is reported to have for its film library.

At last week's meeting, the board "reluctantly accepted" the resignation of J. Robert Rubin, retired vice-president and general counsel, as a director, electing Benjamin Melniker, vice-president, to succeed him. The next meeting of the board is scheduled for June 21, its regular monthly meeting.

appropriation of \$150,000, an increase of approximately 50 per cent over this year, to help finance the Audience Awards Poll, press relations, research, and the tax repeal campaign.

## MPEA Board Reelects All Organization Officers

NEW YORK—The board of the Motion Picture Export Association of America last week reelected all the officers of the organization in the course of a meeting here. Returned to office were Eric Johnston, president; Ralph D. Hetzel, Jr., Kenneth Clark, G. Griffith Johnson, Robert J. Corkery, and Irving A. Maas, vice-presidents; Stanley R. Weber, treasurer; Sidney Schreiber, secretary; Herbert J. Erlanger, assistant secretary; and F. J. Alford, assistant treasurer.

NEW YORK—Distribution testimony last month before the Senate Small Business Subcommittee conducting hearings on industry trade practices was "reckless and intemperate," it was charged last week by Theatre Owners of America president Myron N. Blank in a telegram to Senator Hubert H. Humphrey (D., Minn.), Subcommittee chairman. Exhibitors, Blank claimed, "are shocked and disturbed" by distribution testimony, which was in rebuttal to that offered by exhibition during March, to the effect that the TOA withdrawal from the proposed industry arbitration plan was the shameless betrayal described by U-I general counsel Adolph Schimel.

Distribution knows very well, the TOA president asserted, that TOA's arbitration decision was the result of a wish to seek "a broader scope" for arbitration and to block distribution attempts to "obtain a whitewash" before the subcommittee by offering, at the last minute, the arbitration project. The Schimel betrayal charge "is a baseless accusation," Blank said.

The arbitration system as it stands now, he said, does not contain "adequate scope of arbitration," and TOA is amenable now as it has been in the past to explore possibilities of broadening the plan. Distribution, however, "has been significantly silent" to this offer, Blank noted, asking that the contents of his wire be placed in the record if an opportunity of rebuttal is not offered TOA. He concluded by expressing regret that because of "distribution's stubborn and illegal refusal" to meet in conference with exhibition to solve problems of the industry that the subcommittee's time was consumed.

## Columbia's Net Dips

NEW YORK—Columbia net profit for the 40 weeks ended March 31 last was \$1,885,000, equal to \$1.57 per share, it was announced last week by president Harry Cohn. The comparable period of the preceding year, 39 weeks ended March 26, 1955, netted profit of \$3,655,000, or \$3.25 per share. Net profit this year before taxes was \$3,314,000, compared with a 1955 figure of \$5,990,000.

The estimated federal, state, and foreign income levies for the 40 weeks totaled \$1,459,000, compared with \$2,335,000 the year before. Earnings per share of common stock, after preferred stock dividends for both the current year and the prior one, are based on the 1,067,327 shares outstanding as of March 31 last.

## DCA Names Fischer

NEW YORK—Abe Fischer has joined the DCA sales staff as midwestern division manager, it was announced last fortnight by Irving Wormser and Arthur Sachson, DCA sales executives. Fischer, a former president, Film Board of Trade, was sales manager for the Chicago branch of RKO before joining DCA. Prior to this he was midwest branch manager for both MGM and Warners.

# Republic Cuts Staff And Payroll; Exchange Consolidation Is Planned

NEW YORK—A series of Republic payroll reductions began last fortnight with the dismissal of four principal home office executives and 27 other employees and salary cutbacks for remaining executives and staff personnel. The reductions fell into two percentage brackets, and moved to consolidate certain exchanges. The moves were anticipated following the acquisition by Cantor, Fitzgerald, and Company, Beverly Hills investment firm, of an option to acquire controlling stock in the film company from its president, Herbert J. Yates, and his associates.

The executives dismissed were three division sales managers, Edmund C. Grainger, Walter L. Titus, Jr., and John Curtin, and Steve Edwards, director of advertising, publicity, and exploitation. The others who departed last fortnight included employees in the sales, advertising-publicity department, contract department, 16mm. department, accounting department, legal department, and the mail room. John Alexander, sales manager, and William Marchese, contract department head, remain in liaison capacities with Richard W. Altschuler, world-wide sales head.

The salary cuts going into effect were of 10 and 15 per cent, the lower affecting remuneration in the \$100-300 bracket, the higher one the salaries in excess of \$300 weekly. The exchange consolidation, it was understood, would result in the closing of branches in Omaha, New Haven, Albany, and Portland, with the possibility that two other exchanges might close, depending on surveys underway. The 19th floor of the 1740 Broadway building occupied by Republic was closed, with home office activities being concentrated on the 18th. The dismissals approximated a third of the New York staff of 95.

## Briskin Heads Indie Unit

HOLLYWOOD—Irving Briskin, Columbia studio manager, has been released from his employment contract with the company to form an independent television production organization which will release through Columbia's subsidiary, Screen Gems, it was announced last week by Harry Cohn, Columbia president.

Brislin, as the executive officer of his new company, will have the responsibility of supervising all Screen Gems production, Cohn disclosed, lensing an extensive number of video series over a period of seven years. The agreement becomes effective July 1.

## Rocky Mt. Allied Elects

DENVER—A. Neil Beezley, Burlington, Colo., last week was elected president and national director, Allied Rocky Mountain Independent Theatres, by the board of directors, which consolidated the two posts. Retiring president James J. Petersen, Littleton, Colo., was named treasurer.

Other officers elected by the board include Tom Smiley, Denver, vice-president, and J. H. Ashby, Denver, general manager, both reinstated. Marie Goodhand, Kimball, Neb., was named secretary. The board meeting was held in lieu of the annual meeting.

## Grainger Has Interest In Holt-Nichols Firm

HOLLYWOOD—The formation of a new film production company by Nat Holt and Dudley Nichols was announced last week. At the same time, it was disclosed that former RKO president James R. Grainger holds an interest in the new organization and that he will supervise personally its distribution and sales operation.

The new company was reported to be negotiating with the majors for sales and distribution facilities, with MGM considered a likely possibility. A tentative date of July 1 was set for the first production, "Outlaws In Town," with a script by Nichols, whose agreement with Holt's company is non-exclusive, it was said.

## Miss. TOA To Convene

EDGEWATER PARK, MISS.—The largest attendance ever was expected at the 15th annual convention of the Mississippi Theatre Owners Association at the Edgewater Gulf Hotel here next week.

Scheduled as principal speaker is Boyd Campbell, a native of Jackson, Miss., chairman of the board and past president, Chamber of Commerce of the United States, and chairman of the company he organized, The Mississippi School Supply Company.

Those in charge of the meeting are president Teddy Solomon, McComb, Miss.; secretary and treasurer John Williams, Jackson, Miss.; and vice-presidents Sam Jackson, Ruleville, Miss.; Tom Garraway, Prentiss, Miss.; and Stan Taylor, Crosby, Miss.

## Friedman Joins Artists-Producers

NEW YORK—A. W. Schwalberg, president, Artists-Producers Associates, Inc., has announced the appointment of Martin Friedman, long time industry executive, as special sales representative.



William J. Heineman, seated, United Artists vice-president in charge of distribution, and James R. Velde, general sales manager, are seen examining some of the many exhibitor wires and letters pledging support for United Artists Week, July 1-7.

## NBC, Mankiewicz Share Figaro Firm

NEW YORK—The National Broadcasting Company has purchased 50 per cent ownership of Figaro Incorporated, independent motion picture production company of which Joseph L. Mankiewicz, Academy Award-winning motion picture writer-director-producer, is president. Mankiewicz retains the other 50 per cent ownership of Figaro, Inc.

Announcement of the Figaro signing was made by Robert W. Sarnoff, president, NBC. He said the long-term agreement, which contemplates the entrance of Figaro and Mankiewicz into television development and production, provides for Figaro's furnishing the consultive services of Mankiewicz and others on Figaro's staff to NBC, including selection of program material, talent and other elements, and critical analyses and recommendations as to programming and production techniques; the granting to NBC of a favored position in connection with the telecasting of all motion pictures produced by Figaro.

Figaro recently completed a new arrangement with United Artists whereby it is contemplated that Figaro will make nine motion pictures, five of which will be produced, directed and written by Mankiewicz, for United Artists release during the next four years.

The election of its board also was announced by Figaro, Inc. These include Mankiewicz, chairman; Emanuel Sacks, RCA and NBC vice-president; Bert Allenberg, executive vice-president, William Morris Agency, Inc.; Alan Livingston, president, Gagan Corporation, wholly-owned NBC subsidiary; Abraham L. Bienstock, New York attorney; Earl Rettig, vice-president in charge of NBC-TV network services; Robert Lantz, vice-president, Figaro, Inc.; and James E. Denning, director of talent and program contract administration for NBC.

New officers of Figaro, Inc., are Mankiewicz, president; Sacks, executive vice-president; Lantz, vice-president; Rettig, treasurer; and Richard Reiss, secretary.

## New Distrib Firm Bows

BOSTON—Edward Ruff, former president, Regal Pictures, Inc., of Boston, has established a new distributing firm, Edward Ruff Film Associates, which will be located in the Metropolitan Theatre building.

Associated with him will be Ben Williams of Ben Williams Enterprises. The new firm will distribute many of the leading foreign films and domestic reissues in the six New England states.

Regal Pictures, Inc., of which Ruff was president and Mac Farber treasurer, has been dissolved.

## AB-PT Divestiture Extended

WASHINGTON—American Broadcasting-Paramount Theatres last fortnight was granted until July 3 as another extension to complete its divestiture of theatres required by the consent decree in the Government's anti-trust action. The original deadline was March 3, which was extended to June 3, and now until the July date.



## Warners Net Down From Previous Year

NEW YORK—Warners and subsidiary companies report for the six months ending Feb. 25 a net profit of \$1,863,768 after a provision of \$1,650,000 for federal income taxes and after a provision of \$200,000 for contingent liabilities, but before a special credit of \$3,000,000 representing a reversal of reserve for contingent liabilities no longer required.

The net profit for the six months amounted to \$2,081,000 after a provision of \$2,100,000 for federal income taxes and after a provision of \$250,000 for contingent liabilities.

The net profit is equivalent to 75 cents per share on the 2,474,247 shares of common stock outstanding. The net profit for the corresponding period last year was equivalent to 84 cents per share on the 2,474,280 shares of common stock then outstanding.

Film rentals, sales, etc., for the six months amounted to \$37,587,000 as compared with \$35,079,000 for the corresponding period last year.

For the third quarter ending May 26, film rentals, sales, etc., are considerably lower than those of the corresponding quarter last year and those of the second quarter in the current year.

This decrease will be reflected in the net operating results for the period.

## Jean Hersholt Dies

HOLLYWOOD—Jean Hersholt, 69, the Dr. Christian of the screen and radio, died last fortnight after a long illness with cancer. For 20 years, Hersholt was president of the Motion Picture Relief Fund and for five years headed the Academy of Motion Picture Arts and Sciences, being widely credited with putting the Academy on the firm ground it enjoys today.

A Danish immigrant, Hersholt founded the Motion Picture Country Day Home and directed it for 18 years. In 1906, he pioneered the short comedy in the Danish film industry and in 1913 appeared in his first of many American pictures. Among his many honors he counted a knighthood from the King of Denmark, two special Academy Award Oscars, honorary degrees from four American colleges, and, recently, one of the biggest civic testimonials in Hollywood history.

## UTOI Elects Lawler

SPRINGFIELD, ILL.—The directors of United Theatre Owners of Illinois last week passed a resolution calling for an all-industry conference between production and distribution and exhibition to counter declining boxoffice receipts across the country and to discuss the making of feature product more suitable for the domestic market.

The board adopted the resolution in the course of its annual meeting here. The UTOI elected Ralph Lawler as president, succeeding retiring president George Kerasotes, who moved up to chairman of the board. Other officers named include Russell Lamb, vice-president; Gene Russell, secretary and treasurer; and Eddie Zern, honorary board chairman.

# Kingsley Fights N. Y. Censor Ban On French-Made 'Lady Chatterley'



Count Leonardo Bonzi, left, Italian explorer and film producer, recently signed a contract with IFE for the release of his film, "Lost Continent." IFE executive vice-president Seymour Poe, right, stated that the film of Indonesia, filmed in CinemaScope and color, which had won prizes at both the Cannes and Berlin film fetes, would be released in the fall.

## ATOI Sees Hope In Closed Circuit TV

INDIANAPOLIS—Many exhibitors hope that the proposed Jerrold Electronics Corporation subscription television system, now pending approval before the Federal Communications Commission, would be a factor in keeping theatres open across the country, Allied Theatre Owners of Indiana pointed out to its membership in a bulletin last week. The Jerrold plan would provide for a film being shown in a local theatre to be sent simultaneously over a cable system to be viewed by subscribers on video screens in private homes in the areas.

Jerrold, it was further noted by ATOI, was the original developer of relayed television signals for communities outside the broadcasting range for direct reception. A receiving tower transmits a signal over cables and feeder lines to every residence paying a service charge. With "hundreds of such systems" currently in operation, ATOI says, no technical reason prevails why the same method cannot be used to transmit local theatre offerings of new Hollywood product into every home in a locality.

The ATOI bulletin went on to disclose that Jerrold president Milton J. Schapp recently met with ATOI member Bob Jones to discuss how Indiana exhibitors could take advantage of the proposed system, utilizing any theatre they now operate. Specific costs could be determined only after a survey is made by Jerrold, it was said, but rough estimates place booth costs between \$8,000 and \$10,000, with the main cable and feeder lines costing approximately \$42 per residence for the first thousand connections, \$22 each for the second thousand installations, with the result that service to 2,000 homes in one community would require a total investment in the vicinity of \$75,000 less than the potential loss if theatres are forced to shutter.

NEW YORK—Edward L. Kingsley announced last week that papers were served on the Commissioner of Education in Albany, petitioning the Board of Regents to reverse the decision of the New York censors denying a license for the exhibition of "Lady Chatterley's Lover." The French film version of the controversial D. H. Lawrence novel, starring Danielle Darrieux and Leo Genn, was recently acquired by Kingsley International Pictures from Orsay Films S. A. France for distribution in the United States.

Ephraim London, legal expert on film censorship and constitutional law, who drew the petition, has been retained to conduct any future court action that may have to be taken. Kingsley International in its petition stated unequivocally that in the event the decision of the censors to ban "Lady Chatterley's Lover" is upheld by the Regents, a court order or decree will be sought declaring that the New York film censorship law contravenes the Constitution of the United States and New York, and is therefore null and void under the law.

Other points raised in the petition to the Board of Regents included the claim that a film must be judged as an entirety, and that is particularly true where the basis for judgment is a moral one. This claim, that a film must be judged as a whole, is believed to be an issue never before raised in litigation involving motion picture censorship. This eventuality will be watched with interest.

The petition further stated that the views, sequences, dialogue and titles objected to by the censors were not immoral within the meaning of the New York Education Law; that the standards by which the censors judged "Lady Chatterley's Lover" were improper; that the Division exceeded its authority in denying the license for the exhibition of the film; and that the censors acted arbitrarily and capriciously.

## Juroe Joins Jacobs

NEW YORK—Jerry Juroe, for the past two years head of Paramount's radio-television department, has resigned his position and will join the Arthur P. Jacobs Company as an account executive in charge of radio and television.

Juroe was a member of Paramount's publicity staff for six years, prior to which he was head of publicity and advertising for Paramount Theatres' Corporation on the west coast, and in the Fox West Coast Theatres' exploitation department.

## Fabian Executive Dies

NEW YORK—Joseph D. Eagan, 62, head, insurance department, Fabian Theatres Corporation, died on June 3. Surviving are his wife, two sons, and a daughter.

Eagan entered the film industry in 1915 as general auditor for Wilmer and Vincent circuit, later acquired by Fabian. He was a director of Setay Company; and a member of the board of Associated Motion Picture Industries, Inc.

## Reade Circuit Names Five For Promotions

OAKHURST, N. J.—The appointment of an executive vice-president and four new vice-presidents of Walter Reade Theatres, Inc., was announced last week by President Walter Reade, Jr. Edwin "Pete" Gage moves up to executive vice-president; Jack P. Harris was elected vice-president in charge of film buying and booking; Nicholas Schermerhorn, vice-president in charge of theatre operations; Sheldon Gunsberg, vice-president in charge of advertising and publicity; and Albert Floersheimer, Jr., vice-president in charge of catering and food concessions. Each of the newly appointed executives has been with the Walter Reade organization for from two to 27 years.

"The reorganization of executive personnel for Walter Reade Theatres was prompted by the need for direct responsibilities in the various aspects of our expanded and expanding operations," Reade stated. "Based in our new headquarters at Mayfair House, it has become increasingly apparent that each department has to have the authority to function as an independent unit within the whole; and the 'shake-down' period has now been passed. I look forward to greater efficiency within our company with the new allocation of responsibility. Every phase of activity in which we are interested is growing; concessions and catering, drive-in and conventional theatres, distribution and specialized theatres. During the past several years the necessity for diversification has become increasingly clear. We are no less interested in exhibition than before, but we are becoming more interested in other aspects of the motion picture industry and allied fields."

## MGM Branch Head Dies

CHARLOTTE—Jacques C. ReVille, MGM branch manager here for the past nine years, died suddenly in his home last week. He had not been ill.

A native of Wilmington, N. C., he was the son of the late James C. ReVille, producer of legitimate stage attractions.

His show business career started with the S. A. Lynch and Arthur Lucas Enterprises at Atlanta. He was managing director, National Theatre, Richmond, Va., produced musical and dramatic shows with a stock company, engaged briefly in production of motion pictures with Vitagraph, Fox, Christie, and Kinnegram, and was a successful lyric writer.

He joined MGM as a salesman at Memphis early in 1929, was promoted to branch manager at Oklahoma City in 1943, and transferred to a similar post in Charlotte in 1947.

Surviving are the widow, a son, two daughters, two granddaughters, and a sister.

## DCA Names Thomas

NEW YORK—Bert Thomas has joined the DCA sales staff to supervise sales in the Kansas City-Des Moines area, it was announced last week by Irving Wormser and Arthur Sachson, DCA sales executives.

Thomas, who has worked in the Kansas City-Des Moines area for 29 years, was formerly with Republic and prior to that with Warners and Columbia.

## RKO Industries Approves Switch To List Industries

NEW YORK—At a special meeting of RKO Industries Corporation stockholders held last fortnight a change of name to List Industries Corporation was approved. The Corporation's two principal subsidiaries are RKO Theatres, Inc., and Gera Corporation.

The corporation announced that the board of directors has been increased from 10 to 13 and the three new directors are William J. Durrcher, vice-president, Gera Corporation, and president of its U.S.F.-Aspinook's division; Vera G. List (Mrs. Albert A. List); and Anthony Scala, vice-president, Gera Corporation, and vice-president of its Chatham Electronics' division.

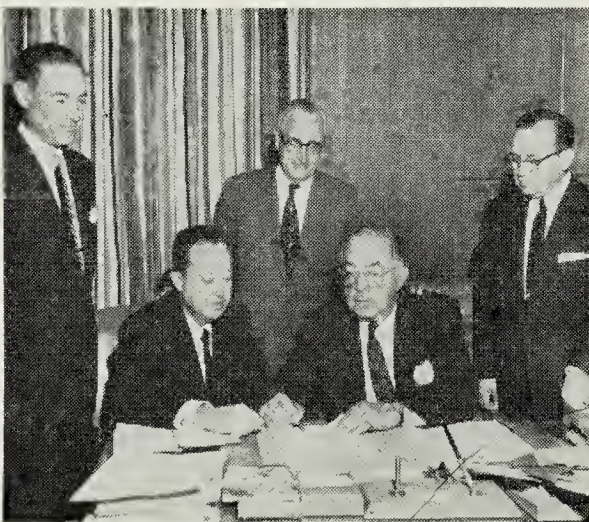
## Canadians To Join George Weltner Salute

TORONTO—Paramount's Canadian division will join the U. S. divisions in "Paramount's Salute to George Weltner" sales drive, July 1-December 29, Gordon Lightstone, the company's Canadian general manager, announced at the national sales meeting here recently.

The Canadian sales conference was attended by an executive group from New York headed by Weltner, president of Paramount Film Distributing Corporation and worldwide sales head. The home office delegation included Charles Boasberg, supervisor of worldwide sales for Cecil B. DeMille's production of "The Ten Commandments" and Ponti-De-Laurentiis' "War And Peace"; Jerry Pickman, Paramount ad-publicity vice-president; Oscar Morgan, short subjects sales chief; and Maxwell Hamilton, coordinator of worldwide promotion plans for "The Ten Commandments."

Lightstone, who chaired the meeting, predicted that the Paramount product lineup this year would act as a great stimulus to the motion picture market and to the industry as a whole.

The New Yorkers also addressed the meeting, discussing plans for numerous forthcoming Paramount pictures.



Frank Cooper, seated, left, watched recently as Columbia executive vice-president Jack Cohn signed a deal under which the independent producer will distribute through Columbia, starting with a film based on the TV series, "The Lineup." Watching are Columbia vice-presidents A. Schneider, A. Montague, and Leo Jaffe.

## Heavy Support Seen For Hospital Drive

NEW YORK—More than one thousand theatres have already signed pledges to make the Will Rogers Hospital audience collections planned for the week of July 16. Included in this is strong representation from major circuits throughout the country who were quick to pledge their participation.

Loew's, Stanley Warner, RKO, Fabian, Wometco, Alger, Selected Theatres, Mid-States, Iowa-United, Chakeres, Strand Enterprises, Rodgers, Trincer, Brandt, Basil, Liggett-Florin, Carolina Amusement, General Theatres, Brock, Alperin, Eastern, Delft, Associated Theatres, Midway, Waxman are now lined up, and will make the collections in their theatres throughout the campaign period.

Most of the pledged theatres, particularly the circuits, have indicated that they will run the trailer, and conduct the audience collections for a full program change. Many will do this for double weekends.

S. H. Fabian, national campaign chairman, stated, "We look for five thousand theatres to participate, and an all out total of \$500,000 in this year's campaign. We can reasonably expect to reach this if the reception continues at its present pace. The campaign for pledges has only just begun, and response to appeals by distributor and exhibitor committeemen in the exchange areas is mounting rapidly. Little, if any resistance is being encountered, and this is interpreted as an indication of whole-hearted endorsement and understanding of the position and principles of the industry's Will Rogers Memorial Hospital, and of the industry's serious concern for it's own."

## de Rochemont Forms 16mm. Unit

NEW YORK—Louis de Rochemont Associates, producers and distributors of theatrical feature films, has entered the 16mm. distribution field, it was announced last week by F. Borden Mace, president. The organization has formed the Louis de Rochemont Associates Film Library with offices at 13 East 37th Street.

An unusual feature of the initial program is that the first three films in the Library's catalogue as still being released theatrically. They are this year's Academy Award-winning feature documentary, "Helen Keller In Her Story," Arne Sucksdorff's Cannes Festival prize-winner, "The Great Adventure," and the Edinburgh Festival Award two-reel color film, "Suez."

## Reek Heads Newsreel Unit

NEW YORK—Edmund Reek, vice-president and producer of Fox Movietone News, has been named chairman of MPA's Newsreel Committee for the ensuing year.

Reek succeeds Walton Ament, vice-president of Warner Pathe News, who headed the Newsreel Committee for the past year. The committee commended Ament for his services as chairman.

The Newsreel Committee is composed of Fox Movietone News, MGM News of the Day, Paramount News, Universal-International Newsreel, and Warner Pathe News.

# SATURATION KEY-CITY TV CAMPAIGN KICKS OFF THE "TIMELIEST SHOW OF THE YEAR"!

Large \$265,000 Promotional Budget

Backs **COLUMBIA'S**

**EARTH  
vs.**

# **THE FLYING SAUCERS**

Every-three different kinds of action  
are available! Shock-filled scene clips!  
Unloaded trailers! Star interviews!  
Contests! Special trailers!  
and of 3-Minute, 2-Minute,  
1-Minute and 20-Second Spots!

starring

**Hugh                      Joan  
MARLOWE · TAYLOR**

with **DONALD CURTIS**

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS  
Screen Story by CURT SIODMAK • Technical Effects Created by RAY HARRYHAUSEN  
Produced by CHARLES H. SCHNEER • Executive Producer: SAM KATZMAN  
Directed by FRED F. SEARS • A COLUMBIA PICTURE

**... BLANKET, OVERWHELMING RADIO CAMPAIGN!**



**EARTH vs THE FLYING SAUCERS**  
Television and radio cities to be  
saturated in territorial campaigns.

# The International Scene . . . . .

## Canada

### Odeon May Reopen Some Closed Houses

TORONTO—Odeon may reopen one of its suburban houses in Vancouver, Frank Fisher, vice-president in charge of theatre operations, Odeon Theatres (Canada) Limited, said in a press interview in Vancouver. He did not agree with the statement earlier by John J. Fitzgibbons, president, Famous Players Canadian Corporation, that neighborhood theatres are dead and that pay-to-see TV will replace them.

He said his company may open some of the closed theatres in Vancouver in the fall, if business continues to get better.

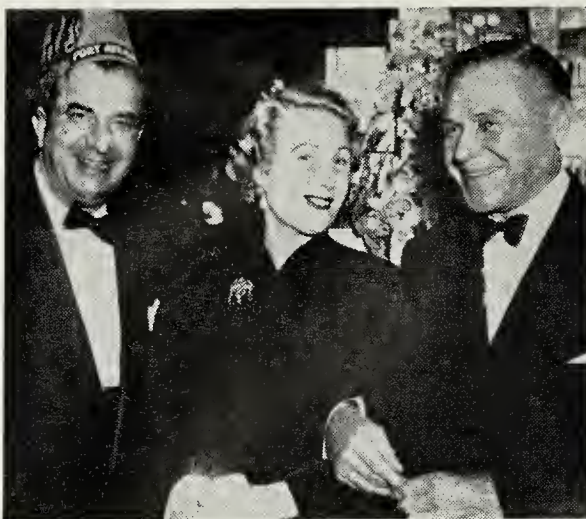
Fisher admitted that TV was "excellent competition for the movies. It's brought more technical improvements and better pictures than at any other time in history. But movies don't need TV to stand on their own feet. Audiences are coming back, revenue is up, and if first-run pictures can be presented in the suburbs, the public will come."

Fisher said he could see the day when the entire country would see the same movie in theatres at the same time through the use of TV facilities.

### Canadian Comment

The Theatre Owners Association of Quebec elected Albert Berthiaume as president, moving him up from second vice-president. He succeeds E. N. Tabah. Joseph H. Strauss, chairman, executive board, took the place of Ed Gauthier as first vice-president; George Y. Hureau, formerly secretary, filled the post of second vice-president vacated by Berthiaume; Hertel Hotte, new to the board, succeeded Honore David as treasurer. Doris Robert, president, Quebec Allied Theatrical Industries, suggested cooperation and joint action when merited. The Theatre Owners Association of Quebec, which established a booking and buying service early last year, is the only Canadian exhibitors group linked with a U. S. one, Theatre Owners of America. The TOAQ has directed its energies toward a revision of the Quebec law which bars children under 16 from theatres. Spokesmen have said that semi-official sources indicate that this law would be changed.

**CINE CHATTER:** Last province in Canada to get TV, Prince Edward Island will receive its first signals from a station in Charlottetown, in July. . . . Newest members of the Motion Picture Theatres Association of Ontario are Michael Herman, Regent, Caledonia, and C. E. Roluf, Island, McKenzie Island, Ont. . . . Discussion is rife among members of the Toronto Variety Club about the possibility of Toronto being host to the 1959 or 1960 convention of Variety Clubs International. . . . Jack Chisholm, with Associated Screen News for 20 years, resigned. He has become assistant to the president, Associated Broadcasting Company, Muzak



At the recent world premiere of Columbia's "Port Afrique," Marble Arch Odeon, London, were seen Bill Levy, Columbia's assistant managing director in Britain, Binnie Barnes, wife of Mike Frankovich, Columbia's managing director; and David Rose, producer of the film.

franchise holder in Canada. Chisholm will form a TV production and sales division. . . . Lionel Slavin, Calgary branch manager, Astral films, has taken over the Winnipeg office. Slavin has been succeeded by Jackie Marks, formerly salesman in Calgary for Warners. . . . National Film Board is in the process of moving its production section into its new Montreal building erected at a cost of \$6,000,000. Opening ceremonies will be held when all moving has been completed, with no date set. . . . Local 440, IATSE, Saint John, N.B., has initiated its second annual "Help The Industry Campaign." The plan, mapped at a recent meeting, has A. T. Wedge at its helm. It is designed to encourage greater attendance at theatres and was successful in its first year. Thirty-year pins were given Louis J. McCourt, president, Rennie J. Foulds, and Aubrey C. Sprague. Two others, now living in the U. S., Mervin A. Harmon and Walter DeLuna, were forwarded their long-membership pins. . . . Mother-in-law of Martin Simpson, Downtown manager, was one of the winners in the Oscar contest conducted by The Telegram, Toronto, and a season pass was forwarded to her for The Downtown.

—HARRY ALLEN, JR.

### French Film Group Seeks Promotion Plan

NEW YORK—New ways and means to help sell French feature product in the American market are being investigated to establish a formula for helping U. S. distributors of French films, it was disclosed last fortnight by Joseph Maternati, French Film Office director, in the course of a trade press luncheon in the Brussels Restaurant. Maternati said a formula would be based on recent discussions with distributors and on his office's survey on expanding the French film market here. It was said that the formula, when it is announced shortly, would provide exhibitors with fresh ideas and promotional angles not tried before in the American market.

Maternati stated that at least 12 French features probably will be released here in the next year and that plans are being made to send French stars, as well as directors, to the United States to make personal appearances, in efforts to build them up as personalities and to bolster product. Due in San Francisco today (June 6), Martine Carol starts the parade. Television, it is likely, will serve as one media to bring the stars to the attention of the public.

The French industry, Maternati went on, has begun to recognize the value of dubbing as one method of expanding its U. S. market, with a trend developing currently of producing two versions of a picture, one in French and the other in English. In closing, the French representative revealed that there were meetings between American and French officials attending the Cannes Film Festival to discuss promotion angles for French product.

### Superscope "Over There"

HOLLYWOOD—Contracts have been negotiated for 30 foreign films to be made within the next year in Superscope 235, it was announced last fortnight at a press luncheon by Joseph and Irving Tushinsky following their return from Europe, where they initiated arrangements for the new anamorphic printing process. The Tushinskys established branch representation in all major capitals and arranged with Technicolor, Ltd., London, to serve as laboratory for all Superscope color printing required by Continental producers.



Fess Parker, Walt Disney-Buena Vista star, whose newest release is "The Great Locomotive Chase," recently toured Great Britain on behalf of his first film, "Davy Crockett, King Of The Wild Frontier," and was enthusiastically greeted by youngsters, 'teen-agers, and film fans wherever he went. From left to right he is seen at the Ritz Ballroom, Manchester, and at an autograph session at Selfridge's department store's "Trading Post," London.

## Foreign Exhib Reaction Echos U. S. Feelings

HOLLYWOOD—Midway through a European promotion tour for "The Proud And Profane," producer William Perlberg said his observations indicate that overseas exhibitor "reaction to industry questions clearly echos that of stateside."

In a letter to Paramount executives, Perlberg pinpointed exhibitor reaction in a half dozen major cities, including London, Paris, and Madrid.

"We'll continue to hold the overseas market if we concentrate on quality in story, production, and cast. We'll lose it if European releases are allowed to become mediocre."

He said that "Carousel" and "The Swan," are doing turnaway business, and that pictures like "The Rose Tattoo" can tour Europe with assured success.

Perlberg wrote that television appeared to be eating into England's boxoffice but exhibitors were still confident that "top quality, Grade A pictures would hold them."

"I'm happy to report," he said, "that I've received enthusiastic press reaction to 'The Proud And Profane' everywhere I've gone."

Perlberg returned to Hollywood last week, at which time partner George Seaton hopped to Germany and the Scandinavian countries on a similar promotion jaunt.

## "Dark Wave" Profits To Variety

NEW YORK—All profits accruing from the theatrical distribution by 20th-Fox of "The Dark Wave" will be channeled to the Variety Club Foundation to Combat Epilepsy, it was announced last week by Harold J. Klein, the New York Tent's chief barker. The short subject was filmed by 20th-Fox in De Luxe Color and CinemaScope in cooperation with the Variety Foundation.

Spyros P. Skouras, 20th-Fox president, wrote the Foundation to the effect that the film company considers "The Dark Wave" its contribution to the public education program of the Foundation and that it is his hope that the film will "bring light where there has only been the darkness of misunderstanding." Prints of the short have been delivered to all 20th-Fox exchanges, and it was expected that the Broadway world premiere would be announced within a few days.

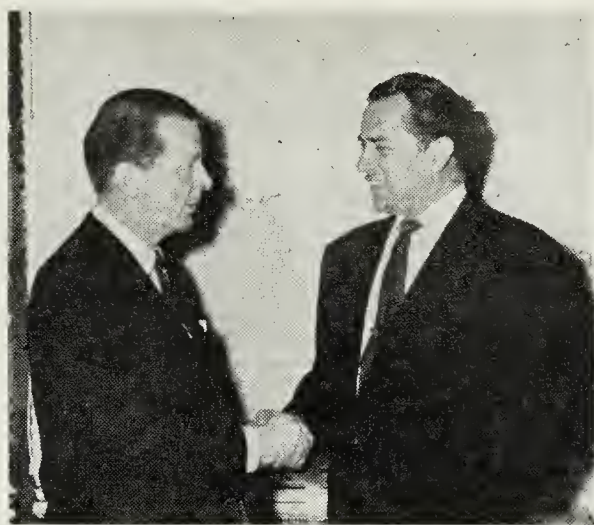
## Jacobs Heads Dominant Sales

NEW YORK—Arnold Jacobs, formerly vice-president of Union Films, is joining Dominant Pictures Corporation as general sales manager, Norman Katz, Dominant's vice-president in charge of distribution, announced last week.

In keeping with Dominant's recent entry in the national distribution field, Katz reports that the expansion has already resulted in exchanges being set up in several key western areas. Offices have been established in Los Angeles, San Francisco, Denver, Seattle, Salt Lake City, and Dallas.

Robert Kronenberg, newly appointed western division manager for Dominant, will be in charge of these offices.

# Networks, Film Syndicators Clash During Senate Probe Of TV Scene



William Dozier, vice-president in charge of production at RKO, and Paul Gregory recently signed a contract calling for five major Gregory Productions to be produced for RKO during the next three years, the first to be "The Naked And The Dead" from the Norman Mailer best-seller.

## "King And I" Given King-Size Promotion

NEW YORK—Twentieth Century-Fox and the National Broadcasting Company have entered into the largest national film promotion ever set with the NBC Radio Network for Rodgers and Hammerstein's "The King And I" in CinemaScope 55. The announcement was made jointly last week by Charles Einfeld, vice-president of the film company, and Charles Ayres, vice-president in charge of the radio network.

Starting last week and continuing over a six-week period the facilities of the 193 station network will be harnessed in the campaign backing the top-budgeted musical drama starring Deborah Kerr and Yul Brynner, being released in July. The drive will be directed at every major market in the United States and Canada, reaching into 14,519,000 radio homes and 50 million out-of-home sets.

To kick-off the giant drive, the Capitol Records soundtrack album of "The King And I" score was world premiered on a special network show.

Multiple playings of the film's score will gain important attention for the film's joint world premiere, June 28, at the Roxy, and Chinese, Los Angeles, as well as other first engagements starting late in June and early July. NBC remote units will cover the twin openings of the Charles Brackett production directed by Walter Lang.

The massive campaign will move into high gear the weekend of June 30 when NBC's popular "Monitor" show will start featuring a series of endorsement announcements by Deborah Kerr. Augmenting the scope of the campaign, recorded interviews with Miss Kerr, Yul Brynner, and Rodgers and Hammerstein will be NBC radio features in the next few weeks. Brynner will be interviewed in Europe where he is starring with Ingrid Bergman and Helen Hayes in "Anastasia."

As a unique feature of the campaign, the network will interview theatre cir-

WASHINGTON—The destruction of live television network operations by a group of video film syndicating companies was charged recently by the National Broadcasting Company in a statement filed with the Senate Committee on Interstate and Foreign Commerce. The interests organizing against live TV with related interests and toll-TV proponents are, according to the NBC allegations, Ziv Television Programs, Television Programs of America, Official Films, Columbia's subsidiary Screen Gems, and RKO Tele-radio.

The NBC statement, submitted at the request of committee chairman Magnuson (D., Wash.), contained rebuttal of testimony earlier offered the committee in its survey of the television industry, in which Richard A. Moore, Los Angeles Station KTTV president, attacked network program clearances and sales policies and called for their regulation by the government. Moore's position was that network operation suppresses production of TV film. His testimony, however, was characterized by NBC as that of the spokesman for a group organized and financed by film syndicators who would disrupt the basis of network operations by regulating the essential and lawful clearances and sales policies required to provide network program service of live simultaneous broadcasting. Television film production and syndication is booming, NBC reported, with thousands of old Hollywood films available in addition to new product. At the same time, the network expressed apprehension of program time being flooded by accumulated Hollywood product as a result of the syndicators' financial trading.

The accused film companies, in turn, issued a statement of denial through their recently-formed trade organization, Association of Television Film Distributors. The ATFD release defended Moore's testimony as factual and accused the NBC answer of being "unsatisfactory," inasmuch as the real point of Moore's statement was that regional advertisers are at a disadvantage in competition with networks and that independent TV stations are not able to secure enough good filmed programs because the market for independent producers is artificially restricted by networks. An NBC charge that any change in network practice would destroy all television is a "smoke-screen," ATFD said, without specific remedies.

cuit heads, including Elmer C. Rhoden, National Theatres; Robert O'Donnell, Interstate Circuit; Si Fabian, Stanley Warner; Leonard H. Goldenson, AB-UPT; and Sol A. Schwartz, RKO Theatres, for their comments on the filmization of the smash Broadway play.

Local promotions by NBC affiliates also will play a vital role in the campaign. The film company will supply to NBC playdate lists which the network will distribute to affiliate stations throughout the country to spark theatre-level activities.

# SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 50

George Nonamaker  
Editor

## Showmanship Flowers As Campaign On 'Rose Tattoo' Nets \$100 Bouquet

PHILADELPHIA—The use of red rose decals and a tieup with red rose tea bags doubtless caught the eye of the judges, as well as originally with the public, and won for Robert Harvey, Capitol, North Bay, Ontario, Canada, the \$100 first prize in this week's SHOWMANSHIP SWEEPSTAKES contest for his entry on "The Rose Tattoo."

### WINNING ENTRY

#### "ROSE TATTOO"

Submitted by Robert Harvey  
Capitol, North Bay, Ontario, Canada  
1,400 seats • 85c top admission  
Small town and rural patronage.

We issued small "teaser" announcements on this film in the form of full-color reproductions of a red rose with green leaves on fine stock white glazed paper, imprinted in black with merely the title of the picture. They proved very attractive and well worth the money they cost, as they created the desired attention.

We had window tieups with two furniture stores on Main Street with drapery material; two different grocery store window displays in a tieup with Red Rose Tea; and we had a 40x60 in a Dodge dealer's window; a display on the door of an electric store; and a display in a music and record bar.

We also had a tiein display with roses in a local florist shop. All the windows were put in a week to 10 days in advance.

As a street stunt we had the Red Rose Tea truck carrying a display advertisement on its sides one week in advance. News Service truck, which covers North Bay and District, also carried ads on its sides.

An usher carried a sandwich board in the shape of a book on the streets for three days advance bally.

Girl students at the high school wore decal transfers on their legs; and I don't know who enjoyed it more the girls or the boys; but it sure did cause plenty of comment.

The candy bar, the lobby and even the ladies' room were specially decorated with "Rose Tattoo" copy a week in advance. The house staff wore decal transfers on their arms or necks.

A Main Street restaurant gave us counter display and all water glasses had one of the tiein decals on them a week in advance.



All women attending Monday, Tuesday and Wednesday matinees had a tea cup reading free in the lobby and samples of Red Rose tea bags were given out. Before this was over, even the men were asking to have readings; and we believe this stunt actually boosted matinee business.

Newspaper publicity included a scene mat day before opening; a write up on the women's page on our tea cup reading stunt; and a tieup ad with a local building firm on the second day of the picture engagement.

### RUNNER-UP NUMBER 1

#### 25TH ANNIVERSARY CELEBRATION

Submitted by Bill Samuels  
Texas, Dallas, Texas  
2,000 seats • 60 cents top admission  
General patronage.

For our 25th anniversary we wanted to do something more than just the booking



in of outstanding film product.

Newspaper-wise we garnered a special section in The Oak Cliff Tribune; stories in advance and during the celebration in three Dallas papers; and an editorial of congratulation in one.

In two different tieups we obtained free five orchid corsages daily for seven days and these were given away as door prizes; and one Duncan Hines barbecue grill each day for seven days, and these were also given away free to holders of lucky numbers.

Other anniversary features had Earl Kay, popular local musician, appearing on stage at the console of the theatre organ at all shows; even at the Saturday morning kiddie show, when the kids joined in community singing enthusiastically.

A special birthday party was held on Saturday morning of anniversary week. It was a "Texas size" affair for ALL KIDS. This was advertised as "Our party for your kids." Naturally there were free prizes for all kids. The show was heralded as "A party for all kids—kids of 25 years ago, too! The first patrons to see a movie in the Texas were youngsters only. Ask your mom and pop if they attended the first show and bring them with you to this party of all parties."

Another attention getting stunt used during anniversary week was the reproduction of a gimmick "income tax blank" on the first page of the theatre program. This is called "The 1955 Individual Deficit Return" and at first glance appears like the real form. At the bottom of the gag blank, however, we added "We do not assume any responsibility as to the results of filling out this form. This is "your baby." We would like, however, to assume the responsibility of assuring you that the family that plays together . . . stays together . . . Let's go to the Texas theatre tonight. Make it a real family run affair!"

We also met with favorable comment and response from the issuing of plainly printed cards reading: "Drive Carefully! You may hit a Texas Theatre Patron on his way to see a great movie . . ." We actually had many requests from patrons for additional cards.

### RUNNER-UP NUMBER 2

#### SOMETIMES IT PAYS TO READ THE PRESS BOOKS

Submitted by Robert Retzer  
Solano, Fairfield, Cal.  
540 seats • 90 cents top admission  
Small town patronage.

My campaign on "The Conqueror" should interest those fellows who manage small theatres in small towns with small advertising budgets—for my campaign on the picture was entirely FREE!

I noted in "The Conqueror" pressbook that the Lewyt Vacuum Cleaner Corporation was offering a vacuum cleaner as a prize for any "Conqueror" contest of my selection. A letter to the Lewyt people resulted in fast action response on the part of the local district man, who, in turn, contacted the local retailer for me.

I received a new model vacuum to be the top prize—FREE. I received a lobby display poster for the contest from the merchant—FREE. I received a screen trailer from the Lewyt people—FREE.

I then contacted my local newspaper editor and presented a plan whereby the

AVAILABLE in JULY!

20th's CROWNING  
ENTERTAINMENT  
ACHIEVEMENT!

IN THE COMPLETE GRANDEUR OF

**CINEMASCOPE**<sup>®</sup>  
**55**

DARRYL F. ZANUCK presents

RODGERS & HAMMERSTEIN'S

The **King and I**

COLOR by DE LUXE

starring **DEBORAH KERR · YUL BRYNNER**

with **RITA MORENO · MARTIN BENSON · REX THOMPSON**

Produced by **CHARLES BRACKETT** · Directed by **WALTER LANG** · Screenplay by **ERNEST LEHMAN**

Music by **RICHARD RODGERS** and Book and Lyrics by **OSCAR HAMMERSTEIN II**

From their musical play based on "Anna And The King Of Siam" by Margaret Landon

Choreography by  
**JEROME ROBBINS**

words "The Conqueror" would be scattered throughout the classified ads; then the person counting them correctly and stating in 25 words or less why they liked "The Conqueror" could win the vacuum. I received the classified title listings—FREE. I also received reader copy and an announcement in the paper—FREE.

I even received the entry blanks from the merchant—FREE.

The moral to this is: "Showmen should read their pressbooks carefully."

It certainly didn't cost me anything to take advantage of the excellent tieup mentioned in "The Conqueror" pressbook; and, believe me, the Lewyt people offered the fullest cooperation and were only too glad to help me in all ways possible.

**\$1,850<sup>00</sup>**  
IN  
**SHOWMANSHIP  
PRIZE MONEY  
THIS WEEK**

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on —**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

**UNITED ARTISTS**

**\$750<sup>00</sup> on —**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on —**

**"Earth vs. The Flying Saucers"**

(This Prize Expires December 5, 1956)

### RUNNER-UP NUMBER 3

#### "LOYALTY DAY"

Submitted by Paul R. Anderson  
Starlite Drive-In, Rocky Ford, Colo.  
426 cars • 50 cents top admission  
Rural and small town patronage.

Every service club and organization in our town, plus the entire school system joined hands with our theatre to put on one of the biggest programs ever attempted in the town. Our theatres gained state-wide publicity from the event, and the magnitude of the occasion left a lasting impression on the local townspeople.

Although the main program was held at our Drive-In, the downtown house also entered into the over-all activities. It served as a place to award trophies to essay contest winners from the schools. Each student was asked to submit an essay on "Loyalty Day," with winners selected and presented with citizenship medals and trophies. The awards were made at intermission time during our regular evening show.

The Mayor issued a proclamation to encourage local citizens to participate in the Loyalty Day celebration.

Money to promote the program was raised by the Veterans of Foreign Wars by selling lapel flags on the downtown street corners.

The program was primarily sponsored by the VFW, Lions, Rotary, American Legion, Quarterback Club, Ministerial Alliance, Chamber of Commerce, G. I. Forum, Community Service Organizations, Beet Sugar Refiners Union, United Woman's Council, Japanese - American League, B.P.O. Elks 1147, Daily Gazette Newspaper, and Valley Theatres, Inc.

The principal newspaper of our state, The Denver Post, carried a news item on the event while Fort Carson, located in nearby Colorado Springs furnished our Loyalty Day speaker, Lt. Col. Tyron E. Tisdale, Assistant Chief of Staff, Eighth Division, Ft. Carson, Colo. The local high school band participated.

It is anticipated that Loyalty Day will be celebrated in similar manner during the years to come, and with the proper organization, the theatre can always plan an important and active part in the activities. The good will accrued is well worth the effort.

The program at the drive-in was on a Monday night and admission was free. The program in addition to the speeches, featured the films, "Bill Of Rights" and "Men Of The Fighting Lady"; and a fireworks display.

The presentation of the essay award trophies was made from the stage of the Grand the following night.

### RUNNER-UP NUMBER 4

#### "I'LL CRY TOMORROW"

Submitted by James G. Bell  
Guthrie, Grove City, Pa.  
800 seats • 60 cents top admission  
General patronage.

Our campaign on this film was directed toward the popularity of the book and prominent mention of same was used in all newspaper advertising.

### Exhib Production Extended

HOLLYWOOD—A new, three-picture agreement between Louisiana exhibitors Barney and Larry Woolner and producer Roger Corman was negotiated recently, attesting to the success of the film financing deal under which Corman recently lensed "Swamp Women" for the Woolners on location in the bayous. The exhibitors report that the first film opened in 100 Gulf situations with "startling success," distributed on a "do-it-yourself" basis, and now has been sold to major circuits.

Already scheduled for production with complete Woolner financing is "South Pacific Woman," which Corman will begin shooting in Honolulu in the fall, combining it with "Island Queen" for the American Releasing Corporation. The other two properties for the Woolners have not been selected but, according to Corman, they will go before the cameras within the next year.

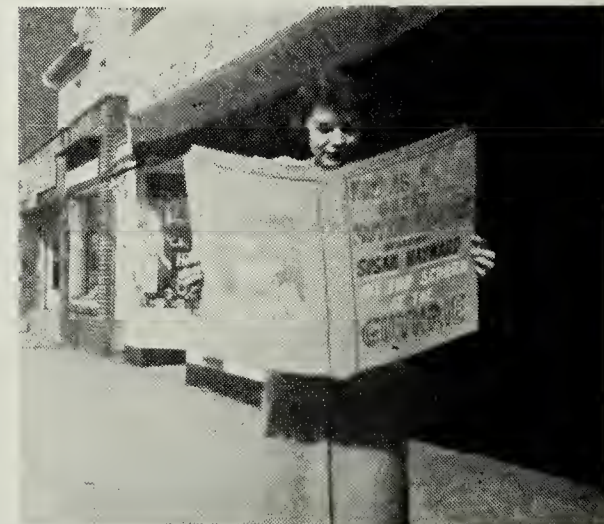
We used added newspaper space in five papers which were used to cover our territory completely.

For outside promotion we had a girl on the street reading a specially made book with one side of the cover calling attention to the book and the other side with the following copy: "Now as a great picture starring Susan Hayward on the screen at the Guthrie."

We had two one-sheets mounted on canvas and placed on our automobile, which was used on the streets about eight days in advance of playdate. Three sheets were pasted 10 days in advance at three locations; and these were date sniped when the picture began its engagement.

Two window tieups were obtained on the pocket size books. These were at the Newscenter, distributor for out-of-town papers; and with the G. C. Murphy Company. A music window tieup was made with the Record Center two weeks in advance. Another window was made up at the Candy Shop using a three sheet, properly dated. This window was used two weeks in advance.

On the street where the post office is located we have a current board, where a 24x60 was used during the run of the picture. This location is just off the main street and in addition to the post office, the only hotel is located there and we have a heavy flow of potential patrons. Another good feature on this location is the fact that the parking lot for our largest industrial plant is located just off this side street, with most of the employees who drive having to pass the sign at least once a day.







MOBY DICK COMING UP

A MOULIN PICTURE



PRESENTED BY  
WARNER BROS.

# Columbia's "Flying Saucers" Offers Showmen Chance At \$500 Cash

PHILADELPHIA—A year ago Columbia Pictures offered its first Exhibitor Showmanship Sweepstakes prize for the best campaign on the science fiction thriller "It Came From Beneath The Sea." Showmen will remember that this film went on to be one of the top grossers of the summer, with record takes rolled up by many theatres. At that time Columbia supported "It" with a giant saturation campaign in radio, television, and newspapers, and the film itself had a host of built-in exploitation angles just begging for the astute showman to capitalize on them.

Now Columbia is coming right back with another sock warm weather treat, a science fiction spectacular with topical interest, from the same production team of boxoffice-wise Sam Katzman and Charles Schneer. This one is called "Earth vs. The Flying Saucers," and it figures to outdo even the great "It."

"Earth vs. The Flying Saucers" tells the story of what could happen in the event people from another planet attacked Earth from flying saucers. And someone would just about have to be from another planet not to know that reports of flying saucers are cropping up all the time and get good space in newspapers and time on television and radio.

So what could be a more apt subject for full scale exploitation at this time than a flying saucer film? Columbia is thus posting another \$500 in SHOWMANSHIP SWEEPSTAKES for the best advertising-publicity campaign submitted on the film in the next 26-week period.

Exploitation angles are built into this one aplenty. For one thing, practically every city and area in the country has flying saucer clubs made up of diehards who believe they have seen a flying saucer or believe the reports of others. They take flying saucers very seriously and will cooperate more than willingly in any promotions that a good showman can build around them and their club. In addition, these clubs and other organizations publish magazines concerned with the problem of flying saucers and many of them have already said they will turn

## "Citizen Kane" Success Spurs Wider Circulation

NEW YORK—Based on the strong business of "Citizen Kane" since it went into limited art house re-release in March, RKO will give the Orson Welles production wider circulation but still carefully-selected bookings, it was announced last week by Walter Branson, RKO's vice-president in charge of world-wide distribution.

In situations where "drawing power, location or policy" are conducive to a profitable engagement of "Citizen Kane," theatres other than art houses will be considered, the sales executive explained.

over whole issues to "Earth vs. The Flying Saucers" when it is to open in their areas..

As with "It" last year, Columbia will employ saturation promotion tactics on "Earth vs. The Flying Saucers." Barrages of television and radio announcements will go out from key cities in every area, blanketing whole sections of the country. In addition, where it is feasible, large scale newspaper ads listing all theatres in a newspaper's reading area, will be taken out to heighten the impression of "bigness" that Columbia is endowing this feature with.

Heralds have always played an important part in Columbia's promotions, and in the case of "Earth vs. The Flying Saucers" there is a sock four-page tabloid that can be printed locally from mats procurable from National Screen. Half of the back page has been left vacant to allow for theatre imprints.

Many stunts and promotions are suggested by the film. A simple one that can be employed is a telescope, pointing skyward, with a sign reading "See the Flying Saucers." The scope would be aimed at a poster on an adjoining building, the poster boosting the film. Mock-ups of the spacemen seen in the picture could be effective both as attention getters and

as targets for paper saucers in a contest that can be staged by the theatre.

One big bet not to be overlooked is in hooking up with the local Civil Defense organization, most of which are anxious for any angle which would enable them to publicize their activities.

A book tie-up can be made with the book on which the film is based, "Flying Saucers from the Outer Space," by Marine Major Donald Keyhoe. Keyhoe has written a new book, "Flying Saucer Conspiracy," which also can be used as the basis of tie-up with book stores, newsstands, and distributors.

A whole batch of radio and television aids have been designed by Columbia for "Earth vs. The Flying Saucers." These include two styles of telops, 15, 30, and 60-second radio spots and, for television, 20-second commercial trailers, one minute commercial trailers, one minute interview and film clips, two minute newsreel inserts, and three minute interviews and scene clips.

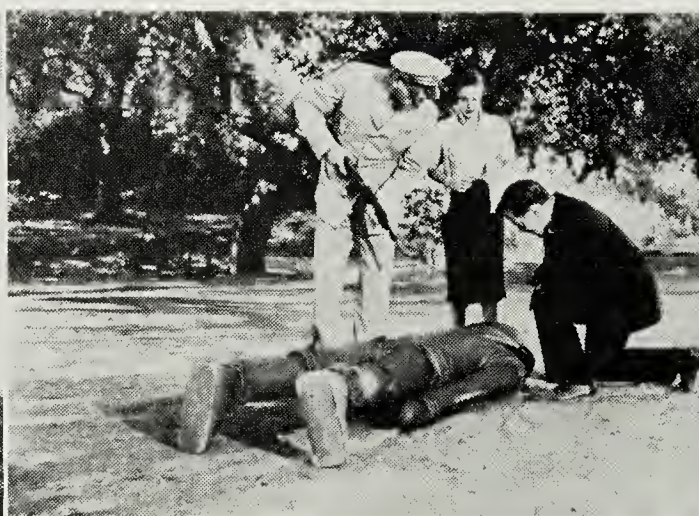
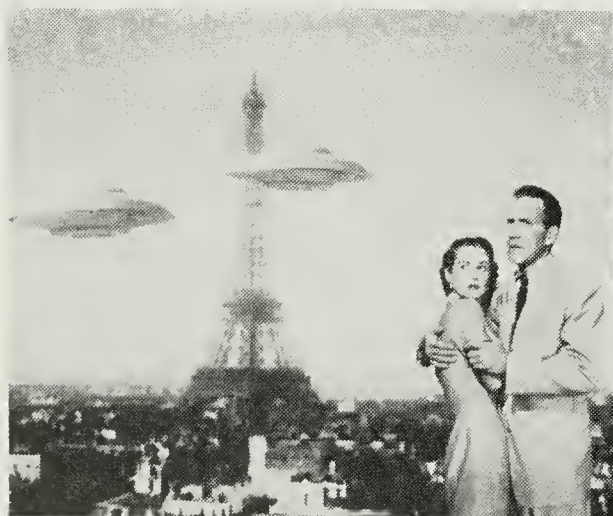
To help get that special effect into lobby and front displays, Columbia can supply a special "saucer" spot which can be played over a public address system or from a phonograph.

As with all top Columbia pictures, special promotional material and ideas for drive-ins have been developed, especially important in the case of this summer release. A complete run down on these, including ideas for tying in the concession stand, can be found in the giant press book Columbia has published on "Earth vs. Flying Saucers."

All in all, "Earth vs. Flying Saucers" figures to do more than its share in keeping the theatres packed this summer.

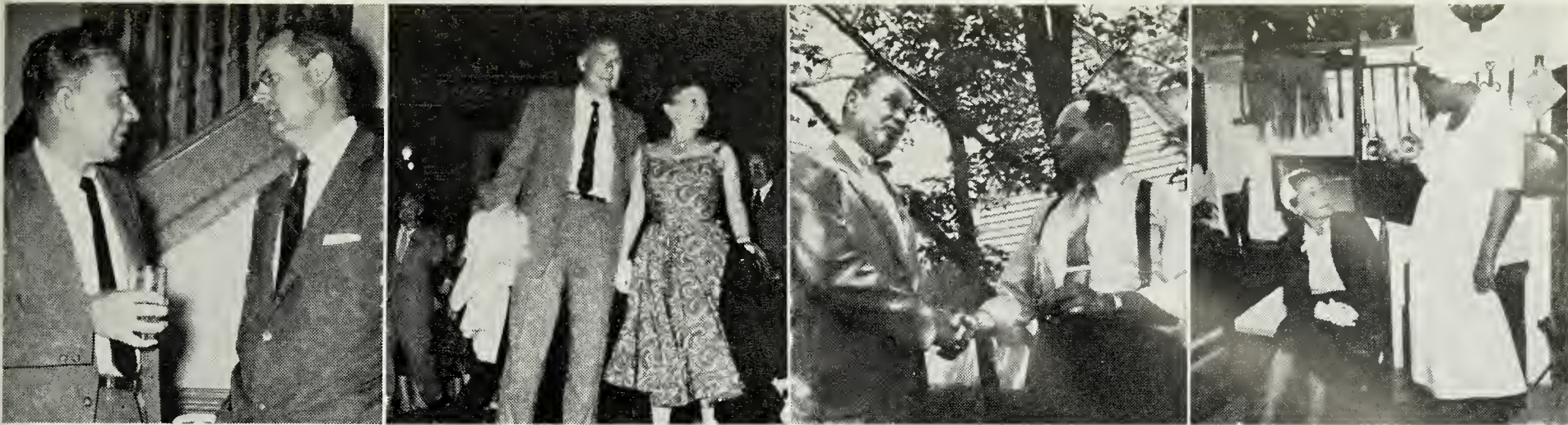
## 20th-Fox Expands Slate

HOLLYWOOD—The increased production schedule for 20th-Fox in 1956-57 will cost an estimated \$85 million, it was disclosed last week by executive producer Buddy Adler, who revealed that the new feature release program includes a minimum of 30 top pictures, in addition to eight pictures currently shooting or already completed. Ten CinemaScope properties go into production within the next two months. This product lineup will be boosted with at least two independent films made by Darryl F. Zanuck, including "Island In The Sun," based on the novel by Alec Waugh, and Ernest Hemingway's "The Sun Also Rises."



These scenes from Columbia's "Earth Vs. The Flying Saucers," on which the company has posted a \$500 SHOWMANSHIP SWEEPSTAKES prize for the best advertising-exploitation-publicity campaign submitted within the next 26 weeks, should prove that the film is full of saleable angles. Columbia in posting "Earth Vs. The Flying Saucers" in the contest becomes the first

film company to enter films in SHOWMANSHIP SWEEPSTAKES on three different occasions. Other prize money was posted on "It Came From Beneath The Sea" and "The Harder They Fall," still current. The total amount of film company money now posted in the contest is \$1,850, a new all time high.



Colonial Williamsburg, Va., recently played host to a contingent of film critics and others, flown from New York by Paramount for a special preview of "The Proud And Profane," at Hap Halligan's Williamsburg, and preceded by nearly a full day's activity centering around director George Seaton's location filming of "The Williamsburg Story," a William Wright production for Colonial Williamsburg, Inc. Seen, left to right, are Seaton,

who also directed "The Proud And Profane," and E. J. Garvin, executive, Wilby-Kincy Circuit, Norfolk; Seaton with Thelma Ritter, who appears in "The Proud And Profane"; Halligan with Mel Konecuff, MOTION PICTURE EXHIBITOR's New York editor; and Miss Ritter, getting some background on historic Williamsburg from an employee on the grounds. The character actress made a hit with press and public.

### Konecuff (Continued from page 7)

together a motion picture production center utilizing American techniques but operating under a controlled low-cost economy for use by TV as well as feature film interests.

The reasons for locating in Spain were that the settings for making films were ideal, the economy will never spiral upwards because of a few films being made there as is the case in Rome and elsewhere, and the people have affection and talent. He has trusted Spanish technicians, make-up people, and others, and they have more than justified that trust with fine quality offerings.

He has made a number of TV series films on the order of Hollywood feature productions, taking time and care with the result, and the average cost of each edition slightly under a half hour has come to \$26,000 or half as much as under Hollywood conditions.

He and his studio are assisting producers abroad so that their films will be palatable and acceptable in the American market, which he estimated is 50 per cent of the world market at present. This would include script advice, technical assistance, and guidance on distribution.

Gosch reported discussing a number of co-production features with distributors and producers here to be made in his studio, with one definite this year, "El Cid," with no release or distribution set as yet.

He related how other producers came to Spain and brought their own technicians and others, which was a slap at the Spanish industry, and the Spanish people resented it. It seems that they are the greatest of motion picture fans, perusing all the fan magazines avidly. They go to see all kinds of films, with the 75 American films dubbed into Spanish imported annually getting a big play. The local product is protected in that theatres must play one week of local films for every eight weeks of foreign product shown.

Gosch doesn't consider his enterprise as a company but rather as a family, with the scripts translated for the benefit of the crews so that they know what is going on and so that they can perform more efficiently. He is making his TV series with an eye towards dubbing and showing them as features in Spanish houses. He has several other features in the planning stage as well.

## This Was The Week When . . . . .

Producer Dino DeLaurentiis arrived in New York from Rome to confer with Paramount executives on world premiere plans for "War And Peace," to follow Unied Artists' "Trapeze" into New York's Capitol. . . . Jack Ellis, Ellis Films, announced the acquisition of a new French comedy, "The Fruits Of Summer," in association with George Chasanas. . . . Joseph Brenner Associates completed a deal with Studio Alliance, Inc., for national distribution of "Island Of Allah," slated for an American premiere in the Trans-Lux 49th Street, New York, this month. . . . Universal directors declared a quarterly dividend of 25 cents a share on common stock, payable June 28 to holders of record June 15. . . . Joseph Lebowitz, 20th-Fox New York exploitation representative, resigned to enter independent production.

Continental Distributing announced the acquisition of three European films by board chairman Walter Reade, Jr., "The Ship That Died Of Shame" and "The Love Lottery," both from J. Arthur Rank-Ealing Studios, and "Paris-Canaille," a French comedy. . . . Pearl Bailey started a 10-city promotion tour on behalf of Paramount's "That Certain Feeling." . . . The Italian-made "La Strada" was set by Trans-Lux Distributing for an American premiere in the Trans-Lux 52nd Street, New York. . . . Joel McCrea was set to start a key city tour this week for Allied Artists' "The First Texan," world-premiering today (June 13) in the Majestic, Houston. . . . Industryites and civic opinion-makers attended special nationwide previews of Paramount's "That Certain Feeling." . . . The 10,000 mile tour of Gregory Peck and John Huston for Warners' "Moby Dick" was scheduled to start this week.

**A WIRE AND REGRETS:** "I want to thank you most sincerely for all your cooperation during my 15 years of association with Republic Pictures which is being terminated today. Warm personal regards.

STEVE EDWARDS

Director, Advertising and Publicity  
Republic Pictures Corp."

Steve: It was our pleasure to help and we are filled with regret at your leaving. We hope the plans for the future are bigger and better. Sincere best wishes.

—M. K.

**THE METROPOLITAN SCENE:** A really memorable opening was the one held for "Trapeze" at the Capitol supervised by that fine managing director Harry Greenman. Broadway was aglow with the circus motif which had clowns, acrobats, etc., creating excitement as celebrities and personalities showed up, many of whom appeared before microphones of radio, TV, and the Voice of America as well as the cameras of press photographers. The audience loved the film. . . . UA claims it spent \$90,000 in advance promotion for the opening, the largest in company history. . . . Burt Lancaster appeared in the lobby of the the-

atre several days later to sign autographs, etc. . . . U-I and Steiff Toys of Germany have a wonderful tie-up on their realistic animals to promote "Toy Tiger." . . . Theme music from "The Proud Ones" getting recording company treatment. . . . Fox looking for an ancient oriental gong, gigantic in size, whose tones may be heard for a mile to plug "The King And I." We suggest they try our neighbor. We would swear his garbage can cover is exactly what they're looking for. . . . Actor Harvey Lemback demoted from a corporal on the Phil Silvers show to a private in the forthcoming release, "The Day The Century Ended." . . . Production on the Henry Fonda film, "12 Angry Men," to be filmed here, starts this week. . . . Henri Rene and orchestra have recorded the "Maria" theme from "The Man In The Gray Flannel Suit" for RCA-Victor. . . . The June issue of Reader's Digest has a three-page shortie article by and on Sam Goldwyn. . . . Okay pressbooks out on "Storm Over The Nile," "The Proud Ones," "D-Day The Sixth Of June," "Great Day In The Morning," "Autumn Leaves," "23 Paces To Baker Street," "The Man Who Knew Too Much," "A Kiss Before Dying," "Foreign Intrigue."

# NEWS OF THE TERRITORIES . . .



Seen at the recent presentation of the Great Heart Award by Variety Club of New England, Tent 23, to the Archbishop of Boston, Richard J. Cushing, were, left to right, Edward Fay, Providence, R. I., exhibitor; Arthur Lockwood, president, Lockwood and Gordon Enterprises; Philip Smith, Chief Barker, Tent 23; Dr. Sidney Farber, presenting the plaque to Archbishop Cushing; and James Cagney, toastmaster.

## Albany

Checks totaling more than \$1,100 were presented to Harry Lamont, chairman, Variety Club Heart Fund, by Albert J. Bearup, managing editor, The Times-Union. The money represented contributions from the paper's centennial celebration luncheon honoring William Randolph Hearst, Jr., and from other activities on behalf of Tent 9's Camp Thatcher. . . . The closing of Schine's Avon, Watertown, N. Y., from June 1-21 was announced. The circuit's Olympic, also a first-run, remains open there. . . . Al Hastings, who managed the old Victoria, Watertown, now directs the nearby Starlit Drive-In for Jules Perlmutter, who refurbished the ozoner when he acquired the lease. . . . Charles Hart will relight the New, Hoosick Falls, N. Y., on Aug. 1. He recently leased the theatre, dark since January. George Boderheim, Poughkeepsie, N. Y., had operated the New for a year. . . . Neil Sorensen moved up at the Ritz from doorman to assistant manager. Judith Wilks resigned to take another position. . . . Philip Harling, Fabian home office attorney, conferred with division manager Elias Schlenger.

## Atlanta

H. L. Holbrook is the new owner of the Oxford, Oxford, Ala. . . . Charlie Myers is buying and booking for the Pompano Drive-In, Pompano Beach, Fla., and Gold Coast Drive-In, Deerfield, Fla. . . . Curley Burns, Columbia booker, was promoted to salesman. . . . Joyce Cochran is now in the Wil-Kin Theatre Supply office. . . . Bailey Theatres, with headquarters here, acquired the Twinkle Star Drive-In and the Roxy, both at Lakeland, Fla. . . . Georgia Theatres shuttered the Ritz, Macon, Ga., and reopened the Rialto there. . . . The Center, Huntsville, Ala., installed Cinema-

## New Indie Distributor Sets Product Sources

**BOSTON**—Edward Ruff Film Associates, Inc., has opened new offices at 713 Metropolitan Building, with Arthur Fraser, who came over from Screen Guild, as head booker and salesman.

The new independent distributing company is set to handle all the Astor Pictures releases and those from Kingsley International-Union Film Productions. In addition, Ruff will handle films from the Trans Lux Corporation, Edward Harrison Films, and Janus Corporation for the New England territory.

The company is the New England representative for releases from the British Information Service, also. Edward Ruff, president, was formerly a partner in Regal Pictures Corporation of New England, now dissolved.

Scope. . . . T. A. McDougald was named manager, Stein, Ashburn, Ga., replacing Tommy Brantley, transferred to Nashville, Tenn. . . . W. H. Stevenson, 61, Park manager, Marysville, Tenn., succumbed to a heart attack.

The Lyric, Gainesville, Fla., closed permanently. . . . Steve Barber leased the Ritz, Clearwater, Fla., from Mrs. Millie B. Lewis. He will reopen it following improvements. . . . H. M. Abbott, Chattanooga, Tenn., was appointed manager,

## Variety Boxing Show Expects Huge Crowd

**ALBANY**—Reports on the Eastern Olympic Boxing Finals, to be staged at Hawkins Stadium, Menands, N. Y., Aug. 22-23, were received at a Variety Club meeting. Adirondack AAU district president Ben Becker, who staged a similar affair at the park of the Albany eastern league baseball club in 1952, stated prospects are bright for large crowds and substantial receipts.

Variety members are working on the sale of ringside tickets, the first five rows scaled at five dollars, and the remainder at three dollars. The Stadium will accommodate 8,000. Bernard Mealey has charge of the promotion of a souvenir booklet, which is expected to net Tent 9 and its Camp Thatcher a substantial sum. Mealey handled space sales for several previous AAU ring shows which Variety co-sponsored.

The general chairman of the event is Charles W. Ryan. Committee heads include Jules Perlmutter, Samuel E. Rosenblatt, and Al Kellert. Chief barker Harold Gabrilove serves as ex-officio chairman.

Family Drive-In, Johnson City Tenn. . . . The Al-Dun Amusement Company closed the Riviera, West Point, Ga., because of poor attendance. . . . Olin Evans closed the Avon, Geneva, Ala. . . . Martin Theatres closed the Ritz, Opelika, Ala.

## Boston

The Oxford Drive-In, Oxford, Mass., American Theatres Corporation flagship, has added an 18-hole miniature golf course and a new Kiddieland Playground. Dick Gallant is in charge of the new sector, which is situated in front of the theatre. . . . Lewis S. Ginsburg, New Haven, is the new branch manager, Screen Guild Productions of New England, replacing the late Albert Swerdlove. Ginsburg leaves his buying and booking service, Amalgamated Buying Service of New Haven, to take over the post. Dorothy Blumenthal is resigning July 1 as office manager, and Arthur Fraser, booker, has resigned to join Edward Ruff Film Associates, Inc., as head booker and salesman. . . . Jeffrey Hunter and Virginia Leith met the press at a breakfast in the Ritz Carlton Hotel for interviews on United Artists' "Kiss Before Dying," which is having its world premiere in Loew's State and Orpheum. . . . A new lease has been signed on the Jamestown, R. I., theatre by William E. Dailey and the house, closed last December, has reopened.

The E. M. Loew's circuit announced that Worcester, Mass., now has an art house. The circuit took its Olympia, closed it for a month for renovations, and reopened it with a new policy, renaming it the Fine Arts. . . . Jack Francis is filling in as temporary manager, Riverdale Drive-In, West Springfield, Mass. The circuit's Sanford, Maine, Drive-In opened for business. . . . The Wells Beach, Maine, Casino, a summer's situation including a theatre, bowling alley, dance hall, and concession stand, is set to reopen June 23. . . . Paul Canty has been named manager, Strand, Asheville, N. C.



John G. Corbett, manager, Schine's Glove, Gloversville, N. Y., recently had the above cute lobby display on 20th-Fox's "Carousel."

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- ✓ QUALITY
- ✓ SHOW-MANSHIP

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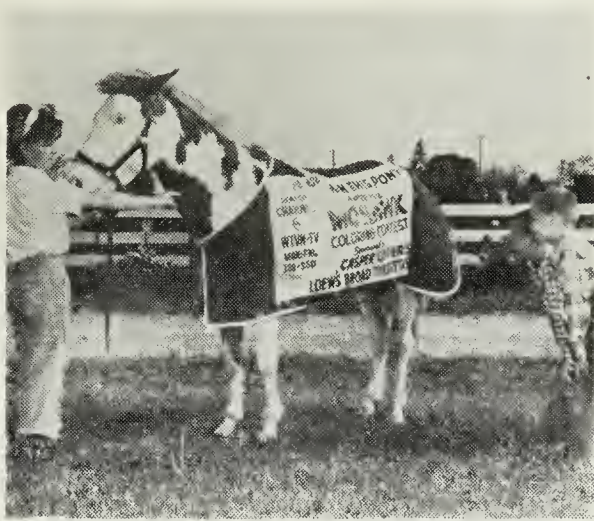
Ted Limbris had been filling in at this spot, but the arrival of Canty allowed Limbris to return to the Bangor-Brewer Drive-In, Brewer, Maine, for the season.

There has been so much opposition by Back Bay real estate owners and residents to the proposed underground garage to be built underneath the Boston Common that it now seems a certainty that the much needed parking space will not be built during the administration of Mayor Hynes, who is now turning his attention to finding other parking facilities in the downtown sector.

**NEW HAMPSHIRE NEWS**—At the formal opening of buildings at Portsmouth Air Force Base June 30, a continuous showing of films will be held at the base theatre, one of two 1000-seat houses which will be provided for service personnel. . . . The industry mourned the passing of Walter E. Young, 68, veteran exhibitor who succumbed to a heart attack. He operated the Strand, Farmington, and also the Oak Birch Inn, Alton, where movies were shown during the summer. Previously, he had operated motion picture houses in Somersworth, Pittsfield, New Durham, Gilmantown, and Milton. . . . Walter Dyer, Republic representative, reached the Sky-Hi Drive-In, Boscawen, just in time to help put out a brush fire.

## Buffalo

The Tivoli, Toronto, was advertising "Oklahoma!" in local papers as "worth a trip to Toronto." The Todd-AO production had not opened yet in Buffalo. . . . Alexander Eisemann, Jr., was appointed sales and advertising manager, Dynacolor Corporation, Brockport, N. Y. . . . The Haven, Palace, and Olean, Olean, N. Y., have an arrangement with the Olean Times-Herald through which, in return for a two column display ad, they give passes to motorists whose license plate numbers are published in the ad. . . . Buena Vista branch manager Arthur A. Rose screened "The Great Locomotive Chase" in the Motion Picture Operators Screening Room. . . . Barbara Thomas is a new biller, MGM. . . . The Paramount attracted attention to RKO's "The Bold And The Brave" with a U. S. Army tank manned by uniformed soldiers, placed in front of the theatre for bally through arrangements made by manager Ed Miller. . . . Sheldon Reynolds, producer of United



Children admire the pony recently awarded to the winner of a coloring contest in connection with the engagement of 20th-Fox's "Mohawk," Loew's Broad, Columbus, Ohio.

Artists' "Foreign Intrigue," was in for interviews. . . . Robert T. Murphy, general manager, Century, invited former members of the First and Fourth Infantry Divisions and the 101st and 82nd Airborne Divisions to a screening of 20th-Fox's "D-Day The Sixth Of June," as guests of the Buffalo Evening News. . . . Special Variety Club awards for good selling jobs of the auto chance books went to Marvin Jacobs, Evelyn Kraft, Julie Paepke, Murray Whiteman, and Audrey Wagner.

## Charlotte

Bob Ingram, Columbia district manager, Atlanta, was a visitor. . . . Sam Sanders, former Paramount booker, joined Allied Artists as salesman. . . . J. K. Whitley, general manager, Towel City Theatres, presented a special show in the Gem, Kannapolis, N. C., for the Safety Patrol students. . . . Jack D. Fuller, president, Theatre Owners of North and South Carolina, spoke at the monthly Rotary Club luncheon in Manning, S. C., recently on the theatre's role in a city's economic life. . . . Attending the joint annual convention of Alabama Theatres Association and Motion Picture Theatre Operators of Georgia in Atlanta were Jack D. Fuller, Robert E. Bryant, and John M. Kime of the Carolinas exhibitor association. . . . The South Fork Baptist Pastors Conference at Lincolnton, N. C., went on record as opposed to Sunday movies there. . . . The Carolina, Rocky Mount, N. C., was closed by Linmar Theatres because of poor business, according to Cecil Win-

## B-K Head Explains Why House Goes Dark

CHICAGO—An aftermath of president John Balaban's decision to demolish the B and K Paradise, built 30 years ago at a cost of \$1,500,000, was his comment that it is not good business to try to operate a large secondary house. The Marbro, another B and K palace, is three blocks from the one being torn down. Double feature, first outlying runs are shown in the Marbro.

"There are many other theatres in Chicago, which are not ours, which should be closed and razed," said Balaban, "because they can't be operated successfully under industry economics as they are today."

He added, "Hollywood is now producing around 200 major pictures a year and with the Marbro playing 104 of them there was practically nothing left for the Paradise. The films available to secondaries are presented on television, with resulting lesser boxoffice."

An optimistic note by Balaban was that moviegoers will be greatly impressed by the forthcoming product he has seen.

stead, manager. . . . Operation of the Bon Air Drive-In, Burlington, N. C., has been taken over by John W. Giddens, Jr., who renamed the situation the Circle G Drive-In. . . . Theatre Booking Service, which leased the Skyland Drive-In, Skyland, N. C., for several years, returned operation of the ozoner to owner Henry P. Campbell.

## Chicago

Cecil B. De Mille's "The Ten Commandments" is scheduled to open in the McVickers in September, following the closing of "Oklahoma!" . . . D. L. Simmons, Vincennes, Ind., reopened the Idaho, Sumner, Ill., after complete refurbishment. . . . Recent Variety Club visitors were John J. Dervin, New York; Perry Walders, Washington; Don Getty, New York; T. O. McCleaster, Cleveland; Jerry Esbin, New York; and Jack Sharp, Dayton, O. . . . Alfred L. Baher, first theatre owner of Vandalia, Ill., died in Detroit of a heart attack, following 14 weeks' illness. . . . William Klein, manager, United Films Studio, became the father of a son. . . . The Hillcrest Drive-In, Canton, Ill., installed a wide screen without interrupting programs. . . . The Erlanger is receiving a face lifting. . . . Mrs. Alice Alexander, 67, co-manager, Lakes, Monticello, Ind., died.

A room in La Rabida Sanitarium, Variety Club's principal charity, was dedicated to the Lest We Forget group of teenagers from several high schools, which raised \$17,500 for the institution in the past three years. The Father's Day party to be held in Variety clubrooms June 16 is being sponsored by the Women's Variety Club of Illinois. A full course dinner will be served, starting at 6:30 p.m., preceded by free cocktails. Two gin rummy tournaments, one for the men and one for the ladies, will be held. Variety clubrooms will be open during June, July, and August, although program activities will be suspended. . . . Nathan Blank, Indiana-Illinois Theatres district manager, died at Michigan City, Ind.



Allied Artists' "Screaming Eagles" was given a gala world premiere recently at the Colony, Fayetteville, N. C. On the left are seen the crowds attending the opening, while on the right, Major General Thomas L. Sherburne, Commanding General of the 101st Airborne Division, addresses the audience. Seated, left to right, are Miss Pat Gibson, selected "Sweetheart Of The Screaming Eagles" in a city-wide contest; Major General Paul D. Adams, Commanding General of the XVIII Airborne Corps; Leon Gibson, manager, Broadway, who acted as master of ceremonies; Mayor George B. Herndon, Fayetteville; and Wilbur Clark, president, Fayetteville Chamber of Commerce.



Robert K. Shapiro, manager, New York's Paramount, is seen with some of the "Moroccan" lovelies and the young couple look-alikes for James Stewart and Doris Day, who were used to exploit the opening of Paramount's "The Man Who Knew Too Much."



Lucky S. Squire, famed Macy's Santa Claus, who is doing promotion on U-I's "Toy Tiger," recently received a summons from the New York Police Department for participating in this stunt with a "toy tiger" and "tigeress" Betty Clingman in Central Park without a permit.

## Credit Card Plan May Be Boxoffice Aid

CLEVELAND—Interviewed by W. Ward Marsh, Plain Dealer film critic, during his visit here to address the Cleveland Council on World Affairs, Eric Johnston, Motion Picture Association of America president, discussed the subject of credit cards to spur theatre admissions.

He was quoted by Marsh as saying that the credit plan is being explored by exhibitors to determine whether it can help declining boxoffice "at this time." He added that the possibilities of a United States Film Festival, similar to the Cannes, Berlin, and Venice events, are under consideration also.

Johnston went on to say that most of the major problems confronting the MPAA currently originate overseas. "They include how many pictures we can get admitted to each country and how we can get our money out," Johnston stated, disclosing that his plans call for a trip to Spain this month to deal with the situation there. Later, he is to travel to the Berlin Film Festival and to Scandinavia.

Commenting on the report that Mike Todd has concluded an agreement to make six films in Russia with the cooperation of the Soviets, Johnston was quoted as saying that "the announcement was quite unofficial," and that nothing definite had been negotiated.

## B'nai B'rith Affair Will Honor Kirsch

CHICAGO—Elaborate preparations are being made for the 10th anniversary celebration and dinner dance of Chicago Cinema Lodge, B'nai B'rith, honoring Jack Kirsch, founder and first president, on June 30 at the Covenant Club.

M. M. Gottlieb is general chairman for the affair, with Bob Frisch as secretary. The general committee includes Louis L. Abramson, Harry Balaban, James Booth, Sam Chernoff, Sylvan Goldfinger, Alex Halperin, Irving Mack, Nat Nathanson, Arthur Schoenstadt, Mannie Smerling, and David S. Wallerstein.

Other chairmen are Jack Rose, arrangements; Marvin Nudelman, Cinema Bowlers; Paul Marr, entertainment; Dr. Robert Gilbert, finance; Aaron Cushman, publicity; Norman Silverman, reception;

Maurice Abrams, reservation; Ben Lourie, ticket sales; Ralph Smitha, Variety Club; and Mrs. Penelope Nomikos, Women's Variety Club.

Assisting are Sam Levinsohn, Charles Cooper, Irving Davis, Lester Grand, Joseph Berenson, Victor Bernstein, Herman Busch, Max B. Garlin, Harry Greben, Daniel Kirsch, Philip Koenig, Edward Kramer, Kermit Russell, Morris Russell, Al Spector, Charles Waters, William Zimmerman, Larry Zukernick, Grant Nathanson, Ben Banowitz, Isadore Baskin, Herman Cohen, Sidney Epstein, Peter Filerman, E. L. Goldberg, Arthur S. Kaplan, Fred F. Lang, Dr. Fred Madenberg, Harry D. Plotnick, Marvin A. Raffel, Albert J. Simon, Maurice O. Wells, and Murray Weltman.

## Cincinnati

Lee J. Heidingsfeld, RKO city salesman, was named branch manager, replacing Lloyd Krauss, transferred to Detroit as branch manager. Krauss' wife, Barbara, was replaced as general clerk, Allied Artists, by Joyce Hillmanis. . . . New area drive-ins opened recently include the Ranch, Greenfield, O., J. H. Davidson, owner, and the Marysville, Marysville, O., Dale Ellerman, owner. . . . Area houses reported closed are Delyn, New Straitsville, O., Jack Needham, owner; Columbia, Coldwater, O., S. V. Moorman, owner, Auditorium, Richwood, W. Va., Kenova, Kenova, W. Va.; and Kentucky, South Shore, Ky. . . . The Eastland, Portsmouth, O., C. A. Metro, owner, which was gutted by fire, will be dismantled. . . . John Mitchell, Jeffersonville, O., exhibitor, is now doing his own booking and buying. . . . Bert Fiala, owner, Alhambra, Dayton, O., is back on the job after a long illness. . . . The downtown Palace was sued for \$30,000 by a patron who charged she suffered permanent disability when a broken seat gave way, injuring her severely. . . . Variety Club Ladies Auxiliary hosted a dinner party in the Hotel Metropole clubrooms. . . . Joan Scholle, daughter of Mae Scholle, office manager, States Film Service, will be married June 23 to Thomas McElfresh. . . . A severe fire recently caused heavy damage to the Eastland, Portsmouth, O., operated by C. A. Metro. . . . J. A. Sloan's Elkhorn, Praise, Ky., is operating week-ends only, for the time being.

COLUMBUS, O., NEWS—Wally Jones, white hunter who served as guide and technical advisor for Columbia's "Safari" in Kenya, and Sheldon Reynolds, writer, producer and director of United Artists' "Foreign Intrigue," were visitors and were kept busy with press, radio and television interviews. They visited Johnny Jones, Dispatch columnist, who is recovering from a serious auto accident. The latter had visited Kenya and was particularly interested in meeting the visitors. . . . City officials of Jackson, O., are in the process of easing a hardship on the Markey, principal source of income from the city's three per cent admissions tax. After hearing a report that the Markey might curtail its operation to three days a week because of the tax burden, the city council authorized the preparation of repeal legislation.

## Circuit Executive Mourned; Exhib Pioneer Was 67

CHICAGO—Harry Schoenstadt, 67, pioneer exhibitor and general manager, H. Schoenstadt and Sons, operators of eight theatres, died. He was a cousin of Arthur Schoenstadt, circuit president.

A veteran of World War I, Schoenstadt was an active member of Hyde Park Post, American Legion. Survivors are his widow, Goldie, three sisters, and a brother, Reuben. Burial was in Isaiah Israel cemetery.

## Cleveland

A veteran projectionist and member of Local 160, IATSE, Alexander Weiss, 86, died after a prolonged illness. A son, Arnold, is projectionist, Cedar-Lee. . . . Nat Levy, RKO eastern division sales manager, held a sales meeting of branch managers here. It was the first official appearance of Hatton Taylor, newly appointed district manager succeeding Morris Lefko, who resigned to join Paramount as special sales representative. Also present to participate in discussions on forthcoming RKO product were Lloyd Kraus, successor to Otto Ebert in Detroit; Lee J. Heidingsfeld, Kraus' successor in Cincinnati; Russ Brentlinger, Indianapolis; and Frank Belles, Cleveland. . . . Joe Shagrin, Sr., owner, Foster, Youngstown, O., became a grandfather. . . . Sylvester Pierce, manager, Berea, Berea, O., in recognition of his outstanding cooperation in civic events, was elected to serve a 2-year term as a member of the board of directors, Berea Chamber of Commerce. . . . Tiffin Drive-In, Tiffin, O., operated by Selected Theatres, was dark Memorial Day evening because of power damage from an electrical storm. . . . Loew's Esquire, Toledo, O., closed for the summer. . . . Tom Gregory has cut the operation of the State, Shelby, O., to week-ends for the rest of the summer. . . . Nick Calabria shuttered his Ohio, Yorkville, O., only movie house in the town of about 2,000 population, for the summer. . . . The Bell, Campbell, O., is closed for an indefinite period.

George Hartnett, new manager, 40th Street Drive-In, Tampa, Fla., returned here with his family to visit friends on Film Row. He had been active in this territory prior to his association in Florida.

## Film Exchange and Dealer Listing for the CINCINNATI FILM TERRITORY

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### • Film Distributors

**ALLIED ARTISTS, 1632 W. Central Parkway—Parkway 1-0179**

Br. Mgr.: Milton Gurian. Office Mgr. and Booker: Philip Gelb. Sales: Frank Decker, E. C. Noegel. Cashier: Marie Klag. Emerg. Phone: Gelb, Elmwood 1-1164.

**BUENA VISTA (Disney), 1716 Logan St.—Cherry 1-1311**

Sales: William Garner. Emerg. Phone: Garner, REdwood 1-2141.

**COLUMBIA, 1632 W. Central Parkway—Cherry 1-6883**

Br. Mgr.: Philip Fox. Sls. Mgr.: Morton Perlman. Office Mgr.: Ross Spencer. Sales: Harold Rullmon, William Stanforth, Charles Palmer, David Stenger. Bookers: Margaret Woodruff, Robert Laws. Cashier: Genia Gronotte. Field Exp.: Ray Nimo. Emerg. Phone: Spencer, LOcust 1-7153.

**I.F.E. (Italian), 1050 Covedale Ave.—GRandview 1-3396**

Sales: Murray Boker. Emerg. Phone: Baker, GRandview 1-3396.

**METRO-GOLDWYN-MAYER, 1625 W. Central Parkway—Cherry 1-3557**

Br. Mgr.: E. M. Booth. Sls. Mgr.: Harry Sheeron. Office Mgr.: M. M. Berger. Sales: Carl Gentzel. Bookers: Carl Weinberg, James Levendusky, Nate Mutnick. Cashier: Florence Hermann. Field Exp.: J. E. Watson. Emerg. Phone: Berger, MONTana 1-3424.

**PARAMOUNT, 1214 W. Central Parkway—Cherry 1-6150**

Br. Mgr.: E. C. Berry. Sls. Mgr.: William A. Meier. Office Mgr. and Head Booker: James Brunetti. Sales: Stuart Jacobson, Vincent Kramer, Joseph McKnight, J. R. Kirschbaum. Bookers: Edward Farrell, Betty Brock, Lillian Ahern. Cashier: Louise Vinson. Field Exp.: Ralph Buring. Emerg. Phone: Brunetti, BEachmont 1-8242.

**REALART, 1632 W. Central Parkway—MAIN 1-4852, DUNbar 1-4908**

Br. Mgr.: Jay Goldberg. Office Mgr.: Selma Blackschleger. Sales: J. W. Goldberg. Booker: Donald D. Duff. Cashier: Ruth Hermann. Emerg. Phone: Blackschleger, UNiversity 1-5593.

**REPUBLIC, 1632 W. Central Parkway—Cherry 1-3021**

Br. Mgr.: George A. Kirby. Sales: James Baker. Booker: Mildred Post. Cashier: Marlyn Steinert. Emerg. Phone: Kirby, BEachmont 1-8952.

**RKO, 1632 W. Central Parkway—Cherry 1-1470**

Br. Mgr.: Lee J. Heidingsfield. Office Mgr. and Head Booker: Leonard Katz. Sales: David Litto, Robert Coleman, Haywood Mitchusson. Bookers: Don Domack, Robert Comery, Robert Cooper. Cashier: Thelma Osborn. Emerg. Phone: Katz, MELrose 1-6B25.

**SCREEN CLASSICS, 1632 W. Central Parkway—Cherry 1-3671**

Br. Mgr.: Edward Salzberg. Office Mgr. and Booker: Marie Donelson. Emerg. Phone: Donelson, GRandview 1-7323.

**20TH CENTURY-FOX, 1638 W. Central Parkway—Cherry 1-6460**

Br. Mgr.: Robert C. McNabb. Sls. Mgr.: Bennett Goldstein. Office Mgr.: Tony Knowlman. Sales: Ray Russo, Thomas Morris, Lou Korte. Bookers: James Neff, John Kallmeyer, Walter Mergenthal. Cashier: Joseph Saladin. Emerg. Phone: Knowlman, JACKson 1-98B9.

**UNITED ARTISTS, 1632 W. Central Parkway—Cherry 1-1546**

Br. Mgr.: Jack Finberg. Office Mgr.: Gus Boudot. Sales: Ross Williams, Martin Blaschleger, Charles Schroeder, James Curran. Bookers: William Poppe, William Hetherington. Cashier: Mary Whalen. Emerg. Phone: Boudot, MONTana 1-5066.

**UNIVERSAL-INTERNATIONAL, 1628 W. Central Parkway—GARfield 1-3820**

Br. Mgr.: Frank Schrieber. Sls. and Office Mgr.: Albert Kolkmeier. Sales: James Doyle, William Appel. Bookers: John Quigley, James Mitchell, William Mink, Ben Hathaway. Cashier: Edith Hedger. Emerg. Phone: Kolkmeier, SYcamore 1-5197.

**WARNER BROS., 1600 W. Central Parkway—Cherry 1-6824**

Br. Mgr.: James S. Abrose. Sls. Mgr.: John P. Eifert. Office Mgr.: George J. Daumeyer. Sales: Robert Burns, Ralph Salyer. Bookers: James Christian, Ann Keck, Eleanor Inkrot, Ralph Reckers. Cashier: Helen Winkler. Field Exp.: Irving Tombach. Emerg. Phone: Daumeyer, JACKson 1-1279.

### • Supply Dealers

**MIDWEST THEATRE SUPPLY, 1638 W. Central Parkway—Cherry 1-7724**

**NATIONAL THEATRE SUPPLY, 1637 W. Central Parkway—MAIN 1-6580**

### • Screen Trailers

**NATIONAL SCREEN SERVICE, 1637 W. Central Parkway—MAIN 1-8900**

Br. Mgr.: William Bein.

### • Signs, Advertising and Printing

**NATIONAL SCREEN SERVICE, 1637 W. Central Parkway—MAIN 1-8900**

**THE HENNEGAN CO., 311 Genesee St.—Cherry 1-4752**

**STROBRIDGE LITHOGRAPHING CO., 4530 Montgomery Ave.—JEfferson 1-1400**

### • Messenger Service

**FILM SERVICE CO., 1717 Logan St.—Cherry 1-5986**

**STATES FILM SERVICE, 1716 Logan St.—Cherry 1-1311**  
Emerg. Phone: CHerry 1-1468

### • Service Companies

**ALTEC SERVICE CORP., 1635 W. Central Parkway—GARfield 1-2165**

**RCA SERVICE CO., 3735 Spaeth St.—MULberry 1-5950**

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Zohra Arshad, 18-year-old Pakistan belle brought to the U. S. by MGM to publicize "Bhowani Junction," in which she appears, is seen being welcomed to the country recently by A. Salim Khan, Consul General of Pakistan.

### Dallas

Jane Russell, as WAIF president, arrived to launch a Dallas unit of the social agency, Women's Adoption International Fund, which she founded in 1953. . . . Bob Pedretty, formerly with Warners here, joined United Artists, Oklahoma City, as salesman. He succeeded Jay Moore, who was transferred here. . . . Loia Cheaney, formerly with Interstate, left for Beirut, Lebanon, to be married to Dr. T. C. Alexander. . . . The annual golf tournament was scheduled by the Variety Club for the Glen Lakes Country Club. Matt Dowling was arrangements chairman. . . . The WOMPI held its annual Bosses Luncheon in the Baker Hotel with the Mayor as the principal speaker. . . . The Kiest Boulevard Drive-In, largest and newest flagship operated by the Phil Isley circuit, was opened at a midnight preview for industry leaders, motion picture personnel, and circuit employees. Jack Swiger is managing director.

### Denver

Henry Friedel, MGM branch manager, did a stretch of jury duty. . . . Sam Langwith, Western Service and Supply owner, returned home from a stay in the hospital. . . . Carlin Smith sold the Star, Imperial, Neb., to Paul Milner. . . . During the third week of "Serenade" in the Centre, the house showed a different reissue feature each day with the first-run film. . . . Dan Nides resigned as branch sales manager, Manley, Inc., and has been succeeded by Dave Long, assistant. Herbert Turpie, Manley western division manager, was in for conferences with Arlie Beery, district manager. . . . The Woodlawn, being built in a new shopping center in Littleton, Colo., will be opened in September.

**Watch for them!**

**NEXT!**  
**New Orleans Territory**  
Issue of June 20  
**Portland Territory**  
Issue of June 27

**Save them!**

## Paramount Officers Lead Dallas Meet

DALLAS—A three-day joint meeting of Paramount's Roxy Mountain and southwestern divisions was held here last week, with discussions of sales programs for current and forthcoming product led by George Weltner, president, Paramount Film Distributing Corporation, and worldwide sales head; Jerome Pickman, vice-president in charge of advertising, publicity, and exploitation; and Sidney G. Deneau, western sales manager.

Weltner and Pickman arrived from New York, and Deneau, who had toured midwest branches, was due from Kansas City. Phil Isaacs, Rocky Mountain division manager, came from Denver for the meeting with James Ricketts, branch manager. Tom W. Bridge, southwestern division manager, and Frank Rule, branch manager, who headquarter in Dallas, were meeting hosts.

Other branch managers who attended the parley were C. H. Weaver, Oklahoma City; Harry Hamburg, Kansas City; Harry Hass, St. Louis; F. H. Smith, Salt Lake City; Donald R. Hicks, Des Moines; and Marion Anderson, Omaha.

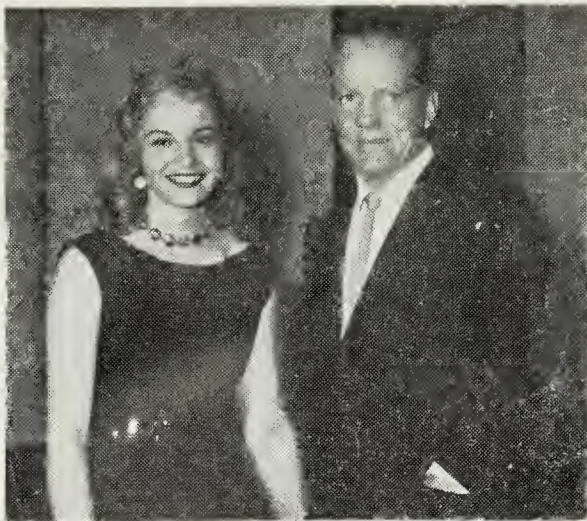
Pictures up for discussion at the meeting included "The Man Who Knew Too Much," "The Leather Saint," "That Certain Feeling," "Pardners," "The Proud And Profane," "The Mountain," "Gunfight At The O.K. Corral," "Hollywood Or Bust," "The Vagabond King," "The Loves Of Omar Khayam," and others.

## Des Moines

The Rialto, Adel, Ia., operated by Al Christianson, was destroyed by fire. Total loss was estimated at \$100,000. . . . F. R. Thompson, 74, in the theatre business for 37 years, sold his Rose, Audubon, Ia., to John Renftle. . . . Sylvester R. Nothem, 59, former Remsen, Ia., exhibitor, was sentenced to three years on charges of income and admission tax evasion and placed on probation. He was charged with collecting \$21,189 in admission taxes and reporting only \$12,535 from 1947 to 1953. Nothem claimed he was heavily mortgaged and feared losing his theatre. . . . The Iowa-Nebraska Allied group has agreed to hold a summer meeting at Loke



Seen at the recent sneak preview of Paramount's "The Mountain" at the SW Montauk, Passaic, N. J., were, left to right, Russell Holman, Paramount eastern production chief; George Kemp, Montauk manager; Barney Balaban, president, Paramount Pictures; Hugh Owen, vice-president and eastern sales manager, Paramount; and Anthony Williams, district supervisor, Stanley Warner Theatres.



Fred M. Wilcox, director, MGM's "Forbidden Planet," recently congratulated Audrey Earhardt, Bayside, L. I., winner, "Miss Inter-planetary Girl" contest held in conjunction with the opening of the film at the Globe, New York.

Okoboji. The group, at its recent annual convention at Omaha, voted to reduce association dues. . . . The Variety Club held its annual stag golf tournament last week.

## Detroit

More than \$50,000 is being invested in the Krim, art film house in suburban Highland Park, by Sol Krim. The theatre is being remodeled to make it "one of the most luxurious theatres in the midwest." . . . A high of 6,325 feet was snipped by the Detroit Police Motion Picture Censor Bureau during April. Most of the cuts came out of American films, while one French film lost only 45 feet considered objectionable. In addition, the censors made 30 personal inspections of theatre display advertising and issued one correction ticket. . . . School children are seeing "Oklahoma!" at special student prices through the courtesy of Dillon Krepps, managing director, United Artists. Krepps and Peggy Smith, public relations staff, pay visits to schools to give talks. . . . Frank Upton and William Green, Music Hall, were in Kansas City to supervise the installation of Cinerama there. . . . Clarence E. Williamson, was readying his Algiers Drive-In for opening. . . . Charles Weigle was elected president, IATSE, Local 737.

Charles Shafer, owner, Wayne Drive-In, denied rumors that the Ford Motor Company is buying the theatre. The theatre property adjoins the new Lincoln-Mercury plant now under construction. . . . Sid Bowman, United Artists branch manager, is recuperating at home after a month's stay in the hospital following a heart attack. . . . Otto Ebert, former branch manager, RKO, now is handling the Boston territory, with Lloyd Krause succeeding him here. . . . Del Rittel, Rialto and Rivola, has been elected president, Co-

## Circuit Partner Dies After Lengthy Illness

DETROIT—Frank A. Wetsman, 59, partner in the Wisper and Wetsman Theatres for 25 years, died recently after a long illness. He was also a part owner, Guardian Glass Company, was on the board of directors, Sinai Hospital and the Jewish Home for the Aged, and served as trustee, Clover Hill Park Cemetery. Surviving are his wife, Lillian, a son, William, and three sisters.

operative Theatres of Michigan, succeeding Fred DeLodder, who retired as president and director in order to devote all of his time to a motel that he is constructing in St. Petersburg, Fla. Other newly-elected officers of the booking and buying organization include J. C. Peck, vice-president, and Milton London, secretary-treasurer. Directors are Lew Wisper, Irving Goldberg, Harold Smilay, Saul Korman, Ray Forman, and James H. Ross.

## Houston

Alvin Guggenheim, manager, South Main Drive-In, was named general manager, Broadway and the Yale, operated by Bill O'Donnell. W. L. Edwards is manager of the Yale. . . . The world premiere of Allied Artists' "The First Texan" is scheduled for the Majestic here today (June 13). . . . Buddy Gould, last manager of the closed Kirby, and now assistant to John Arnold, Majestic, has reported to work following a vacation. The Kirby is being torn down to make way for an expansion program of the City National Bank. . . . Julius Gordon and his wife returned from their trip to Monaco. He is head, Jefferson Amusement Company, Beaumont, Tex. Mrs. Gordon went as special correspondent, Houston Press. . . . Kenneth McElmurray, former assistant manager, Majestic, is now assistant, South Main Drive-In. J. P. Forrester has been manager temporarily, and will continue on as assistant. . . . Sid Coats was named assistant manager, Tower, here.

## Jacksonville

The city's oldest active industryite, Haines Drayton, and Mrs. Drayton invited a wide circle of motion picture friends to their 50th wedding anniversary celebration in the Garden Center tomorrow (June 14). . . . The main address on concession sales at the Alabama and Georgia Theatre Owners and Operators convention in Atlanta was given by Robert Harris, director of concessions, Florida State Theatres. . . . A son was born to Mr. and Mrs. Wayne Spiering. He manages Roy Smith's theatre supply house here. . . . Recently equipped for CinemaScope were the Starlight Drive-In, Chipley, Fla.; Ritz, Arcadia, Fla.; Trail Drive-In, Naples, Fla., all independents; and the Grand, Winter Haven, Fla., operated by the Talgar Theatre Company.



Jun Tsuchiya, Consul General of Japan in New York, recently received from Phil Wilcox, advertising director, Parents Magazine, the publication's movie of the month medal awarded to the Japanese color film, "The Phantom Horse," distributed by Edward Harrison. This is the first time that a foreign film has been selected for this honor.





Dana Wynter, star, 20th-Fox's "D-Day, The Sixth Of June," recently received a plaque from I. Goldstein, director, Fourth Infantry Division Association, citing the production. The presentation took place at the premiere at the Roxy, New York.

**MIAMI, FLA., NEWS**—Managerial shifts included Harry Margolesky from manager, Gables, Coral Gables, Fla., to manager, Beach, Miami Beach, Fla., and Allan Johnson to manager, Gables. . . . Al Glick, Florida State Theatres publicist, reports that FST managers were busy selling their Christmas promotions. . . . Variety Club scheduled a testimonial dinner for past International chief barker George Hoover. . . . Herman Silverman, Wometco booking department head, left the hospital following a check-up. . . . The Wometco Old Guard organization scheduled its annual banquet at the Eden Roc Hotel, Miami Beach, Fla. . . . Flynn Stubblefield, manager, Tower, was relieving Jack Fink at the Park, Tampa, Fla., while the latter was on vacation. . . . Mitchell Wolfson, Wometco co-owner, was back at his desk following a two-month world trip.

### Kansas City

Tom Baldwin, Columbia branch manager, celebrated his 25th anniversary with the company. . . . Beverly Miller, president, Kansas-Missouri Theatres Association, was in Washington to attend Senate hearings on amusement taxes. . . . W. Donald Foster was named Paramount sales manager, a newly created post. Formerly, he was a circuit salesman in Dallas. . . . A new drive-in is being built at Mt. Grove, Mo., by Howard Pettit.

Changes in the managerial staff of Smith Management Company include the appointment of W. P. Phipps as manager, Highway 40 Drive-In, Kansas City, replacing C. O. Kirby, retired. Phipps came in from the Leewood Drive-In, Kansas City. Wilfred J. Colonna, former manager, Beverly Theatre, St. Louis, has been named manager, Manchester Drive-In there, replacing Joseph Bowles, resigned.

### Milwaukee

Carl Swanson closed his Iola, Iola, Wis. . . . A. Walters closed the Mosinee, Mosinee, Wis., because of poor attendance. . . . The Badger, Wittenberg, Wis., is slated to close June 21. The property will be converted for another business. . . . George Shepard took over operation of the Omro, Omro, Wis., which was closed for some time. . . . Don Swartz, Independent Film Distributors, Minneapolis, was a visitor to the Realart Exchange, managed by Benny Benjamin. . . . Five area drive-ins tied up in collective radio advertising. . . .

## Arkansas TOA Unit Names New Officers

LITTLE ROCK, ARK.—The directors of Independent Theatre Owners of Arkansas last fortnight elected new officers. They include J. Fred Brown, Fort Smith, president; Roy Cechran, North Little Rock, executive vice-president; Nona White, Little Rock, secretary-treasurer; and K. K. King, Searcy, chairman of the board.

District vice-presidents are Orris Collins, Paragould; Bill Headstream, Batesville; E. W. Savage, Booneville; Charles Rovoly, Stephens; W. L. Pullen, Little Rock; and Terry Axley, England.

The directors include James A. McWilliams, El Dorado; M. S. McCord, North Little Rock; Bartus Gray, Jacksonville; Mildred Bomar, North Little Rock; Henry Haven, Forrest City; Cecil Cupp, Arkadelphia; Carl Burton, Fort Smith; and Adrian White, Pocahontas. Brown was named representative to the Theatre Owners of America board meeting and F. S. Busby legislative director.

Bernard Hoffman's Kine, German-language house, had the first U. S. showing of UFA's "Muenchhausen." . . . The Violet is being operated by Lydia Ratzow, not Pete Doctor, as previously announced.

Eddie Safer, Buena Vista, was in to screen Walt Disney's "The Great Locomotive Chase." . . . B. D. Stoner, Paramount division manager, was in to attend the farewell party for Irving Werthamer, resigned. . . . Orval Peterson, U-I office manager and head booker, resigned. He now is assisting Fred Florence, Delft Theatres, Inc., as chief booker. . . . Gran's Highway 5 Outdoor, which was closed because of union projectionist difficulties, reopened with non-union operators. Gran closed the Lyric here owing to a dispute over a two-man booth requested by the union. . . . The Vogue, Arcadia, Wis., reopened after repairing flood damage.

### Minneapolis

A hearing will be held in the State Office Building, St. Paul, tomorrow (June 14) on the proposed \$1 minimum wage which was recommended for women and minors in the amusement industry by an advisory board of the state industrial commission. In spite of protests from exhibitors



Jane Greer recently delivered the first print of her latest film, "Run For The Sun," a Russ-Field production for UA release, to D. W. Rentze, chairman of the board, Slick Airways, for shipment on the first non-stop overnight cargo plane from Los Angeles to New York.



Allen Widem, movie editor, Hartford Times, Hartford, Conn., recently visited the west coast studios and is seen above with Charles Schnee, right, producer, MGM's "Somebody Up There Likes Me," whom he interviewed on the set.

and others in the industry expected at the commission's public hearing, it was predicted the new minimum will be adopted. . . . Joe Hawk, former salesman, Republic, is new salesman, RKO, replacing Dick Powers, resigned. . . . George Deutz, boxoffice clerk, MGM, retired. . . . Marge Jenson is the new branch manager's secretary, Independent Film Distributors, replacing Marlene Gibbs, resigned. . . . Barbara Rafelson is the new assistant cashier, United Artists, replacing Lois Lundberg, resigned. . . . Delores Babatz, booking stenographer, Paramount, resigned. . . . Reid H. Ray Film Industries, St. Paul, Minn., has completed filming of a nine-minute CinemaScope short about Atlantic City, "On The Boardwalk," which will be released by U-I. The short includes one of the largest interior sets ever filmed in CinemaScope, which required triple the normal lighting. . . . Marvin Rainwater, MGM western recording star, was in for a personal appearance in the Flame Cafe.

### New Haven

Work on the new National Film Service, Inc., \$300,000 office building at the corner of Dixwell Avenue and Benham Street, Hamden, Conn., has begun. . . . A testimonial dinner to Ted Jacocks, Branford, Conn., exhibitor, has been scheduled for July 9 in the Waverly Inn, Cheshire, Conn. Sam Weber, Rosen Film Delivery, is taking reservations for the affair. . . . The Motion Picture Theatre Owners of Connecticut annual golf tournament and dinner will be held at the Racebrook Country Club on July 17. . . . Abe Bernstein, United Artists, was in making arrangements for the personal appearance of Virginia Leith in conjunction with "Trapeze." Bernie Young, UA, was in Bridgeport, New Haven, and Hartford for "Trapeze." . . . The Torrington, Conn., Junior Chamber of Commerce held its Miss America Pageant on the stage of the Warner. . . . Horeb Chapter, 51, B'nai B'rith, sponsored a theatre benefit in the Whalley. . . . Lou Dennis was in giving away Elvis Presley recordings in the Hamilton, Waterbury, Conn. . . . Kay Curtain, Waterbury, gave 200 free guest tickets to Lake Drive-In during its birthday sale.

**HARTFORD, CONN., NEWS**—Doug Amos, general manager, Lockwood and Gordon Theatres, named Leon Moore as resident manager, newly-reopened East Hartford Family Drive-In, South Windsor, Conn. . . . Livio Dottor, resident man-



Audrey Hepburn and Gary Cooper are seen as they recently signed contracts to appear together for the first time in "Ariane." With them are Billy Wilder, right, who will produce and direct the film for Allied Artists, and Harold J. Mirisch, AA vice-president, who signed the contracts for the film company.

ager, Perakos Theatre Associates' Plainville Drive-In, Plainville, Conn., has been given additional duties as promotional supervisor of both the Plainville and Southington Drive-Ins. Mel Siegel, Southington resident manager, has left the circuit. Harold Temple has been named assistant manager at the Plainville Drive-In. . . . Jack Simons has resigned as manager, Stanley Warner Rialto and Palace, Norwalk, Conn., to go into private industry. His replacement is Phil Harrington. . . . Peter Perakos, Jr., Perakos Theatre Associates, distributed over 700 safety award passes to New Britain youngsters during the past year's promotion campaign at the Arch Street, New Britain, Conn. . . . Douglas MacArthur has been named assistant manager, Stanley Warner Garde, New London, Conn.

## 15th ANNUAL CONVENTION MISSISSIPPI THEATRE OWNERS ASSOCIATION

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### New Orleans

Dominick Guidry closed the Reo, Duson, La. . . . Jack Dumestre, Southeastern Theatre Equipment Company president, Atlanta, arrived to visit his critically ill sister. . . . Outboard motor boating, a craze taking the area by storm, is credited by drive-in owners with hampering attendance at ozoners and indoor situations alike. . . . R. F. Perlin acquired ownership of the Bijou, Erath, La., and the Delcambre, Delcambre, La., from Richard Guidry. . . . Kenneth Hirstius, RKO shipper, was hospitalized with injuries suffered in an automobile accident. . . . The Buras, Buras, La., is being remodeled by owner E. W. Ansardi. . . . Victor Mature was in on behalf of Columbia's "Safari," world-premiered in the RKO Orpheum. . . . Joy N. Houck's Panorama is closed until June 20 for the installation of Todd-AO equipment, in preparation for the local debut of "Oklahoma!" on June 21. . . . It was erroneously reported that I. Gauthier would open the Cheney, Cheneyville, La., and the Star, Pritchard, Ala. Both houses closed, but Gauthier has no connection with either. Gauthier was planning to reopen the Castle, White Castle, La.

### New York

Edmund Reek, vice-president and producer, Fox Movietone News, was named newsreel committee chairman, Motion Picture Association of America, for the ensuing year. . . . "The Proud And The Beautiful" established a foreign film record in the Paris with a three-day gross of \$6,651, according to the management. . . . Susan Jackter, daughter of Columbia sales executive Rube Jackter, was wed to Robert Wilner. . . . RKO Theatres president, Sol Schwartz left for Europe. . . . Myra Jean Heymann, daughter of MGM publicity office manager Mel Heymann, was married to Robert Leonard Greenhall. . . . MGM's "High Society" was awarded the Picture of the Month citation by Parent's Magazine for August.

The Fifth Avenue Cinema is now under the management of Rugoff and Becker, managers of the Sutton, Beekman, Art, Gramercy, and the Eighth Street. . . . Dino DeLaurentiis arrived to confer with Paramount officials on plans for the world premiere of "War And Peace." . . . Morton Schwam, 20th-Fox exploitation, will marry Sheila Pshedesky in the fall. . . . Johnny Green, MGM music department head, ad-

### Eight Reade Theatres Set Summer Series

OAKHURST, N. J.—Eight Walter Reade theatres in New Jersey and New York will present Summer Vacation Movie Series for the third year, it was announced last fortnight by Walter Reade, Jr., circuit president.

The St. James, Asbury Park, Red Bank, Strand, Plainville, and Strand, Freehold, in New Jersey, and Community, Kingston, N. Y., will begin the series later this month. The program, endorsed and supported by Parent-Teacher Associations in each town, offers morning showings of a feature, cartoons, and suitable short subjects. Tickets sold in advance at the schools, on a subscription basis of 12 programs to the series, are \$1.00.

In announcing the program for 1956, Reade commented, "This is one of the most important projects we undertake. It is vital that exhibitors concentrate on developing the youngsters of today to regular theatre patrons of tomorrow."

dressed the Gershwin Foundation in the Waldorf Astoria. . . . R and F Theatres, Inc., was granted a charter of incorporation listing 100 shares, no par value. The directors are Nathaniel Phillips, Charlotte Wasch, and Anna Charnifsky, all of 295 Madison Avenue, New York 17. Papers were filed by Phillips. . . . The 110 Drive-In Corporation was granted a charter of incorporation listing capital stock of \$20,000. The directors are Andrew A. Nelson, Martin H. Newman, and Samuel Goodman, all of 215-32 Jamaica Avenue, Queens Village 28, the business address. Papers were filed by Zalkin and Cohen. . . . Trans-Lux Corporation and its subsidiaries announced the removal of the company offices to 625 Madison Avenue.

### Oklahoma City

E. R. Slocum, executive secretary, United Theatre Owners of Oklahoma, has sold his home at El Reno, Okla., to move to Oklahoma City. He is a longtime resident and exhibitor at El Reno, and formerly served on the city council. . . . Hull Brothers booking office will move from the Paramount Building to 708 West Grand Avenue about July 1. . . . Jack and Jimmy Hull have been named honorary colonels on the governor's staff, along with John H. Williams and Charles P. Williams, owners, Tulsa Downtown Theatres, and David Williams, Jr. . . . Shirley Jones became an honorary citizen of Oklahoma by proclamation of Governor Raymond Gary in connection with the opening of "Oklahoma!" in Tulsa's Rialto. The Tulsa Chamber of Commerce and downtown merchants sponsored a reenactment of the Oklahoma Run, and an "Oklahoma!" time capsule was scheduled to be imbedded 25 feet underground at the site of the Lynn Riggs Memorial at Claremont, Okla.

Variety Club Tent 22, planned its biggest social event of the season last week, the sixth annual golf tournament at the Meridian course, followed by a dinner and dance in the Skirvin Tower Hotel. A ladies' putting tournament also was on the agenda at Meridian. . . . Recent clos-

ings have included the Avon, Welcctka, Okla., by C. W. Duncan; the Ritz, Afton, Okla., by Dennis Ward; the Lyn, Thomas, Okla., by Bill Wilson; and the Dixie, Spiro, Okla., by L. C. Carter. . . . Gordon Spies, operator, Grand, Canton, Okla., has leased and reopened the Tower, Seiling, Okla., which had been closed for several months. . . . Mrs. Evelyn McClure, Video Independent Theatres, has retired to become a full-time housewife.

**Philadelphia**

Charles Goldfine, South City Drive-In, protested the permit the City issued to James E. Strates Carnival for a two-week stand on a lot adjacent to his property. Goldfine, who pointed out he pays annual taxes in excess of \$20,000, claimed the carnival's lights and music systems would drive away his patrons and would "keep them away forever." The claims were disputed by counsel for those sponsoring the carnival. . . . Tri-State Buying and Booking Service is now handling Sol Shocker's Franklin, Allentown, Pa. . . . Painter Gil Wilson, touring for Warners' "Moby Dick," was in the area lecturing with color slides from his collection of paintings on the famous story.

Ulrik F. Smith, Paramount branch manager, has reminded friends and customers that July 25-Aug. 7 are Paramount Weeks and that "the entire staff is looking forward to 100 per cent representation, for features and shorts, in area theatres during that period." . . . Abe Sunberg has turned the 12th and Girard Avenue Strand into a 24-hour house. . . . Dick Brandt, Trans-Lux, was reported selling the Trans-Lux World to Duncan MacGregor, Pathe Cinema, New York, operators of the Paris there. The World will continue to be operated as an art cinema. . . . Stanley Warner is turning over the closed Commodore to a private owner, to be dismantled.

Sidney Samuelson, president, Allied Independent Theatre Owners of Eastern Pennsylvania, announced that a meeting of the group will be held at Hershey, Pa., June 21. The business meeting in the Little Theatre will follow lunch in the Community Inn. Topics on the agenda are improvement of business, the current film situation, and a report on the hearing recently held by the Senate Small Business subcommittee.

Bill Yurasco, Stanley Warner film buying department, is in Dr. Jeannes Hospital, Lawndale, Pa., recuperating from surgery.



Michael Brett, manager, Walter Reade's Carlton, Red Bank, N. J., seen with Police Chief Frank Reuther and William Darby, secretary, International Brotherhood of Electrical Workers Union 516 of Red Bank, recently effected a three-way tie-in with city officials, local merchants, and local organizations, which boosted children's attendance and drew warm praise from all quarters.

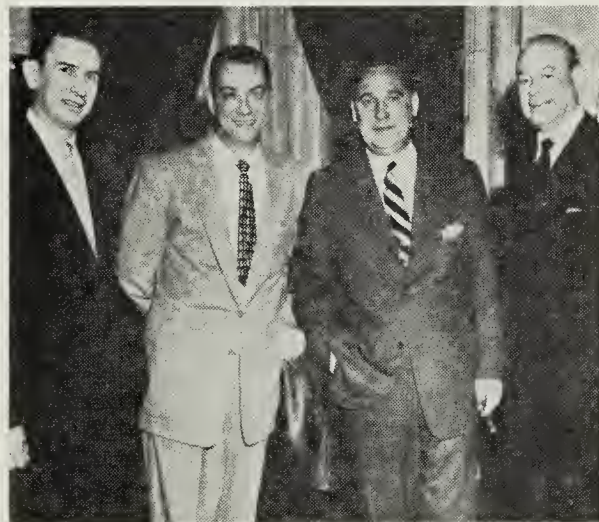
**READING, PA., NEWS**—The Merchants' Bureau of the Chamber of Commerce turned down a request by central city theatre management representatives for cooperation in sponsoring a two-hour Saturday morning or weekday show for kiddies. The merchants said they "welcome children" in the stores with shopping mothers. . . . The Astor, now a William Goldman theatre managed by J. Lester Stallman, closed for two or three weeks to permit workmen to rush \$40,000 worth of improvements in the front, in the foyer, and in the lobby.

**Pittsburgh**

Veteran exhibitor Jim Shanklin, Bonceverte, Pa., was a candidate for delegate-at-large to the Democratic National Convention. . . . Earl Young, Moundsville, Pa., has withdrawn from exhibition. At Grafton, Pa., his Dixie was transferred to Bill Zinn, house projectionist; the Grand, Philipps, Pa., was leased to Steve Medve, Jr., and Alex Siley, who have the Ledo there. Young's lease at the Midway, Mc-Mechen, Pa., expired and the house is dark. At Moundsville, Pa., Young, who had operated the Strand and Park, the latter closed, made a leasing deal with Bob Munn, who has the Grand there. . . . Charles Dortic, Columbia salesman, underwent a third operation in Mercy Hospital. . . . More than a dozen of out-of-town drive-in owners negotiated unsuccessfully to inaugurate an additional advertising list of their ozoners and film



The C. V. Whitney family, Mrs. Whitney, Gail Whitney, C. V. Whitney, and Searle Whitney, are seen at the theatre party at the opening of Whitney's Warners release, "The Searchers," Criterion, New York.



James R. Velde, second from right, general sales manager, United Artists, was in Philadelphia recently and met Stanley Warner film buyers Bill Yurasco and Ted Minsky, and Ted Schlanger, SW general manager.

**New Drive-In Permit Rescinded In St. Louis**

ST. LOUIS—Plans for the immediate construction of a 1000-car drive-in beyond the city limits reportedly have been blocked on orders of Director of Public Safety Joseph Sestric.

A permit for construction of the drive-in was reported to have been issued by the St. Louis Building Commissioner's office to agents for the Levin Brothers, Dayton, O., and actual construction was to have started within a week. However, Sestric directed that the permit be cancelled because of the proximity of the drive-in to several large gas storage tanks of the Laclede Gas Company, believing that the possibilities of a public catastrophe were too great to be ignored. He directed that the permit should be set aside, at least until such time as the proposed owners could comply with safety provisions the city may demand.

It is understood Levin Brothers, who operate in both Ohio and Michigan, already had awarded the general contract for the construction to J. W. Toombs Construction Company, while the plans had been prepared by the engineering firm of Anderson and Holz, Cincinnati.

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**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

offerings in Pittsburgh newspapers. . . . Thomas Joseph Smith, 58, an original employee of Loew's Penn, died of a heart attack. . . . IATSE, Local 171, reports a contract settlement has been reached with the Kenmawr Drive-In, Coraopolis, Pa. The Kenmawr failed to accept a recent three-year pact negotiated by an industry committee with the union to cover 11 theatres. James V. Sipe, Local 171 business agent, said operation of the ozoner has been taken over by Christ Lampros from Theodore Grance, and a booth contract was signed.

Theodore Grance's Everett, Everett, Pa., and Super 220 Drive-In, Altoona, Pa., now are being represented for licensing and booking by the Star Distributing Agency. . . . C. M. Ducray, co-owner, Sunset Beach Drive-In, closed because a bridge washed out March 1, and other Washington, Pa., businessmen charge highway officials with master-minding "the worst road-bungling job" in Pennsylvania history. . . . The Main, East Pittsburgh, closed for three years, will be remodeled into the Terrace Medical Center by F. Elmer Hasley, owner, who continues in exhibition a block away at the Terrace. . . . The Palace, Conneautville, Pa., operated by Guy and Howard Christy, has closed. . . . John and Mary DiAngelis, Crafton Drive-In, Morgantown, W. Va., will locate a new airer at nearby Dellslow.

## St. Louis

James Singleton, Marked Tree, Ark., is the new owner, Tommie's Drive-In, Ken-

nett, Mo. The situation was sold recently by H. E. Boyd to Thomas L. Singleton, father of the new owner. . . . The Webster, Steeleville, Ill., has been closed indefinitely by Herschel E. Webster. . . . Three Springfield, Ill., theatres were slated for closing indefinitely, Kerasotes Theatres' Pantheon, and the Frisina Esquire and Southside. . . . Homer Hisey, Warners salesman, is back on the job after recuperating from a heart attack. . . . Doris Beach resigned from the accounting staff, Fanchon and Marco. . . . Jeffrey Hunter was here to attend the Variety Club Festival. . . . Paramount screened "That Certain Feeling" in the Missouri. . . . Clarence M. Turley, part owner, Ambassador and Missouri office and theatre buildings, is heading the U. S. realty group at international talks in Vienna. . . . The AA Theatre Concession Supply Company has added popcorn to its commodities.



Organized less than a year, the WOMPI of Washington recently launched its first service project, the furnishing of equipment to Children's Convalescent Home. Shown, left, is Mrs. Stephen Ailes, vice-president of the board of directors of the Home, and, on the right, Mrs. Lucille Traband, president, WOMPI.

## San Antonio

The Alamo Drive-In will be the first in the state to install the new admission control system recently introduced by Southwestern Theatre Equipment Company, the Texas distributor. . . . A. J. Rebecca, stage manager, Aztec, was back on duty following surgery in the Nix Hospital. . . . Eugene M. Bailey, 55, silent film actor who worked under the name of Jean LaRue, died here. . . . The Azteca exchange is observing its 20th anniversary here. . . . Bob Sparks, manager, Twin City Drive-In, Sherman, Tex., has reopened the ozoner which was completely rebuilt after windstorm damage. . . . C. R. Rivera has filed suit in District Court, El Paso, Tex., against Lone Star Theatres for \$12,000 damages. The petition covers alleged injuries received by his seven-year-old son when he was struck by an automobile in the Del Norte Drive-In in April, 1954. . . . The Rio, Frisco, Tex., was damaged by fire, C. D. Barnes, is owner.

John D. Jones, partner, Rowley United Theatres, San Angelo, Tex., died there. He had been in show business for 36 years. . . . A booth fire damaged projection mechanism and destroyed film in the Rietta Drive-In, Henrietta, Tex. Claude Thorp, owner, estimated damage at \$1,000 to \$1,500.

## Seattle

Walter Hoffman, Paramount publicity director, was in Portland working on "The Man Who Knew Too Much." . . . Butch Leonard, United Artists salesman, and his wife celebrated their 25th wedding anniversary with a large cocktail dance at the Meydenbauer Bay Yacht Club. . . . The Variety Club monthly stag was held in the club lounge in the New Washington Hotel. . . . Francis A. Bateman, Republic division manager, visited recently from his headquarters in Los Angeles. . . . National Theatre Supply salesman John Riley sold a new XL-101 Stereophonic sound system to the Mt. View Drive-In, owned by E. K. Taylor and Bill Stein. Additional systems, sold by Harry Plunkett, went into houses at Baker, La Grande, Lebanon, and Hood River, Ore. . . . Gordon Wallinger, former Allied Artists salesman, has been named AA branch manager, Portland. . . . The Seattle and Overlake Lodges of B'nai B'rith sponsored a showing of "Hill 24 Doesn't Answer" in the Palomar. . . . The Coliseum, Ketchikan, Alaska, owned by the W. D. Gross circuit, was totally demolished by fire.

## Washington

The WOMPI chapter here climaxed its first year of operation by making the first presentation of hospital equipment to the Children's Convalescent Home. WOMPI, headed by president Lucille Traband, donated as its first service project a standing table and examining table to the Children's Home. . . . George Argenzio, manager, Loew's Mt. Vernon Drive-In, Alexandria, Va., was hospitalized with virus. Walter Teed, Governor Ritchie Drive-In, Glenburnie, Md., pinch-hitted for him while Stanley Stern replaced Teed at the latter's post.

The Variety Club annual Welfare Awards Drive will have the following co-chairmen as appointed by Orville Crouch: Alvin Q. Ehrlich, Morton Gerber, Marvin Goldman, and Jack Fruchtman.

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## ALLIED ARTISTS

**Magnificent  
Roughnecks (5616)** MELODRAMA 75M.

ESTIMATE: Standard lower half entry.

CAST: Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell, Myron Healey, Eric Feldary, Frank Gerstle, Alan Wells, Willis Bouchey. Produced by Herman Cohen; directed by Sherman Rose.

STORY: Jack Carson, field superintendent for an oil company headed by Willis Bouchey, and his pal Mickey Rooney are counting the days until their contract expires so that they can get back to the big city. Bouchey has always been successful in getting them to extend their contract. Nancy Gates shows up with an engineering degree and authority to take over from Carson, but he isn't surrendering to a girl no matter how qualified and he remains, with his work split between them. Restaurant operator Jeff Donnell is switching her attentions from Carson to Rooney, with Carson becoming attracted to Gates. Myron Healey, who works for the opposition, tries to prevent them from bringing in a new series of wells, and a unique battle between tractors takes place, with Rooney winning. They bring in the first gusher and have to extinguish a fire. At the termination of the contract, Bouchey appears and persuades them to remain for a longer period with each of the men and women paired off properly.

X-RAY: A standard plot with usual characters and characterizations are in order here. The story is interesting enough and the "names" of Carson, Rooney, and Donnell may be of assistance. Direction and production are average. At any rate, it's proper place is the lower half of the program.

AD LINES: "Action In The Oil Fields"; "An Adventure Yarn With Plenty Of Action"; "Two Men And Two Girls In A Yarn About Flaming Oil Fields."

## COLUMBIA

**The Eddy Duchin Story** BIOGRAPHICAL DRAMA WITH MUSIC 123M.

(CinemaScope)

(Color by Technicolor)

ESTIMATE: High rating entry.

CAST: Tyrone Power, Kim Novak, Victoria Shaw, James Whitmore, Rex Thompson, Mickey Maga, Shepperd Strudwick, Frieda Inescort, Gloria Holden, Larry Keating, John Mylong, Gregory Gay, Warren Hsieh. Produced by Jerry Wald; directed by George Sidney.

STORY: On the strength of some kind words expressed by Larry Keating, prominent orchestra leader of the Central Park Casino, Tyrone Power as Eddy Duchin just out of pharmaceutical college, shows up in the big city to ask for a job. Kim Novak, young debutante and socialite, hears him being turned down and liking his looks asks Keating to let him play during band intermissions at her party that night. His distinctive musical style and personal charm attract attention and he soon finds a regular job with the Keating organization. Power and Novak, despite differences in stations, find themselves in love, get married, and are happy. A son is born to them, but complications arise and she dies. Disillusioned, he leaves the baby in the care of Novak's aunt and uncle, Frieda Inescort and Shepperd Strudwick. Despite manager James Whitmore's efforts to cheer him up, he is moody and depressed. When World War II breaks out, he joins the Navy and sees

## MOTION PICTURE

# EXHIBITOR

SERVICE SECTION

*The original Pink Section evaluations of features and shorts*

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor.

SECTION TWO  
VOL. 56 • No. 6

JUNE 13, 1956

action, resisting all efforts to get him into special services. The war over, he returns to New York to meet his son of nearly ten, whose constant companion is Victoria Shaw, a grown-up and attractive war orphan from England, whose parents were friends of Strudwick and Inescort. There is some conflict between the boy, Rex Thompson, and Power until they get to know each other better. He also falls in love with Shaw, but a medical check-up shows that he has but a short time to live. She loves him, too, and they are wed. They are happy until it comes time to tell Thompson of the future and that having found each other, he must carry on alone shortly.

X-RAY: Filled with warmth, romance, the popular music of yesteryear, and heart-touching situations that will have both men and women reaching for kerchiefs, this entry shapes up as one of the better films in some time, entertaining every minute of the way. There is a wealth of plus-factors, all contributing mightily to the success of the film, such as the outstanding performance of Tyrone Power in the title role and the fine work and support turned in by the others in the cast; the impressive and sensitive direction of George Sidney; the better production values; and the extremely interesting screen play by Samuel Taylor as based on a story by Leo Katcher. Throw in hues and shadings by Technicolor and the CinemaScope process, and the result is high rating entertainment. Word-of-mouth and selling should put this in the higher grossing category. Music includes "Manhattan," "It Must Be True," "I Can't Give You Anything But Love, Baby," "Dizzy Fingers," "Exactly Like You," "Sunny Side Of The Street," "Shine," "Shine On Harvest Moon," "Smiles," "Will You Love Me In December As You Did In May," "Body And Soul," "You're My Everything," "La Vie En Rose," "I'll Take Romance," "Let's Fall In Love," "Whispering," "Brazil," "To Love Again," "Chopin's E Flat Nocturne," "Chopsticks."

TIP ON BIDDING: Highest rates.

AD LINES: "It Took A Lifetime To Make 'The Eddy Duchin Story'"; "You Should See 'The Eddy Duchin Story' Because His Life, Love, Music—And His Movie, Too—Are The Stuff Of Which Greatness Is Made"; "An Entertainment Treat For Everyone From The Young In Age To The Young At Heart."

**Earth Vs. Flying Saucers** SCIENCE FICTION DRAMA 83M.

ESTIMATE: Good programmer.

CAST: Hugh Marlowe, Joan Taylor, Donald Curtis, Morris Ankrum, John

Zaremba, Tom Browne Henry, Grandon Rhodes, Larry Blake, Harry Lauter, Charles Evans. Produced by Charles M. Schneer; executive producer Sam Katzman; directed by Fred F. Sears.

STORY: Space scientist Hugh Marlowe and secretary Joan Taylor, recently married, are on their way to a secret Army base to continue experiments in space rockets when they see a flying saucer which swoops down low. Their space recorder has a record of the sound. When a flying saucer lands and some weird creatures emerge, they are fired upon, whereupon the flying saucer with superior weapons destroys the buildings on the proving ground with Marlowe and Taylor the only survivors and bearers of a message to surrender earth or face the consequences. Given some time, Marlowe proposes building new weapons which could cause the ships to falter and fall from the sky. They are barely completed in time to help defend an attack on Washington which suffers considerable damage before all the ships are knocked from the sky. Before resuming with his space experiments, Marlowe decides its about time he took Taylor on a honeymoon.

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**X-RAY:** Well done in the special effects department is this exploitable programmer that should attract science fiction fans as well as action fans. Story is different and there's a good pace that keeps things moving so that interest is maintained with an adequate supply of excitement. The cast, direction, and production are okay. The screen play is by George Worthing Yates and Raymond T. Marcus.

**TIP ON BIDDING:** Fair program price.

**AD LINES:** "Warning . . . Take Cover . . . The Invaders From Space Are Here"; "Fantastic Imagination Or Terrifying Truth Of The Future"; "Are You Prepared For The Invasion Of Flying Saucers?"

## The Werewolf

MELODRAMA  
83M.

**ESTIMATE:** Horror meller for program.

**CAST:** Steven Ritch, Don Megowan, Joyce Holden, Eleanore Tanin, Kim Charney, Harry Lauter, Larry Blake, Ken Christy, James Gavin, S. John Launer, George M. Lynn, George Cisar. Produced by Sam Katzman; directed by Fred F. Sears.

**STORY:** About to leave town, Steve Ritch is accosted by a hoodlum who demands money. In the fight that follows, Ritch seems to turn into a clawing animal who kills the hold-up man. A woman sees him but can't believe her eyes. Ritch recovers in a nearby woods and is puzzled as to what happened to him. Meanwhile, sheriff Don Megowan organizes a search. The newspapers alert doctors S. John Launer and George M. Lynn in a nearby city, who know this must be the man in the auto accident to whom they secretly gave some "wolf" serum. They feel they must get to him and kill him before he can reveal their connection. Ritch's wife and son also head for the village when his car is reported nearby. Ritch makes his way to the office of village doctor Ken Christy and begs him and his neice, Joyce Holden, for help, but when the sheriff is mentioned he runs off. Holden persuades fiance Megowan to try and bring him in alive. He injures his leg in a trap and surrenders when his wife and child appeal to him. He is lodged in the village jail where Launer and Lynn try to kill him. He turns into a "wolf" and kills them and escapes. The subsequent hunt results in his being killed when he refuses to surrender. In death he becomes "human" once again.

**X-RAY:** Thrill addicts and horror fans can be had by this one with a little of the proper ballyhoo and selling, and while there is nothing extraordinary about the release, still it will satisfy most who see it and stacks up as a suitable entry for the program. The cast, special effects, production, and direction are okay. The story and screen play are by Robert E. Kent and James B. Gordon. Youngsters may find it a little scary.

**AD LINE:** "Man Becomes A Werewolf Before Your Very Eyes"; "A Deadly 'Wolf Serum' Turns A Man Into A Blood-Thirsty Fang-And-Claw Beast"; "Out Of The Atom Age . . . A Monster-Legend Of The Past Comes True."

## IFE

### Madame Butterfly

OPERATIC DRAMA  
114M.

(Italian-Japanese-made)  
(Color by Technicolor)

**ESTIMATE:** Highly entertaining entry for art and specialty spots.

**CAST:** Kaoru Yachigusa, Michiko Tanaka, Nicola Filacuridi, Ferdinando Lidonni, Kiyoshi Takagi, Satoshi Nakamura, Yoshio Kosugi, and the Takarazuka Kabuki Dance Troupe. Directed by Carmine Gallone; a Rizzoli-Toho-Gallone Production.

**STORY:** Madame Butterfly (Kaoru Yachigusa) and American naval officer Pinkerton (Nicola Filacuridi) fall in love, and he marries her in a Japanese ceremony. Consul Ferdinando Lidonni is against the marriage while her uncle, a Buddhist priest, curses the wedding. They live together happily for six months, then he is called away and she remains with companion Michiko Tanaka to await his return. She has a son. The years pass and her money is almost gone while the local marriage broker pesters her to give up and marry his client, a local wealthy prince. The consul shows up with a letter, but when she shows him the boy and reveals her plan to wait for Filacuridi forever, he cannot show her the note which reports Filacuridi's desire to marry an American girl. His ship does arrive. He cannot tell her about his marriage or that his wife is along, and he leaves it to the consul to tell her and to ask for his son. She agrees and commits suicide as he comes for the boy.

**X-RAY:** Strictly for the opera lovers is this beautifully mounted production with its delicate and by now familiar story, for they will best appreciate this immortal Puccini work. The voices are fine, the sets are extraordinary, and the color by Technicolor revealing and greatly assisting in the presentation. The combination of Japanese and Italian performers seems to come off well, and the end result is fine entertainment for the art and specialty spots. The direction and production are in the better category. The libretto is by Illicar and Giacosa, with the screen adaptation by Carmine Gallone. The orchestration and chorus of the Royal Opera House provide the music.

**AD LINES:** "One Of The Great Operas Of All Time Brought To The Screen In Gorgeous Technicolor"; "A Rare Treat For Those Who Prefer Quality Entertainment"; "A Great Classic Made Even Greater On The Large Screen In Wondrous Color By Technicolor."

## PARAMOUNT

### That Certain Feeling (5522)

COMEDY  
103M.

(VistaVision)

(Color by Technicolor)

**ESTIMATE:** High rating Bob Hope comedy.

**CAST:** Bob Hope, Eva Marie Saint, George Sanders, Pearl Bailey, David Lewis, Al Capp, Jerry Mathers, Herbert Rudley, Florenz Ames. Produced and directed by Norman Panama and Melvin Frank.

**STORY:** George Sanders, highly successful cartoonist, goes completely publicity happy and allows his cartoon characters, Snips and Runty, to lose their charm and flavor. Eva Marie Saint, his secretary and wife-to-be, advises him to engage a ghost writer. She hires Bob Hope, her ex-husband, who has lost job after job because of a psychological fear to stand up to any boss. Hope is persuaded by his psychiatrist to accept the job and thus prove he is no longer in love with Saint. Sanders is kept in the dark as to their previous marriage, but housekeeper Pearl Bailey is let in on the secret. Bailey notices the old spark between Saint and Hope is still there and proceeds to play Cupid. Jerry Mathers, an orphan whom Sanders adopted to gain favorable publicity, takes a liking to Hope and when Sanders, in his self-centered mania for recognition, tries to make the lad do things he doesn't want to do, the boy turns to Hope. Goaded by Saint, who realizes she loves him, Hope stands up to Sanders, conquers his fears, and all ends well.

**X-RAY:** Hope, Saint, Sanders, and Bailey make for a very interesting and diversified marquee display, and their antics on the VistaVision screen keep the pace rolling merrily along. The entire company does a fine job, with Hope, more subdued than in other roles and not trying to carry the picture by himself, doing his best work. Bailey is delightful in her scenes, also singing "That Certain Feeling," "Hit The Road To Dreamland," and "Zing Went The Strings Of My Heart" in her inimitable fashion. This one has laughs for the entire family and should find favor with audiences in all situations. Screen play is by Panama and Frank, I. A. L. Diamond, and William Altman, from the play by Jean Kerr and Eleanor Brooke.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "Hope At His Funniest In A Happy Comic Strip World"; "Laugh Your Troubles Away As The Screen's Top Funster Gets 'That Certain Feeling'."

## REPUBLIC

### Track The Man Down (5533)

MELODRAMA  
75M.

(English-made)

**ESTIMATE:** Okay dualler.

**CAST:** Kent Taylor, Petula Clark, Renee Houston, George Rose, Ursula Howells, Charles Lloyd-Pack, Arthur Lane, Mary Mackenzie, John Pike, Walter Rilla, Kenneth Griffiths, Michael Golden, Lloyd Lamble, John Sanger, Bartlett Mullins, Frank Atkinson, John Welsh, Iris Vandeleur, Mona Lillian, Brian Franklin, Jack Lambert, Richard Molinas, Eric Lander, Hugh Cameron, Ned Hood, Ted Palmer. Associate producer, William N. Boyle; directed by R. C. Springsteen.

**STORY:** A dog track is held up by a gang and in making a getaway, one of the guards is shot and killed. George Rose, a man with a limp, goes his own way with the money, but is recognized by one of the track staff, who puts Scotland Yard on his trail. Reporter Kent Taylor gets the same lead. Rose heads for his girl's, Ursula Howells, house, asks her to look after his brief case, which contains the money. Her sister, Petula Clark, does not like Rose, and tells Howells she will never permit her to marry him. Master mind of the gang Walter Rilla and henchmen figure Rose has given them the double cross. Rose is forced to look up another member of the gang, Kenneth Griffiths, and forces him to try and help him get out of the country and accompany him to Southampton. Rose phones Howells to meet him there with the brief case, but Scotland Yard picks her up, and she leaves word for her sister to go on the errand in her stead, intending to meet her there. A Scotland Yard operative trails Clark, but loses her when she takes a Southampton bus. Taylor, now on another assignment following actress Renee Houston, bumps into Clark. Rose and Griffiths meet the bus at a stop on the way, learn Clark has come instead of Howells. She refuses to give them the brief case. Rose and Griffiths commandeer the bus, take all the passengers captive at a boat house at Southampton. It is here that fearful Griffiths contacts Rilla. When Rilla and his henchmen arrive, Rose kills one of them, later another. Police finally rescue everyone, including Clark, who has fallen for Taylor.

**X-RAY:** This involved meller played against authentic English backgrounds is interesting all the way and actionful enough. Taylor, although his is almost a minor role, provides an American name of sorts. The others although all English, are more than competent. The opus unreels understandingly enough and has a

screen play by Paul Erickson. A certain amount of suspense is developed and maintained until the very finish.

**AD LINES:** "No Way Out—Yet He Had To Keep Going"; "Violence And Murder In The Excitement-Charged Drama Of A Killer On The Run"; "Electrifying Suspense In The Desperate Fight Of A Hunted Man."

## 20TH-FOX

### D-Day, The Sixth Of June (612)

DRAMA  
106M.

(Color by DeLuxe)  
(CinemaScope)

**ESTIMATE:** Excellent love story with war background.

**CAST:** Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien, John Williams, Jerry Paris, Robert Gist, Richard Stapley, Ross Elliott, Alex Finlayson, Cyril Delevanti, Marie Brown, Rama Bai, Dabbs Greer, Geoffrey Steele, George Pelling, Conrad Feia, Boyd Morgan, Richard Aherne, Victoria Ward, Patricia McMahon, John Damler, Thomas B. Henry, Damien O'Flynn, Ben Wright, Queenie Leonard, Howard Price, Reggie Dvorak, Chet Marshall, Parley Baer, Ashley Cowan, June Mitchell, Grant Scott, Mickey Scott, Joe Garcia, Paul Glass. Produced by Charles Brackett; directed by Henry Koster.

**STORY:** British Lieutenant Colonel Richard Todd and U. S. Captain Robert Taylor are on the same assault craft heading for Normandy Beach on D-Day. They both remember the same girl, Dana Wynter, Red Cross worker. Todd is the lad with whom she had an "understanding" about marrying at war's end. Taylor, with a wife back in the U. S., is the lad she met while Todd was in African campaigns, and with whom she had fallen in love. After the D-Day action, Taylor, wounded, is sent back to England en route to the U. S. and final discharge. Todd steps on a mine on the beach and is killed. From an English hospital, Taylor sends a message to Wynter that Todd is okay. Meanwhile, she has learned of his death. She visits Taylor in the hospital, doesn't tell him she knows. She wishes him luck and says "goodbye." Possibly, each man made a sacrifice thinking he would leave the way clear for the other with Wynter.

**X-RAY:** As enacted by a brilliant cast, particularly the three leads, and especially Wynter, who gives an inspired performance, this war love story proves top entertainment. The production and direction are likewise faultless, and the war sequences are authentic appearing and suspenseful. Even the color by DeLuxe seems better than usual and enhances the big scale production, as does the use of CinemaScope. With the names, the poignancy, the story by Lionel Shapiro and screen play by Ivan Moffat and Harry Brown, this is bound to attract plenty at the box office, despite the presence of an unhappy ending.

**TIP ON BIDDING:** Higher rate.

**AD LINES:** "The Great Love Story Of The Great War"; "The Story Of The Day And The Love That Seared The Rim Of Heaven And Hell"; "A Truly Great Love Story Unfolds Against The Angry Nakedness Of D-Day."

### Massacre (614)

MELODRAMA  
76M.

(Anso Color)  
(Filmed in Mexico)

**ESTIMATE:** Lower half filler.

**CAST:** Dane Clark, James Craig, Marta Roth, Miguel Torruco, Jaime Fernandez, Ferrusquilla, Enrique Zambrano, Jose

Munoz. Produced by Robert L. Lippert, Jr., and Olallo Rubio, Jr.; directed by Louis King.

**STORY:** In days of yore in Mexico, the selling of guns to unfriendly Indians was against the law. When the police hear of such goings-on captain Dane Clark and a small force of men is dispatched to remedy the situation. They stop at the trading post owned by Marta Roth and her husband, suspected headquarters of the gun runners, only to find husband Miguel Torruco away. They take off after him bringing her along. She tries to break up the solidarity of the force by making a play for lieutenant James Craig. The trail gets hotter, and they finally catch the gun-runners before they can turn the ammunition over to the Indians. The latter surround them and after several attacks wipe out everybody.

**X-RAY:** Everybody's got problems here, and it's a long time until they're resolved. Exhibitors will have no problem, they can slot this in as filler somewhere on the lower half. The story, cast, direction, etc., are fair. D. D. Beauchamp gets credit for the screen play, based on a story by Fred Freiburger and William Tunberg.

**AD LINES:** "Indian Treachery Makes For A 'Massacre'"; "The Savage Revenge Of Mexico's Yaqui Indians In Vivid Color"; "Every Arrow Screamed Death."

## UNITED ARTISTS

### The Black Sleep

MELODRAMA  
81M.

(Bel-Air)

**ESTIMATE:** Horror entry has exploitation possibilities.

**CAST:** Basil Rathbone, Akim Tamiroff, Lon Chaney, John Carradine, Bela Lugosi, Herbert Rudley, Patricia Blake, Phyllis Stanley, Tor Johnson, Sally Yarnell, George Sawaya, Claire Carleton. Executive producer, Aubrey Schenck; produced by Howard W. Koch; directed by Reginald LeBorg.

**STORY:** Young doctor Herbert Rudley is framed by scientist Basil Rathbone for the murder of Tor Johnson. Rathbone, through use of the "black sleep," a drug which induces a sleep resembling death, saves Rudley from the gallows and takes him as his research assistant. Gypsy tattoo artist Akim Tamiroff provides Rathbone with live subjects on whom he experiments hoping to learn enough about the nature of the brain to save his wife, who had been in a coma for many months. In Rathbone's household are mute servant Bela Lugosi; Lon Chaney, once a professor and now a hulking monster, his mind ruined by Rathbone's experiments; Chaney's daughter, Patricia Blake; and nurse Phyllis Stanley. Rudley assists in several experiments and is shocked to discover that the subjects are alive. He and Blake find the chamber housing the human horrors resulting from Rathbone's experiments. The monsters are freed and led by mad John Carradine they kill Chaney, Rathbone, and others. Detectives on the scene clear Rudley, leaving him and Blake free to enjoy the future.

**X-RAY:** This has all the ingredients of the old-fashioned horror films that enjoyed such wide popularity in the past, and there is no reason to doubt that, exploited properly, it can find favor at ticket windows everywhere. Rathbone has a grand time as the mad scientist, assisted nobly by some of the best names in the horror field. Audiences should be frightened plenty, and past experience proves that this can mean good grosses. It will fit well into a horror bill. Sure, a lot of it is corny, but it is all good fun in a grisly, frightening manner. Les Baxter has provided a suitably eerie musical

background. Screen play is by John C. Higgins.

**AD LINES:** "Death Was To Be Preferred Over The Dread 'Black Sleep'"; "A Galaxy Of Horror Stars In A Shocker That Will Curl Your Hair"; "You'll Scream, You'll Shake."

### High Noon

WESTERN  
87M.

(Kramer)

**ESTIMATE:** Names will help reissue.

**CAST:** Gary Cooper, Thomas Mitchell, Lloyd Bridges, Katy Jurado, Grace Kelly, Otto Kruger, Lon Chaney, Henry Morgan, Ian MacDonald, Eve McCeagh, Harry Shannon, Lee Van Cleef, Bob Wilke, Sheb Woolley, Tom London, Cliff Clark, Lucien Prival, Morgan Farley, James Millican. Produced by Stanley Kramer; directed by Fred Zinnemann.

**X-RAY:** When first reviewed in THE SERVICESECTION of May, 1952, it was said: "More of a character study of people than the usual type western, this is aided by above average direction, photography, production, and music; but the result will probably depend on the Cooper draw. This is slowly paced, even though suspenseful, and what action there is comes at the finish, with plenty of shooting. The entire story takes place in just about its running time, and, although there is much to be said in its favor, regular open air addicts may find this lacking in standard outdoor show requirements. On the other hand, critical applause may make this more attractive to houses which don't ordinarily do much with westerns. Cooper is especially good, with others above average. The screen play is by Carl Foreman, from the story, 'The Tin Star,' by Julian Cunningham. 'Ballad Of High Noon' is background music."

**TIP ON BIDDING:** Reissue price.

**AD LINES:** "At 'High Noon' . . . Death Came Riding Into Town"; "Gary Cooper, The Marshal Who Put Honor Above Marriage"; "She Had To Choose Between His Arms And Her Conscience."

### A Kiss Before Dying

MELODRAMA  
94M.

(Crown)

(CinemaScope) (Color by DeLuxe)

**ESTIMATE:** Melodrama has shock value for adult audiences.

**CAST:** Robert Wagner, Jeffrey Hunter, Virginia Leith, Joanne Woodward, Mary Astor, George Macready, Robert Quarry, Howard Petrie, Bill Walker, Molly McCart, Marlene Felton. Produced by Robert L. Jacks; directed by Gerd Oswald.

**STORY:** Coed Joanne Woodward, daughter of wealthy industrialist George Macready, tells her college boy friend, Robert Wagner, that she is pregnant. Wagner, interested only in her money and realizing that Macready will probably disown her, decides to kill her. He tricks her into writing a suicide note and sends it to her sister, Virginia Leith. When a poison plot fails, Wagner hurls Woodward to her death from the courthouse roof where they had gone ostensibly to obtain a marriage license. No one knows that the two went around together, not even Wagner's mother, Mary Astor. Leith, suspicious, visits the college and tells amateur criminologist Jeffrey Hunter that she believes her sister was murdered. Suspicion falls on student disc-jockey Robert Quarry. Wagner, to hide his guilt, kills Quarry after forcing him to write a confession. Wagner makes a play for Leith, still after the Macready fortune, and they plan marriage. When Hunter discovers that Quarry was out of town when Woodward was killed, Wagner becomes desperate. Hunter recognizes him as a student. Wagner and Leith travel alone to one of Macready's copper mines, where he makes an attempt on her life. In the ensuing

struggle, he falls to his death as she is rescued by Hunter.

**X-RAY:** The most interesting thing about this offbeat melodrama is the radical departure in roles it provides for bobby-sox idol Robert Wagner. He is quite good as a murderer with no saving graces. The story is not a pleasant one and the theme makes it best suited for adult audiences. There is some action and suspense, with shock value present for mystery fans. Other performances are competent, and direction and production are highly polished as is the CinemaScope color photography. Screen play is by Lawrence Roman from the novel by Ira Levin. This bears a Legion of Decency "B" rating.

**TIP ON BIDDING:** Fair program price.

**AD LINES:** "She Was Going To Have A Baby . . . His Way Out Was To Kill Her"; "Girl By Girl He Fell Deeper In Trouble And Closer To Murder"; "It Was So Easy To Kiss Him, So Hard To Stop."

## Shadow Of Fear

DRAMA  
76M.

(Leeds)  
(English-made)

**ESTIMATE:** Okay programmer.

**CAST:** Mona Freeman, Jean Kent, Maxwell Reed, Hugh Miller, Gretchen Franklin, Frederick Leister, Alexander Gauge, Josephine Middleton, Frank Forsyth, Stanley Van Beers. Produced by Charles A. Leeds; directed by Al Rogell.

**STORY:** Mona Freeman returns from the United States when informed of the death of her father, which followed the death of her mother a year or two prior. He has remarried, and waiting to greet her is her stepmother, Jean Kent, who has transformed the house and instituted other changes, including personnel. Kent is respected by all in the vicinity for her kindness and generosity. Freeman becomes suspicious of the circumstances surrounding the deaths of her parents and finds evidence that Kent might be guilty of murder; but can get no one to believe her. An old friend, doctor Maxwell Reed, becomes interested when her father's will leaves all the property to Freeman if she reaches 21, otherwise it goes to Kent. The latter does attempt to kill Freeman in a boat; but she is rescued by Reed. The sight of her alive breaks down Kent, and her guilt is apparent.

**X-RAY:** While this has some suspense, mood, and interest, still the plot is a familiar one having been done before. Best suited for the lower half, the release contains good performances and okay direction and production and will garner average reaction. This has been adapted from the novel by Hal Debrett.

**AD LINES:** "If She Lived To Become 21—A Fortune Was Hers"; "Could She Prove Murder And Live? Don't Miss The Thrill-Packed Answer"; "An Adventure In Suspense."

## U-International

### Behind The High Wall (5629)

MELODRAMA  
85M.

**ESTIMATE:** Different prison yarn for program.

**CAST:** Tom Tully, Sylvia Sydney, Betty Lynn, John Gavin, John Larch, Barney Phillips, Ed Kemmer, Don Beddoe, Nicky Blair, John Berardino. Produced by Stanley Rubin; directed by Abner Biberman.

**STORY:** Tom Tully, a prison administrator of long experience, has trouble getting a confirmation for the job of warden of the prison by an unfriendly legislative committee which makes him bitter. His crippled wife, Sylvia Sydney, tries to console him. A prison break takes place, and he is used as a hostage. Taking part

is a truck driven by John Gavin. A pursuing policeman is killed, and the truck crashes through a railing going over the side of the road. Tully recovers and kills one of the escaping convicts who drops a suitcase containing a hundred thousand dollars in cash. Seeing a chance to become independent of his job and politicians, he hides the money using a blue print found near the truck and lets the law take its course. He is declared a hero and gets the appointment, but it's too late to return the money. Meanwhile, Gavin is tried for participation in the escape and the murder of the officer. He insists that he was an innocent victim duped into the escape by one of the convicts' brothers who wanted to talk to him about building a new service station for Gavin to run. The blueprint would have borne him out. He is convicted and sentenced to death. Tully tries to make things easy for him, knowing he is innocent until Gavin realizes that Tully must have the money. He and another con break out despite assurance from his girl friend, Betty Lynn, that he would be proven innocent on appeal. They are cornered and Tully in order to get them to surrender and clear his own conscience confesses his transgressions over a loud-speaker, clearing Gavin. The other con makes a break in a car and hits Tully, killing him, after which he is killed.

**X-RAY:** This is a prison yarn with an off-beat twist wherein the warden is driven to break the law, and how the mess is resolved holds interest alive most of the way making it an adequate entry for the program. There is enough intrigue and some action, and performances are okay with direction and production average. There is no comedy relief. The screen play is by Harold Jack Bloom, based on a story by Wallace Sullivan and Richard K. Polimar.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Behind The High Wall Men Were Intent On Escape And Murder"; "\$100,000 Is Enough To Drive Men To Kill"; "A Prison Story With An Unusual Twist."

### Congo Crossing (5623)

MELODRAMA  
86M.

(Technicolor)

**ESTIMATE:** Action programmer.

**CAST:** Virginia Mayo, George Nader, Peter Lorre, Michael Pate, Rex Ingram, Tonie Selwart, Kathryn Givney, Tudor Owen, Raymond Bailey, George Ramsey, Maurice Doner, Bernard Hamilton, Harold Dyrenforth. Produced by Howard Christie; directed by Joseph Pevney.

**STORY:** Virginia Mayo, playgirl suspected of a Riviera murder; Michael Pate, underworld gangster; Tonie Selwart, dope runner; and Kathryn Givney, British murderess, are all seeking sanctuary in "Kengetanga," West Africa, because it has no extradition laws. George Nader, American engineer in the employ of the Belgian Government, is there to chart the river and is friendly with Rex Ingram, colored doctor of a jungle hospital. Peter Lorre, police chief, tries to keep his "guests" out of trouble. Mayo soon learns that her stay will not be a peaceful one when Selwart makes a pass at her; Givney tries to rob her; and Pate, who says he loves her, really has been hired to kill her. After he has killed Givney in mistake for Mayo, Pate hires on as aide to Nader on a trip up the river because Mayo is going along. Nader has learned that the river is changing its course and that this will place the haven in Belgian territory, something that none of the fugitives nor police captain Lorre wants. Despite an attack by Selwart's men, an attack of fever, and the ever-present menace of Pate, Nader manages to get back to the

settlement with his maps. In a pitched battle, Nader and Mayo manage to get on a plane and make their getaway with help from Lorre, who has a change of heart at the last minute. All of the villains are killed.

**X-RAY:** This study of double-crossers and most unsavory characters hiding out in one of the last outposts of civilization is nicely enacted and produced with suspense and actionful thrills. The Technicolor is very good and interest is maintained throughout, with some sequences reminding of "African Queen" what with the tiny boat chugging its way into the wilderness. Outstanding is Pate as the chief villain and Mayo, who comes through sexily as the femme on the lam and finds possible redemption in love for the hero, Nader. The screen play is by Richard Alan Simmons.

**TIP ON BIDDING:** Better program price.

**AD LINES:** "One White Woman In A Thousand Miles Of Jungle Hell!"; "In Africa's Savage City Of Outcasts They Met In A Rendezvous With Terror!"; "Kengetanga! Beyond Civilization—And The Reach Of The Law—A City Of Sinners On The Jungle's Edge!"

## ENGLISH FILMS

### The Black Rider

MELODRAMA  
66M.

(National Telefilm Associates)  
(English-made)

**ESTIMATE:** Lower half filler.

**CAST:** Jimmy Hanley, Rona Anderson, Leslie Dwyer, Beatrice Varley, Lionel Jeffries, Valerie Hanson, Vincent Ball, Edwin Richfield, Kenneth Connor. (No director or producer available.)

**STORY:** A local inhabitant spots a black-clad figure on a motorcycle at night near a castle and spreads the word that a ghost on a fiery steed is abroad in the area. Reporter Jimmy Hanley, a motorcycle enthusiast, is interested in the story, and together with fiancée Rona Anderson, daughter of paper publisher Leslie Dwyer, investigates with the aid of other cyclists in the local club and government officials. It is discovered that foreigners who rented the castle in question have assembled an atomic sabotage weapon which could destroy a nearby defense installation. Everything turns out okay with the saboteurs captured and a bright future in the offing for Anderson and Hanley and for Dwyer, too, he having become a motorcycle enthusiast.

**X-RAY:** There are a few bright spots in this meller, but on the whole, it's just filler for the lower half. The cast is adequate and the subject matter is interesting to a degree. There were no writing or screen play credits available. Since distribution is by a firm catering primarily to television, it should be ascertained that this has not been on TV in the area surrounding interested theatres.

**AD LINES:** "Mystery In The Night"; "Thrills Via Motorcycles And Murder"; "The Black Rider Had A Mission Of Mystery."

### Forbidden Cargo

MELODRAMA  
83M.

(Jacon)  
(English-made)

**ESTIMATE:** Satisfactory programmer.

**CAST:** Nigel Patrick, Elizabeth Sellars, Terence Morgan, Jack Warner, Greta Gynt, Theodore Bikel, Joyce Grenfell, James Gilbert, Eric Pohlmann, Michael Hordern, Martin Boddey. Directed by Harold French; written and produced by Sydney Fox; executive producer, Earl St. John.

**STORY:** When customs agent Nigel Patrick arrests a smuggler, he is tipped off about a huge narcotics shipment about



to enter the country before the man is murdered. It leads him to Elizabeth Sellars and her brother, Terence Morgan, and the south of France, where he is almost killed during a swimming accident. Clues lead to a freighter due in London, and the custom service concentrates on searching the vessel which gets them nothing as the package is attached to the bottom of the vessel. Morgan, in diving equipment, gets it. He reaches shore safely and reveals to Sellars that it is dope and not some currency as she expected. Patrick and his men get in the chase and the vicious ring is smashed. Patrick promises to wait for Sellars and stand by her, knowing she is innocent of dope smuggling.

**X-RAY:** A dangerous game of cops and robbers is played by agents of British customs and smugglers with appropriate amounts of suspense and intrigue as well as some action, romance, and comedy to make this an okay addition to the program. The cast is good, and direction and production are suitable and efficient. A semi-documentary approach proves of assistance in putting the entry across.

**AD LINES:** "A Behind-The-Scenes Story About The Men Who Fight A 'Quiet War'"; "An Expose Of International Dope Smuggling"; "He Almost Got Killed Investigating A 'Forbidden Cargo'."

## FOREIGN

### Legends Of Anika

DRAMA  
85M.

(Grand Prize)

(Yugoslavian-made)

(English titles and narration)

**ESTIMATE:** Art house meller.

**CAST:** Milenka Dapcevic, Bratislav Gribic, Severin Bjelic, Mata Milosevic, Mirko Milisavljevic. English version by Sidney Kaufman. Directed by Vladimir Pogacic.

**STORY:** Bratislav Gribic, son of a gunsmith, is seduced by the wife of an elderly tavernkeeper, who discovers them together. She is forced to kill him with a knife handed her by the boy. He runs away and broods about this for years, and it also makes all women unpalatable for him. Back home, a girl friend, Milenka Dapcevic, waits for him to return. When he does, he doesn't take advantage of her encouragement, again recalling his early experience. She becomes the harlot of the district. Her half-wit brother resents her love and when he sees a chance of them finally getting together, he kills her.

**X-RAY:** Depressing, moody, and decidedly off-beat is this entry from Yugoslavia. Art houses desiring something different or a curiosity item might contemplate this for a short run. The acting, direction, and production are routine. It is based on a novel by Ivo Andric with the screen play by Vicko Raspor and Vladimir Pogacic. Special audiences will best appreciate this film.

**AD LINES:** "She Was The Toast Of The Men Of The Town"; "She Was A Willing Companion To Every Man But In Love With Only One"; "The Girl They All Talked About."

## The Shorts Parade

### THREE REEL

#### CinemaScope Color Documentary

**THE DARK WAVE.** 20th-Fox—CinemaScope Specials. Color. 24m. A youngster normal in every respect is affected by a slight touch of epilepsy, and what hap-

pens with regard to adults and school chums and their reactions, as well as an explanation of the affliction and demonstration of the treatment involved both psychologically and physically, are detailed here in an interesting and informative fashion. It is made highly entertaining by a professional cast headed by Charles Bickford, Nancy Davis, and Cornell Borchers. EXCELLENT.

### TWO REEL

#### Comedy

**SOCKS APPEAL.** Columbia—Comedy Favorites Reissues. 17m. When first reviewed in *THE SERVISION* of March, 1943, it was said: "The Glove Slingers have their troubles with the proprietor of the college service shop in love with one of the girls. His rival tries to ruin the business, a fight results, and the hero wins the girl and battle. There are a few humorous interludes. FAIR." (8436).

#### Musical

**COOL AND GROOVY.** U-I—Musical Featurettes. 15m. The following performers are seen doing the following numbers: The Conley Graves Trio does "Conley's Blues"; The Tune Jesters do "Dry Bones"; The Chico Hamilton Quintet does "A Nice Day"; The Hi-Lo's do "Jeepers Creepers"; the Buddy DeFrance Quartet does "I'll Remember April"; and Anita O'Day sings "Honeysuckle Rose." FAIR. (2657).

**THE MILLS BROTHERS ON PARADE.** U-I—Musical Featurette. 16m. It's music all the way as the Mills Brothers and others give out with some well-remembered numbers. Seen are The Mills Brothers doing "Say Si Si," "Paper Doll," and "Opus One"; Jana Mason singing "A Diamond, A Pearl and An Ermine Wrap"; Chuck Nelson singing "Slap Leather"; and Gogi Grant rendering "Who Are We?" GOOD. (2656).

#### Sports

**BASKETBALL HEADLINERS.** RKO—Sport Specials. 15m. Seen participating in the National Invitational Tournament are Niagara vs. St. Francis, Louisville vs. Duquesne, St. Joseph vs. Seton Hall, Dayton vs. Xavier, St. Joseph vs. St. Francis, Dayton vs. Louisville. Also seen are Temple vs. SMU, the East-West All Stars, and San Francisco vs. Iowa. GOOD.

### ONE REEL

#### Color Cartoon

**BE PATIENT, PATIENT.** Columbia—Color Favorites Reissues. 7m. When first reviewed in *THE SERVISION* of December, 1944, it was said: "The Fox is put on a light diet, but decides to eat anyway. The Crow decides to frighten him and then get the food for himself. The plan works, with the Fox imagining he is dead. When he wises up, the usual chase ensues. FAIR." (8613).

**KIT FOR CAT.** Warners—Blue Ribbon Hit Parades Reissues. 7m. When first reviewed in *THE SERVISION* of November, 1948, it was said: "An alley rabbit seeks sanctuary from a blizzard in Elmer's home, as does a cute little kitten. Elmer wants to keep one, and tells them he will make up his mind in the morning. The tom cat plots to get rid of the obviously preferred kitten. Elmer's sleep is disturbed plenty, but morning finds Elmer getting an eviction notice. GOOD." (3309).

**PICKLED PUSS.** Columbia—Color Favorites Reissues. 6½m. When first reviewed in *THE SERVISION* of September, 1948,

it was said: "Old enemies cat and mouse chase each other around until the mouse hides in a pickled herring barrel. The cat gets intoxicated from the alcohol, becomes his friend, and defends him from an alley cat. The mouse takes him home, sobers him up, and is chased again. He reaches the barrel again, and is puzzled by the resulting friendly cat. GOOD." (8611).

**ROOM AND WRATH.** U-I—Walter Lantz Cartunes. 6m. Chilly Willy has trouble with the St. Bernard manager of his snowtel, who would like to get paid for his room. He is the butt of all of Willy's gags and wile, but he emerges victorious in the end. GOOD. (2617).

**THE UNCULTURED VULTURE.** Columbia—Color Favorites Reissues. 6m. When first reviewed in *THE SERVISION* of February, 1947, it was said: "A professor is stranded on an isle, dying from hunger, while a vulture with the voice of Jimmy Durante harasses him in an attempt to do him in fast for a meal. The windup has a plane-load of vultures arriving, and the professor prepares himself for cooking. BAD." (8612).

**WOODPECKER FROM MARS.** U-I—Walter Lantz Cartunes. 6m. Woody Woodpecker is a guest on a kiddie video show and walks off with a space helmet and a space gun as souvenirs. He pretends to be from Mars and is actually believed. He is caught and sent to an atomic laboratory for tests which convince the scientists that he really belongs on Mars so they put him in a rocket and send him there. The Martians believe he is a crazy earth being and start testing him in their labs. GOOD. (2618).

#### Comedy

**SO YOU WANT TO PLAY THE PIANO.** Warners—Joe McDoakes Comedies. 10m. In this mild series entry Joe endeavors to make an impression on his wife, who admires pianists and piano playing, by some more or less adroit faking at an installed mechanical key-board, etc. He almost gets away with it, but the femme changes her admiration from pianists to violinists. FAIR." (3405).

#### Musical

**BORRAH MINEVITCH AND HARMONICA SCHOOL.** Warners—Melody Master Bands Reissue. 10m. When first reviewed in *THE SERVISION* of January, 1948, it was said: "Borrah Minevitch and his harmonica virtuosos join together in presenting three songs, 'Begin The Beguine,' 'Always In My Heart,' and 'Bugle Call Rag.' FAIR." (NOTE: Minevitch has since died.) (3805).

**INA RAY HUTTON AND ORCHESTRA.** Columbia—Thrills Of Music Reissue. 10m. When first reviewed in *THE SERVISION* of January, 1950, it was said: "Barry Gray, disc jockey, introduces in typical fashion each number played by the curvaceous blonde singer and dancer, who leads an all-male band. Miss Hutton sings 'Angry' and 'The Three Bears' and dances to the tune of 'Cachita.' FAIR." (8956).

#### Color Novelty

**INVITATION TO NEW YORK.** U-I—Color Parades. 9½m. New York and its sights are viewed differently by various viewers, and the composite is a pretty complete and colorful film showing the

(Continued on page 4179)

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

**The Shorts Parade**

(Continued from page 4177)

highlights and backgrounds of the city with Conrad Nagel doing the commentary. EXCELLENT. (2676).

**Novelty**

**ALERT TO DANGER.** U-I—Variety Views. 9m. Here is the story of the volunteer fireman; a prime necessity in any small community, and one who has dedicated his life to serving his community. When the siren sounds the local shoe store proprietor, the barber, the local minister, the photographer, the mechanic, and others drop their work and report for action. There's lots of danger, but there is also lots of fun when holidays bring on games of skill and contests between towns. EXCELLENT. (2691).

**CANDID MICROPHONE.** Columbia—Series Three, Number One. 10m. When first reviewed in THE SERVISION of November, 1949, it was said: "Allen Funt, with the aid of the hidden microphone and motion picture camera, gets unsuspecting people to act natural on the screen. His first session is with a woman in an airline office who wants to buy a ticket. After he gets through with her, she almost decides to take the train. Next, he plays clerk in a plumber's supply house, and tries to talk a character out of wanting to build a shower in a closet. The final sequence has him as adviser in the office of a honeymoon service,

where he tries to sell a prospective bride a bill of wrong goods. EXCELLENT." (8555).

**PHONIES BEWARE.** RKO—Screenliner. 8m. The efforts of the U. S. Food and Drug Administration to safeguard the health of America are to be seen here in a typical case involving a phony medicine which claimed cures for all kinds of conditions and was instrumental indirectly for a death when proper medication was abandoned. The inspector is shown tracking down the medicine, its manufacturer, and its lack of value in correcting medical ills as claimed. The manufacturer is punished and put out of business. GOOD. (64210).

**UPS AND DOWNS.** Paramount—Toppers, 9m. In Montana, huge herds of sheep are transported from dried-up lowland pastures to summertime ranges high in the mountains and hills. This is a necessary move. One not so necessary in another setting is the climbing of mountains for the fun or thrill of it. Still another trip loaded with thrills and skill is one down Colorado's swirling Salmon River on tricky and dangerous currents. GOOD. (M15-5).

**Sports**

**CAROLINA COURT CHAMPS.** Paramount—Grantland Rice Sportlights. 9m. North Carolina State College is where the camera goes to not only show the championship basketball team in action

but also its officials, practice, and planning. The team members are seen both on and off the court with the entire subject handled in interesting fashion. GOOD. (R15-5).

**FOUR MINUTE FEVER.** RKO—Sportscope. 9m. This release goes back to 1923 when Paavo Nurmi of Finland tried to run a mile in under four minutes. Other athletes are seen through the years attempting the same thing, such as Jules Ladoumeque, Jack Lovelock, Bill Bonthrom, Glenn Cunningham, Sidney Wooderson, Arne Andersson, Gunder Haag, and John Landy who finally did break the four minute barrier. Roger Bannister, Lazlo Tabori, and Joe Bailey also are seen in action. This is obviously more suited to sports enthusiasts than others. FAIR. (64311).

**RACES TO REMEMBER.** RKO—Sportscope. 8m. Some of the great names in the horse racing world are brought back for audiences via library clips, as are some of the races of the past. It winds up with the Swaps vs. Nashua races. FAIR. (64310).

**WINTER WONDER TRAILS.** Paramount—Grantland Rice Sportlights. 9m. College students go on an old fashioned sleigh-ride, others hike on snow shoes, and still others, as well as some small fry, are for skiing. A training center for sled dogs is also to be seen, as is a St. Bernard and pups. FAIR. (R15-4).



A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<p><b>Crime In The Streets</b> (CS-TC) James Whitmore, John Casavetes</p> <p><b>King Of The Coral Seas</b> Chips Rafferty, Ilma Adey</p> <p><b>The Atomic Man</b> Gene Nelson, Faith Domergue</p> <p><b>Indestructible Man</b> Lan Chaney, Jr., Marian Carr</p> <p><b>The Wicked Wife</b> (English-made) Nigel Patrick, Moira Lister</p> <p><b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gotes</p> <p><b>The Come On</b> (SS) Anne Baxter, Sterling Hayden</p> <p><b>Crashing Las Vegas</b> Bowery Boys</p>	<p><b>Hot Blood</b> (CS-TC) Jane Russell, Cornel Wilde</p> <p><b>The Harder They Fall</b> Humphrey Bogart, Jan Sterling</p> <p><b>Rock Around The Clock</b> Bill Haley and Comets The Platters</p> <p><b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman</p> <p><b>Uranium Boom</b> Dennis Morgan, Patricia Medina</p> <p><b>Over-Exposed</b> Cleo Moore</p> <p><b>Blackjack Ketchum,</b> Desperado Howard Duff, Maggie Mahoney</p> <p><b>Jubal</b> (CS-TC) Glenn Ford Valerie French</p>	<p><b>Forever Darling</b> (CS-EC) Lucille Ball, Desi Arnaz</p> <p><b>The Last Hunt</b> (CS-EC) Stewart Granger, Robert Taylor</p> <p><b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse</p> <p><b>The Yearling</b> (RE-TC) Gregory Peck</p> <p><b>Northwest Passage</b> (RE) Spencer Tracy</p> <p><b>The Stratton Story</b> (RE-TC) James Stewart</p> <p><b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly</p> <p><b>Gaby</b> (CS-EC) Leslie Caron, John Kerr</p>	<p><b>Artists And Models</b> (VV-TC) Dean Martin, Jerry Lewis</p> <p><b>The Trouble With Harry</b> (VV-TC) Edmund Gwenn, Shirley MaClaine</p> <p><b>The Rose Tattoo</b> (VV) Burt Lancaster, Anna Magnani</p> <p><b>The Court Jester</b> (VV-TC) Danny Kaye, Glynis Johns</p> <p><b>Anything Goes</b> (VV-TC) Bing Crosby, Jeanette Nolan, Donald O'Connor</p> <p><b>The Birds And The Bees</b> (VV-TC) George Gobel, Mitzi Gaynor</p>	<p><b>Naked Sea</b> (TC) Allen H. Miner (Documentary)</p> <p><b>Glory</b> (SS-TC) Margaret O'Brien, Walter Brennan</p> <p><b>Postmark For Danger</b> (English-made) Terry Moore, Robert Beatty</p> <p><b>Slightly Scarlet</b> (SS-TC) John Payne, Rhonda Fleming</p> <p><b>The Conqueror</b> (CS-TC) John Wayne, Susan Hayward</p> <p><b>Cash On Delivery</b> (English-made) Shelley Winters, John Gregson</p> <p><b>The Brain Machine</b> (English-made) Patrick Barr, Elizabeth Allan</p> <p><b>The Bold And The Brave</b> (SS) Wendell Corey, Mickey Rooney</p>	<p><b>Secret Venture</b> (English-made) Kent Taylor</p> <p><b>The Fighting Chance</b> Rod Cameron, Julie London</p> <p><b>Jaguar Sabu</b></p> <p><b>Hidden Guns</b> Bruce Bennett, Angie Dickinson</p> <p><b>When Gangland Strikes</b> John Hudson, Raymond Greenleaf</p> <p><b>Magic Fire</b> (Trucolor) Yvonne De Carlo, Carlos Thompson</p> <p><b>Doctor At Sea</b> (English-made) Dirk Bogarde, Brigitte Bardot</p> <p><b>Come Next Spring</b> (Trucolor) Ann Sheridan, Steve Cochran</p> <p><b>Track The Man Down</b> Kent Taylor, Petula Clarke</p>	<p><b>The Bottom Of The Bottle</b> (CS-DC) Van Johnson, Joseph Cotton</p> <p><b>The Man Who Never Was</b> (CS-DC) Clifton Webb, Gloria Grahame</p> <p><b>Carousel</b> (CS55-DC) Gordon MacRae, Shirley Jones</p> <p><b>On The Threshold Of Space</b> (CS-DC) Guy Madison Virginia Leith</p> <p><b>The Man In The Grey Flannel Suit</b> (CS-DC) Gregory Peck, Jennifer Jones</p> <p><b>The Revolt Of Mamie Stover</b> (CS-DC) Jane Russell, Richard Egan</p> <p><b>23 Paces To Baker Street</b> (CS-DC) Van Johnson, Vera Miles</p>	<p><b>Unidentified Flying Objects</b> (Rouse-Greene) Documentary</p> <p><b>Trapeze</b> (CS-TC) (Hecht-Lancaster) Burt Lancaster, Gina Lollobrigida, Tony Curtis</p> <p><b>A Kiss Before Dying</b> (Jacks) Robert Wagner, Virginia Leith</p> <p><b>Nightmare</b> (Pine-Thomson-Shane) Edw. G. Robinson, Connie Russell</p> <p><b>Black Sleep</b> (Bel-Air) Basil Rathbone, Akim Tamiroff, Lon Chaney, Jr.</p> <p><b>Shadow Of Fear</b> (Roxbury) Mona Freeman, Jean Kent, Maxwell Reed</p> <p><b>Star Of India</b> (Stross) Cornel Wilde, Jean Wallace</p>	<p><b>Red Sundown</b> (TC) Rory Colhoun, Martha Hyer</p> <p><b>Backlash</b> (TC) Richard Widmark, Danna Reed</p> <p><b>The Kettles In The Ozarks</b> Marjorie Main, Arthur Hunnicut</p> <p><b>The Creature Walks Among Us</b> Jeff Morrow, Rex Reason, Leigh Snowden</p> <p><b>The Price Of Fear</b> Merle Oberon, Lex Barker</p> <p><b>A Day Of Fury</b> (TC) Dale Robertson, Mora Corday</p> <p><b>Star In The Dust</b> (TC) John Agar, Mamie Van Doren</p> <p><b>Outside The Law</b> Ray Danton, Leigh Snowden, Grant Williams</p>	<p><b>Our Miss Brooks</b> Eve Arden, Gale Gordon</p> <p><b>Miracle In The Rain</b> Van Johnson, Jane Wyman</p> <p><b>Serenade</b> (WC) Mario Lanza, Joan Fontaine</p> <p><b>The River Changes</b> (Made in Germany) Rosanna Rory, Harold Maresch</p> <p><b>The Steel Jungle</b> Perry Lopez, Beverly Garland</p> <p><b>Good-bye, My Lady</b> Walter Brennan, Phil Harris</p> <p><b>The Searchers</b> (VV-TC) John Wayne, Vera Miles</p> <p><b>As Long As You're Near Me</b> (N.D.F. Production) O. W. Fischer, Morita Schell (Foreign-made)</p>	<p><b>The Day The World Ended</b> (SS) Richard Denning, Lori Nelson (American Releasing)</p> <p><b>Wild Dakotas</b> (Associated) Bill Williams, Coleen Gray</p> <p><b>Blonde Bait</b> (Associated) Beverly Michaels, Jim Davis</p> <p><b>Please Murder Me</b> (DCA) Angela Lansbury, Raymond Burr</p> <p><b>The Three Outlaws</b> (SS) (Associated) Neville Brand, Alan Hale</p> <p><b>Swamp Women</b> (Pothe Color) (Woolner) Marie Windsor, Touch Connors</p>
<p><b>Screaming Eagles</b> Tom Tryon, Jan Merlin</p> <p><b>Thunderstorm</b> (Spanish-mode) Linda Christian, Carole Thompson</p> <p><b>The Four Seasons</b> (Pathe Color) David Wayne, Marcia Henderson</p> <p><b>Navy Wife</b> Jean Bennett, Gory Merrill, Shirley Yamaguchi</p> <p><b>No Place To Hide</b> (DC) David Brian, Marsha Hunt</p> <p><b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr</p> <p><b>Hold Back The Night</b> John Payne, Mona Freeman</p> <p><b>Magnificent Roughnecks</b> Jack Carson, Mickey Rooney, Nancy Gates</p>	<p><b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard</p> <p><b>Safari</b> (CS-TC) Victor Mature, Jonet Leigh</p> <p><b>Treasure Mountain</b> Valerie French, Raymond Burr</p> <p><b>Storm Over The Nile</b> (CS-TC) Laurence Harvey, Anthony Steel</p> <p><b>The Eddy Duchin Story</b> (CS-TC) Tyronne Power, Kim Novak</p> <p><b>Autumn Leaves</b> Jean Crawford, Cliff Robertson</p> <p><b>Earth Vs. The Flying Saucers</b> Hugh Marlowe, Joan Taylor</p> <p><b>The Werewolf</b> Dan Magowan, Joyce Haiden</p>	<p><b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas</p> <p><b>Forbidden Planet</b> (CS-EC) Walter Pidgeon, Anne Francis</p> <p><b>The Swan</b> (CS-EC) Grace Kelly, Alex Guinness</p> <p><b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey</p> <p><b>Bhweni Junction</b> (CS-EC) Ava Gardner, Stewart Granger</p> <p><b>The Coterel Affair</b> Bette Davis, Ernest Borgnine</p> <p><b>Annie Get Your Gun</b> (RE-TC) Betty Hutton</p> <p><b>The Fastest Gun Alive</b> Glenn Ford, Broderick Crawford, Jeanne Crain</p>	<p><b>The Scarlet Hour</b> (VV) Carol Ohmrt, Tom Tryon</p> <p><b>The Man Who Knew Too Much</b> (VV-TC) (Made in Morocco) James Stewart, Doris Day</p> <p><b>The Leather Saint</b> (VV) Paul Douglas, John Derek</p> <p><b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint</p> <p><b>The Proud And The Profane</b> (VV) William Holden, Deborah Kerr</p> <p><b>Partners</b> (VV-TC) Dean Martin, Jerry Lewis</p>	<p><b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth</p> <p><b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack</p> <p><b>The Way Out</b> Mono Freeman, Gene Nelson</p> <p><b>The Big Sky</b> (RE) Kirk Douglas</p> <p><b>While The City Sleeps</b> Dana Andrews, Rhonda Fleming, Ida Lupino</p> <p><b>Murder On Approval</b> (English-made) Tom Conway</p> <p><b>The Man In The Vault</b> Anita Ekberg, William Campbell</p>	<p><b>Stranger At My Door</b> MacDonald Carey, Patricia Medina</p> <p><b>Terror At Midnight</b> Scott Brady, Joan Vohs</p> <p><b>Circus Girl</b> (Trucolor) (European made)</p> <p><b>Zanzabuku</b> (Trucolor)</p> <p><b>The Maverick Queen</b> (Trucolor) Naturama Barbara Stanwyck, Barry Sullivan</p> <p><b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English</p> <p><b>Thunder Over Arizona</b> (Naturama-Trucolor) Skip Homeier, Kirstine Miller</p>	<p><b>Hilda Crane</b> (CS-TC) Jean Simmons, Guy Madison</p> <p><b>Mohawk</b> (Color) Scott Brady, Rita Gam</p> <p><b>The Proud Ones</b> (CS-DC) Robert Ryan Virginia Mayo</p> <p><b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter</p> <p><b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush</p> <p><b>Massacre</b> (Anasco Color) Dane Clark, James Craig, Morto Roth</p> <p><b>Abdullah's Harem</b> (TC) Gregory Rotoff, Kay Kendall</p> <p><b>The King And I</b> (CS 55-DC) Deborah Kerr, Yul Brynner</p>	<p><b>High Noon</b> (RE) (Kramer) Gary Cooper, Grace Kelly</p> <p><b>The Killing</b> (Harris-Kubrick) Sterling Hayden, Marie Windsor</p> <p><b>Rebel In Town</b> (Bel-Air) John Payne, Ruth Roman</p> <p><b>Johnny Concho</b> (Kent) Frank Sinatra, Phyllis Kirk</p> <p><b>Beast Of Hollow Mountain</b> (CS-DC) (Nassour) Guy Madison, Patricia Medina</p> <p><b>The Ambassador's Daughter</b> (CS-EC) (Krasno) Olivia de Havilland, John Forsythe, Myrna Loy</p>	<p><b>Tap Roots</b> (RE-TC) Von Heflin</p> <p><b>Kansas Raiders</b> (RE-TC) Audie Murphy</p> <p><b>The Toy Tiger</b> (TC) Jeff Chandler, Laraine Day, Tim Hovey</p> <p><b>The Rawhide Years</b> (TC) Tony Curtis, Colleen Miller, Arthur Kennedy</p> <p><b>Congo Crossing</b> (TC) Virginia Mayo, George Nader, Peter Lorre</p> <p><b>Behind The High Wall</b> Tom Tully, Sylvia Sidney</p> <p><b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles</p> <p><b>Away All Boats</b> (VV-TC) Jeff Chandler, George Nader, Julie Adams</p>	<p><b>The Animal World</b> (TC) Irwin Allen nature documentary</p> <p><b>Santiago</b> (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan</p> <p><b>Satellite In The Sky</b> (CS-WC) Walter Hudd, Lois Maxwell</p> <p><b>Distant Drums</b> (RE) Gary Cooper</p> <p><b>Dallas</b> (RE) Gory Cooper</p> <p><b>Moby Dick</b> (TC) Gregory Peck, Richard Bosehart (Special Engagements)</p>	<p><b>Lovers And Lollipop</b> (Trans-Lux) Lari March, Gerald O'Loughlin, Cathy Dunn</p> <p><b>The Great Locomotive Chase</b> (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter</p> <p><b>Female Jungle</b> (American Releasing) Lawrence Tierney, Jayne Mansfield</p> <p><b>The Oklahoma Woman</b> (American Releasing) Richard Denning, Peggie Castle</p>

**SYMBOLS USED ABOVE:** CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

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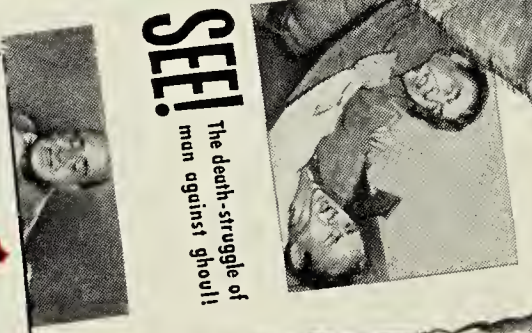
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**MOTION PICTURE**

# EXHIBITOR

**JUNE 20, 1956**

VOLUME 56

NUMBER 8

IN TWO SECTIONS • THIS IS SECTION ONE



## **JD Reports On Decree**

(page 7)

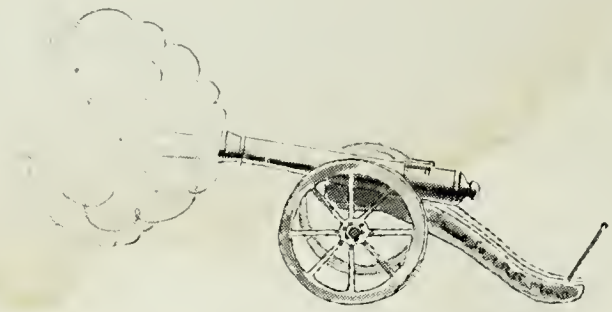
## **"More On Mortgages"**

(editorial)

**AND FEATURING: PHYSICAL THEATRE**

Seen at a Chicago press luncheon marking the opening of UA's "Trapeze" at the United Artists are Dave Wallerstein, vice-president and general manager, Balaban and Katz; star Burt Lancaster; and John Balaban, circuit president, all looking quite happy.





You are cordially invited to see what all the shooting is about at the nationwide

# **THEATRE PREVIEW** of M-G-M's Talk-of-the-Industry smash **"SOMEBODY UP THERE LIKES ME"**

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# EXHIBITOR



**JUNE 20, 1956**  
**VOLUME 56 NUMBER 8**

## MORE ON THEATRE MORTGAGES

AS A FOLLOW-UP to our thoughts on theatre financing ("TRIED TO GET A MORTGAGE LATELY?"—June 6, 1956), a friendly banker, who is deeply involved in theatre loans, has been good enough to show us his copy of the 1956 Directory of the Mortgage Bankers Association of America, listing all mortgage bankers throughout the U. S. and Canada. Of greatest interest, however, is a list of 158 insurance companies (the prime source of mortgage funds), complete with detailed check charts of the 16 different types of loans they will make.

Among these 158 sources of mortgage loans, *theatres just don't rate*. The classifications, and the number of insurance companies that will consider each, are as follows:

Residential .....	151	Motels .....	30
Commercial Buildings ..	120	Leasehold Properties ...	20
Chain Stores .....	76	Garages .....	20
Filling Stations .....	63	Churches .....	20
Office Buildings .....	62	Hotels .....	16
Apartments and Stores ..	60	Hospitals .....	9
Farms and Ranches .....	52	Theatres .....	3
Industrial Buildings .....	49	Clubs .....	2

There is probably no better evidence that Federal funds, or Federal guarantees, are needed if the high tax-paying theatre industry is to stay alive.

U. S. theatres are pretty steadily doing about \$20,000,000 per week in gross admissions. Since World

War II, nearly 4,500 drive-in theatres have replaced just about the same number of outmoded roofed ones. Many industry observers believe that about 2,500 more marginal roofed theatres, in changed neighborhoods, or without adequate parking facilities, will be weeded out during the next year or so. But there are literally thousands of modern, air conditioned, and well located theatres, with adequate parking, that have continued to do well with the resultant healthy weekly gross mentioned above.

How can these theatres stay modern, however, and how can the modern replacements for the outmoded closed theatres be built in the large neighborhood shopping centers where they are certain to be successful, unless mortgage money is available?

Aren't the institutions and mortgage bankers making a mistake in following all-embracing rules of thumb, instead of analyzing and appraising each commercial application on its own merits?

And, if Federal guarantees are needed, wouldn't some Washington "work" by the several theatre owner organizations be in order?

Somebody better do something, for the industry never existed that could keep going without financing.

## NOW, NOW, BOSLEY!

FOR A BRIGHT YOUNG MAN who can turn a phrase, and who has been around long enough to know the facts of life, Bosley Crowther of the New York Times can sometimes "flunk out" with a pretty stupid bit of judgment. A notable example of this last is to be found in his column under date of June 10.

Not satisfied with having clobbered "TRAPEZE" in his review of the preceding week, when virtually all competent critics, including this writer, had praised it as a very enjoyable piece of entertainment, Mr. Crowther went out of his way in an obvious effort to further damage it by drawing a completely silly contrast between this big Color-CinemaScope achievement and some little black and white French import named "RIFIFI," whatever that is!

Purporting to know just about everything that is right and wrong with this business of ours (which we don't believe he was ever in), Mr. Crowther, like Evangeline's ocean, "speaks, and in accents disconsolate" charts a future course that is certain to quickly bring us to

economic ruin. In a nutshell, the 18,000 roofed and drive-in theatres of the U. S. are to play pictures that Mr. Crowther says are "corkers," but which are "French in standard black and white," which are "populated by virtual unknowns," that have "an intimate quality that could never be got in color and CinemaScope," and that "lacerates the (Production) code" in five things. And, with pictures fitting just that description, most of the above theatres will be "dark," and will sport "for sale" signs by the end of the week.

Bosley Crowther is intelligent and "hep" to picture business. So Bosley Crowther knows that pictures like "RIFIFI" are not mass entertainment. But being the infallible and omnipotent director of public opinion reads well, and writes flatteringly, so the Bosley Crowthers of the lay press are not always honest in their printed views.

Sometimes we'd rather listen to Evangeline's ocean! It may have sand in its mouth but never its foot!

**Jay Emanuel**

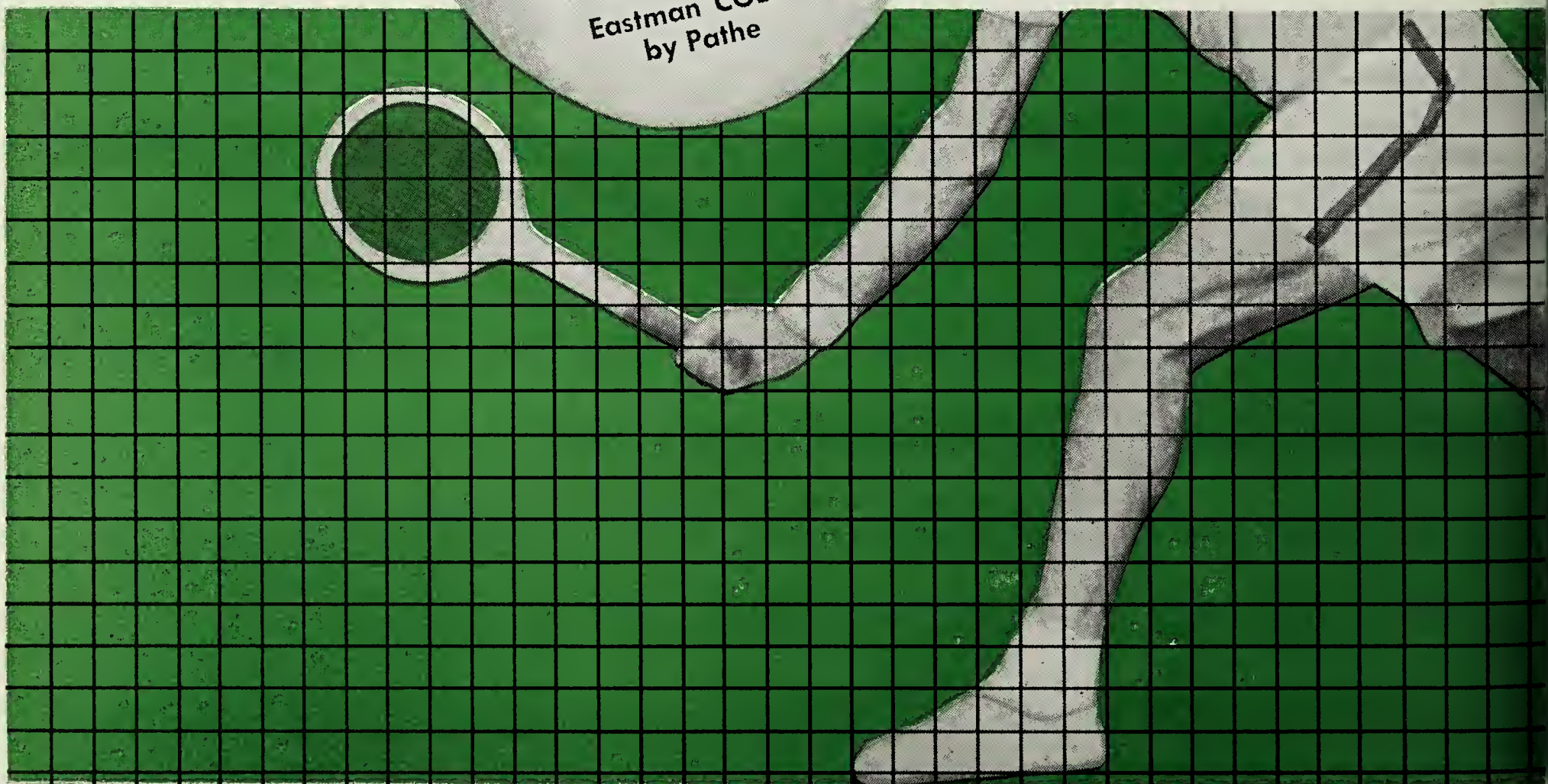
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# CAN NEWS

(Trade Headlines Of The Issue)

## Corporate

Order to buy Republic stock extended to August (page 7).

Technicolor name change reflects expanded corporate operations (page 10).

## Distribution

Trans-Lux forms company for TV enterprises (page 7).

Universal executives get new long term pacts (page 10).

## Exhibition

Abram Myers, Allied executive, warns that exhibitors face flood of pre-releases unless distributors are curbed (page 8).

Brochure stresses benefits through use of varied newspaper ads to draw audiences (page 12).

Wisconsin Allied elects Ben Marcus president (page 19).

## International

Income of Eastern Theatres, Ltd., Toronto, rises during 1955 (page 18).

## Legislative

Justice Department defends decree enforcement and cites TV, not trade conditions as top exhib foe (page 7).

## Mel Konecuff

Dino DeLaurentiis, "War And Peace" producer, discusses the industry here and abroad at Paramount conference; producer Clarence Greene and director Russell Rouse discuss their unusual plans (pages 6 and 19).

## Organizations

Allied's Rube Shor replies to attacks made on him before Senate (page 8).

Progress reported by MPAA group studying aid to boxoffice (page 10).

VCI Chief Barker John F. Rowley announces new appointments (page 12).

## Production

New production center opens in New York (page 9).

MGM sets special promotion plans for two features (page 10).

# I N D E X

VOLUME 56, NUMBER 8

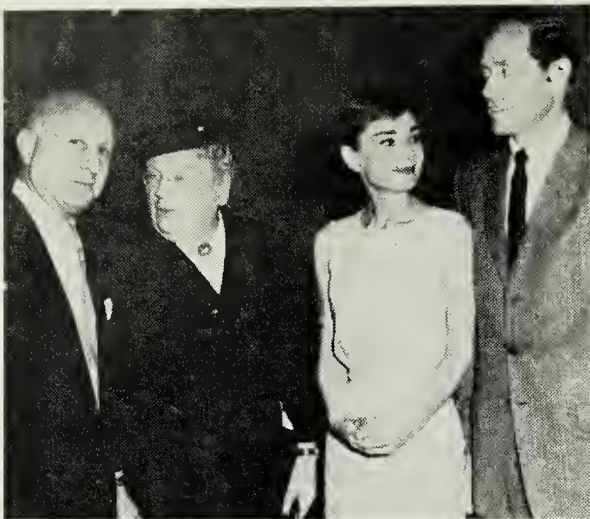
JUNE 20, 1956

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(The Yellow Check-Up Section)	



Barney Balaban, president, Paramount; Countess Alexandra Tolstoy, president, Tolstoy Foundation, and daughter of the great novelist; and Audrey Hepburn and Mel Ferrer, stars, "War And Peace," Paramount film which will have its world premiere at the Capitol, New York, for the benefit of the Tolstoy Foundation, are seen at a recent Paramount sponsored cocktail party at the Hotel Pierre.

# NEW YORK By Mel Konecuff

WHEN AN INTERVIEW was called with Dino De Laurentiis, producer of "War And Peace," recently, it looked as though the varied and assorted press



KONECOFF

agents would outnumber the press. Utilizing the services of Ralph Serpe as translator, although he speaks pretty good English, the Italian producer had the following comments to make:

1. The industry faces a crisis not only here but abroad, and the reasons for the situation include TV, lack of proper techniques, high production costs, improper productions, lack of ideas, scarcity of proper personnel.

2. In the U. S., with the advent of TV, "gimmicks" were utilized like CinemaScope, Cinerama, VistaVision, and for a time these were effective until the public became saturated. Then producers came to realize that they must come up with top stories and quality productions.

3. In Europe, TV arrived after the mechanical "gimmicks" had had their play, and the feeling there is that if they have to see mediocre pictures they might as well do so at home.

4. To beat the crisis everywhere, the quality of films must be raised, and they must have a reason for being made; quantity must give way to quality. If theatremen squawk that they must have pix to keep going, he answered that if they play real good pix, these will run five times as long as mediocre pictures, proportionately speaking. A few good pix could take the place of the many inferior ones.

# BROADWAY GROSSES

(As of this Monday)

## Openings Boost Dull Week

NEW YORK—With the exception of "Trapeze" at the Capitol; "The Proud And Profane" at the Astor"; and "The Catered Affair" at the Victoria, the latter two new openings, all of the Broadway first-runs had slipped considerably and were far below last year's averages.

The breakdown was as follows:

"The Man Who Knew Too Much" (Paramount). Paramount (\$45,300)—The fifth and last week was expected to reach \$29,000.

"D-Day The Sixth Of June" (20th-Fox). Roxy (\$40,000)—The third week was heading toward \$23,200, with \$20,221 in the till for Tuesday through Sunday. Ice show on stage.

"Bhowani Junction" (MGM). Radio City Music Hall (\$144,300)—\$70,000 was claimed for Thursday through Sunday, with the fourth and last week sure to reach \$110,000. Usual stage show.

"The Searchers" (Whitney-Warners). Criterion (\$25,800)—Third week dropped to \$23,500.

"Trapeze" (UA). Capitol (\$49,800)—Second stanza claimed a very good \$62,000.

"The Leather Saint" (Paramount). Globe (\$14,800)—Opening session only \$10,000.

"Unidentified Flying Objects" (UA). Mayfair (\$15,600). Opening week reached \$12,000.

"The Proud And Profane" (Paramount). Astor (\$29,000). Opened good with \$39,000 expected for the first week.

"The Catered Affair" (MGM). Victoria (\$20,400)—This also opened satisfactorily with \$26,000 claimed for the first week.

"Cockleshell Heroes" (Columbia). Loew's State (\$28,700)—Down to \$9,000 on the third, and last, week.

5. The above is the reason he made "War And Peace." Italian authorities were so impressed with the script and story that they insisted he use their army instead of going to Yugoslavia, which must have made Mike Todd happy.

6. When the name came up, De Laurentiis replied he wasn't concerned with Todd's plan to make "War And Peace," but he did want to thank him for publicizing the film so well. His film is finished and in the can while Todd is still talking about his. It took him a year from start to delivery of prints, last July 4 to this July 4, and he claims he followed the book.

He had a couple of things to say about Italian production within Italy. Since they were mostly local, let the Italian trade papers worry about them.

**STRANGE AS IT SEEMS (WITH APOLOGIES):** Producer Clarence Greene and director Russell Rouse, the boys who strive for the different and unique in films, are seeking to do it again for UA release. They've just completed a non-exclusive deal with the company for three films, two to be completed this year and one to take three years to make.

The latter one, tentatively entitled "The Himalayas," is a documentary-type

(Continued on page 19)

# Justice Dept. Defends Decree Actions

## Cites Top Aim As More Product For Theatres; Joins Distributors In Blaming Ills On TV And Drive-Ins

WASHINGTON—Government enforcement of the Paramount consent decree and its theatre divestiture provisions was vigorously defended last fortnight by the Department of Justice in a 25-page statement to the Senate Small Business Subcommittee, answering questions and charges brought by exhibitors in the course of their testimony on trade practices in March before the Congressional body. The Department also emphasized its claim that it seeks to increase film production and to benefit exhibition in other ways.

The Department cited an increased flow of product as the objective of its several conferences with representatives of circuits and of Theatre Owners of America on the now defunct Makelim Plan, the Exhibitors Film Financial Group, and other production projects. Exhibitors were reminded that Justice could easily reject any and all proposals of that nature on the basis of the consent decree divorce of exhibition from production and distribution, nor is there "any manifestation" on the part of the Department "of a more lenient and indulgent attitude" toward the Paramount case defendants, inasmuch as the realization of exhibitor production enterprises would bring about greater competition for those defendants.

### Percentage Selling Not Forbidden

Exhibitor complaints concerning the licensing of films by distributors on a percentage basis were examined in the terms of the law, and the Department pointed out that the Paramount injunction does not forbid the practice. On the controversial subject of clearances, it was noted that "it is not necessarily in the public interest" that the Department construe the judgments in such a way as to make it unprofitable to produce high-budget films because they cannot be profitably marketed. "Anything which further reduces the number of pictures produced or their quality will not help exhibitors," the statement read.

On other salient points of exhibition's grievances, the subcommittee was advised that the forcing of pictures is less likely when the supply is short, as alleged by theatremen; that divorcement has been accomplished in all but 24 of 1,200 situations required by the consent decree, in a period very difficult for the industry; that new acquisitions by divorced circuits have not been opposed by the Department because the facts presented in court have not warranted such a position; and that the Paramount case judgments deprived affiliated circuits of controls resulting in monopoly powers and created competition in exhibition, "the basic achievement of the Paramount case." Acknowledging that the film industry is beset with difficulties, the Department attributed this to television and drive-ins, in agreement with distribution executives. A grievance or abuse reported to the Department by a small exhibitor cannot be corrected if a

## Option To Buy Republic Stock Extended To Sept. 4

HOLLYWOOD—The 60-day option to purchase working control of Republic recently acquired by Cantor, Fitzgerald and Company, Beverly Hills investment firm, has been extended to Sept. 4 by mutual agreement, it was disclosed last week. The reason given by B. Gerald Cantor, on his return from New York conferences, was that the financial complexity of Republic and certain technical accounting problems made the extension mandatory.

The option on a minimum of 650,000 shares and a maximum of 800,000 shares at \$12.50 a share was obtained on May 24. It was also announced that George V. Delson, New York, is preparing a tax analysis for Cantor, Fitzgerald, while Joseph D. Blau and Company completes an examination of the Republic books.

law does not prohibit it, the Department pointed out, but the Department can, in certain instances, be instrumental in relieving complaints not covered by law through its "good offices."

### New Run Lawful

With reference to the specific exhibitor complaint about the creation of a new run in licensing a film, the Department stated that the practice is not unlawful, and that "at most, the new run takes a clearance over the first-run which, in turn, takes a separate clearance over the run which follows it, and so on." The rise of production costs and the cultivation by television of the patron's taste for superior entertainment brought the Department to the conclusion that if "very expensive pictures cannot be profitably marketed in the ordinary way, they will not be produced." Inquiry into six complaints of picture forcing in the last three years convinced the Department that the acts were not based on company policy but resulted from employees getting out of line.

The report further discussed the complaint made by National Allied's Trueman T. Rembusch against film rentals at prices which, he claimed, amount to clearance in favor of other theatres, but the Department found no evidence that such a result was the intention of the distributor, who sought only a rental regarded by him as adequate for his merchandise. The Justice intervention sought by Rembusch, it was said, would not have preserved competition, but resulted, contrary to the design of the Paramount judgments, in the regulation of film rentals."

### Block Booking Opposed

Its position against block-booking was not altered by the Department in the report. It contended that the practice, while possibly beneficial for some exhibitors, does not contribute to competition in either distribution or exhibition, making it impossible for many independent theatres to secure product. On the related point of whether pictures may be sold

## Trans-Lux Enters Television Picture

NEW YORK—The Trans-Lux Corporation last week announced the formation of a subsidiary corporation, the Trans-Lux Television Corporation, headed by Richard Brandt as president. Vice-president in charge of sales is Richard Carleton with Leo Brody named as his assistant. Headquarters is at the new location of Trans-Lux, 625 Madison Avenue.

Trans-Lux has acquired the rights to general distribution of 700 Encyclopedia Britannica films in addition to those being turned out at the rate of one per week by that organization, and many of these will be packaged for TV use as well as for theatrical distribution, with the two being kept separate. Theatres sold will be either on long term basis or for a series of 13, covering the period of one year with art or specialty houses most concerned in the operation.

At least six offices will be opened throughout the U. S. in the near future, with the first two in Chicago and Los Angeles. Plans call for the distribution and TV company to share facilities, although each will have its own sales force. The distribution company is expected to serve theatres in art and specialty categories with at least six films by the end of the year, with three about to go into release. The television company is presently negotiating with distributors for a number of features.

### RKO Theatres Suit Filed

NEW YORK—A suit with the objective of halting the acquisition of the Cleveland Arcade Company and the Gera Corporation by RKO Industries Corporation was filed last week by Isabella J. Selman, holder of 3,000 shares of RKO Theatres stock. The defendants named were Theodore R. Colborn, Dudley Layman, RKO Theatres, Albert A. List, Cleveland Arcade, and Gera. RKO stockholders recently approved the acquisition of the two companies.

Gera and Cleveland had acquired three other corporations which, according to the plaintiff's action, could have been acquired by RKO Theatres before the transaction was completed. RKO, the stockholder alleges, suffered substantial damage as a result, and she charged the defendants with conspiracy.

### Republic Net Up

NEW YORK—For the 26 weeks ended April 28, Republic and its subsidiaries report a net profit of \$1,714,694, before federal tax provision, estimated federal, normal and surtax of \$636,000, or a net after taxes of \$1,078,694.

For the 26 weeks ended April 30, 1955, Republic and subsidiaries reported a net profit of \$1,911,613, before taxes of \$1,033,000, or a net after taxes of \$878,613.

in groups, the Department said the Paramount judgments do not forbid the distributor to sell the exhibitor a group of films if he wants to buy them all anyway.

# Myers Sees Increased Pre-Releases Unless Gov't Curbs Distributors

WASHINGTON—A stern warning that "it is inevitable" distributors will continue and increase the practice of pre-releasing films unless they are deterred by "something" was sounded last week by National Allied board chairman and general counsel Abram F. Myers in a statement submitted to the Senate Small Business subcommittee which recently concluded hearings on industry trade practices. Myers was replying to the testimony entered by distribution representatives who appeared before the Senate group last month to refute earlier exhibition charges.

Myers urged the subcommittee to take action to halt alleged distribution abuses and said that such conditions will not be improved unless the film companies "are shamed into doing so or suitable legislation is recommended for enactment by the next Congress." The special handling of motion pictures, he iterated, imposes "serious hardships" on theatremen. Myers went on to charge that "not once" has the Justice Department taken positive action to enforce provisions of the Paramount consent decree relating to clearances, and dismissed as "trivial and of no force" the distributors' "assaults," in their Senate testimony, on the exhibitors' case. He took issue with the film companies' aloof attitude toward the well-being of small theatres, which he claimed are of primary importance to the industry inas-

much as such situations develop the film habit in the customers of the future.

On the subject of the proposed industry arbitration plan, Myers contended that distribution has not shown that the current draft would be of benefit to exhibitors without the inclusion of film rentals as an arbitrable subject, and asserted that distributors had dwelt on Allied rejection of arbitration as a "diversionary tactic to divert attention from the exhibitors' grievances." Commenting on current production and distribution costs, the Allied executive contended that studio overhead once charged to 60 or more pictures now is charged to 10 or 11, and described executive salaries as "impressive, to say the least."

Myers also disputed the Justice Department's interpretation of what constitutes price-fixing as prohibited by the consent decrees and complained that competitive bidding has been continued by distribution in spite of Supreme Court criticism. He urged the subcommittee to request distributors to discontinue competitive bidding where possible. He indicated that exhibitor objections to the proposed arbitration draft stemmed in a large part from being forced therein to give legal countenance to such questionable practices as competitive bidding and pre-releasing. Where possible, Myers said, equitable product splits should be arranged between competing exhibitors.

# Allied's Shor Replies To Distributor Attack

CINCINNATI—Distributor statements made last month to the Senate Small Business Subcommittee conducting hearings on industry trade practices were inaccurate and consisted of "half-truths," so far as they affected Rube Shor, National Allied president and local exhibitor, it was asserted by Shor last week in an affidavit in which he answered charges made against him by Charles Reagan, Loew's, Inc., executive, and Louis Phillips, Paramount general counsel. Shor's sworn document was directed to Senator Hubert H. Humphrey (D., Minn.), subcommittee chairman who heard last month's testimony.

Shor's appearance in March before the Congressional group was, he emphasized, as Allied president and on behalf of the small exhibitors of its membership, not in his own interest as a circuit operator. He took issue particularly with Phillips' revelations to the subcommittee of data described as confidential, taken from the exhibitor's books in connection with an anti-trust suit, and then charged that misrepresentations were made concerning the interpretation of the figures in question, offering to supply the Senate group with his personal and corporate tax returns and financial records.

The National Allied head offered a detailed analysis of his dealings with Paramount, intending to discredit Paramount charges that he declined to play the latter's product, and of his side of the industry picture in Middletown, O., claiming that his investment in the Twin Drive-In there, operated by S and S Amusement Corporation and Shor, Inc., is more than 50 times as much as indicated by distributor testimony, with the result that certain expenses connected therewith are justified for tax deductions, and are not irregular, as insinuated by Phillips. Shor also contradicted Reagan's statement with reference to merchandising practices for "Guys And Dolls," and claimed that Loew's acted in "bad faith" by not attempting to create a bidding situation in the Middletown area to sell the film.

To camouflage the "voracious practices" of distribution which, if not stopped, "will doom the small exhibitor to destruction," Shor charged that the film companies preferred to make a personal attack in their Senate testimony on himself and Abram F. Myers, Allied board chairman and general counsel, the "leaders in the fight for fair treatment of the independent exhibitors." In conclusion, Shor asserted that the Reagan and Phillips testimony "illustrates the loose manner of speaking of the distributors' representatives before the committee, and how little credit can be given to many of their statements."

## Cool, Man, Cool

NEW YORK—National Screen Service announced last week that now is the time to cash in on real cool trailers to call the attention of patrons to the air conditioning during the hot months.

It was also announced that a variety of Independence Day trailers are available for July 4.

## Dividend Payments Dip

WASHINGTON—The Commerce Department reported last week that cash dividends declared by film companies in the first five months of this year were slightly lower than payments in the comparable period of 1955. From January through May of this year, payments aggregated \$10,476,000, compared with \$10,876,000 in the same months of the preceding year.

The Department noted, however, that the 1955 total included \$912,000 paid in April, 1955, by Chesapeake Industries as accumulated arrearage on preferred stock. Payments in April, 1956, were reported as \$1,703,000, compared with \$2,313,000 in April, 1955, when Chesapeake made the remittance on arrears. Payments in May aggregated \$1,740,000, compared with \$1,703,000 for the same month last year.

## Chesapeake Suit Dismissed

NEW YORK—The 15 million dollar anti-trust suit started in 1950 by affiliates of Chesapeake Industries against Loew's and RKO Theatres was dismissed last week by U. S. District Court Judge Archie O. Dawson.

The suit charged conspiracy and combination to exclude Eagle Lion and PRC product from Loew's and RKO playdates from Sept. 1, 1946 to Sept. 1, 1950, and was heard earlier in the year by Judge Dawson without a jury.

Judge Dawson ruled that no proof had been offered to show that the plaintiff's pictures were entirely excluded from the circuits, and that no direct proof of conspiracy was offered.

## MGM Ups Zelnick

NEW YORK—The appointment of Gustav Zelnick as MGM theatre supervisor for Germany was announced last fortnight by Morton A. Spring, first vice-president, Loew's International Corporation. Zelnick will serve as assistant to Myron Karlin, German general manager, in Frankfurt headquarters, overseeing the operation of MGM's Waterloo, Hamburg, as well as other houses which are being constructed or purchased in line with the expansion of the MGM circuit in Germany.

Zelnick has been with MGM for 13 years, his latest post having been that of manager, Metro, Cairo, and theatre supervisor of the Egypt territory. George Thomas, former manager, Metro, Alexandria, succeeds Zelnick as supervisor in Egypt.

## U-I Earnings Up

NEW YORK—Universal Pictures Company, Inc., and subsidiary companies report earnings for the 26 weeks ending April 28 of \$2,047,383, after providing \$1,885,000 for federal taxes on income. After dividends on the preferred stock, this is equivalent to \$2.08 per share on the 927,254 shares of common stock outstanding.

For the 26 weeks ending April 30, 1955, earnings were \$2,014,960 after providing \$1,830,000 for federal taxes on income. After dividends on the preferred stock, this was equivalent to \$1.87 per share on the 1,015,709 shares of common stock then outstanding.

## Jerrold Seeks New Films For TV Tests

PHILADELPHIA—Jerrold Electronics Corporation, which proposes to operate a "cable theatre" type of subscription television, is negotiating to secure first-run motion pictures and other quality product for tests "presently in progress," it was disclosed last fortnight in the company's first annual report as a publicly owned enterprise.

The report forwarded to stockholders states that Jerrold has established "a key position" for itself in the new field and that it has submitted formal comments to the Federal Communications Commission concerning its subscription system, in addition to testifying, through its executives, before the Senate Commerce Committee.

Jerrold reports a gross income of \$3,703,065 for the fiscal year ended Feb. 29 last, compared with \$3,399,995 one year earlier, and net income of \$169,422 or 15 cents a share for the latest fiscal year, compared with \$189,733 in the earlier year, equal to 17 cents a share on the same number of shares.

More than 300 of the 450 community television antenna systems now existing in the U. S. use Jerrold equipment, president Milton J. Shapp told the stockholders, adding that the company sold and installed more than 25 new systems during the past year. At the same time, he reported that the company has acquired three systems since March 1 and now owns and operates community projects in five cities, including Ukiah, Cal., Flagstaff, Ariz., Dubuque, Ia., Pocatello, Ida., and Key West, Fla., where it holds an 80 per cent interest.

Jerrold constructed a new research center at Huntingdon Valley, Pa., last year and since then has introduced several new products, including a master antenna system specifically designed for color television reception.

## UPA Safety Film Cited

NEW YORK—Maurice Grad, Columbia short subjects sales manager, announced last fortnight that the National Safety Council has called attention of all local Councils to the UPA safe driving cartoon, "Jaywalker," which introduces the new cartoon character, Milton Muffet.

Paul Jones, NSC's director of public information, said, "This is one of the cutest, cleverest and most palatable safety films ever seen, and it gets across a strong safety message."

Columbia states that the NSC, with branches in 300 communities, will lend all-out support to theatres playing the subject.

## Breakfast Is On MGM

NEW YORK—Ten disc jockeys were given catered breakfasts all last week during their air shows with the compliments of MGM, the stunt being engineered by the company's home office promotion department in connection with "The Catered Affair," which opened at the Victoria. Each of the disc jockeys was visited by a white-jacketed butler and portable kitchen to serve breakfast as ordered.

# New Production Center In New York To Be Utilized For Eastern Filming



Seen at the recent contract signing whereby National Broadcasting Company purchased 50 per cent ownership of Figaro, Inc., independent motion picture production company, of which Joseph L. Mankiewicz, Academy Award winning writer-producer-director, is president, were, left to right, Robert W. Sarnoff, president, NBC, and Mankiewicz.

## One Exhib Group Favored

ALBUQUERQUE, N. M.—The New Mexico Theatre Association went on record, in the course of its annual three-day meeting here last fortnight, as favoring one national exhibitor organization and for the amendment of the consent decree to eliminate competitive bidding and adding franchises, with the sale of all top product based on a sliding scale.

Lloyd Franklin, former vice-president, was named NMTA president, succeeding Mason G. Greer, who moved up to chairman of the board. Elmo Courtney was elected secretary and treasurer. The directors installed were Courtney, Franklin, Ed Tidwell, Louis Gasperin, Tom Murphy, M. O. Rusdick, Mrs. S. E. Allen, Jack Brandenburg, Russell Allen, and Russell Hardwicke.

## USIA Wins Increase In Compromise Bill

WASHINGTON—The United States Information Agency last fortnight secured compromise appropriations for the coming fiscal year starting July 1 of \$113 million, following conferences between House and Senate Appropriations Committee representatives. The figure represents \$22 million less than the agency sought, but a substantial increase over its operating budget for the current year. The House previously voted \$110 million for the coming year, and the Senate \$115 million.

In the compromise bill, the Motion Picture Branch of the USIA probably would receive somewhat less than \$7 million for operations in the next year, compared with slightly less than 4.5 million this year. Both the House and Senate rejected the USIA plan to exhibit Cinerama in foreign ports on a recommissioned aircraft carrier.

NEW YORK—The return to New York of permanent full-time theatrical motion picture production became a reality with the revelation last week of the creation of Production Center, Inc., two fully-equipped modern sound stages of 10,000 square feet each in a converted building in Manhattan a dozen blocks from Times Square, and the establishment of Galahad Productions, Inc., an independent producing firm which shortly will begin filming an annual output of features at the Center.

The announcement of the challenge to Hollywood was made by Himan Brown, a former radio and TV producer, who is president, Production Center, Inc., and executive producer, Galahad Productions. Mende Brown will serve as studio manager for Production Center and executive in charge of production for the film-making unit.

For the past two years, the 200 by 100 square-foot building at 221 West 26th Street has been renovated to meet the requirements of motion picture making. The sound stages, one 37-feet high, the other 27-feet high, are completely sound-proofed, cut off from all street noises and the vibrations of low-flying airplanes, including jet-propelled crafts. A third sound stage, with 5,000 square feet, is being fitted.

A 200-ton air conditioning system, designed for noiseless operation to permit its use while shooting scenes with sound, has been installed on the stages. "There isn't a sound stage in Hollywood," according to Hi Brown, "that has air-conditioning—any kind."

The production center includes facilities for movie-making literally from the roof to the basement. The flat-surfaced roof will be used for outdoor sets while the basement houses up-to-date film vaults. The five-story high building provides also 10 equipped editing rooms, 14 dressings rooms, three make-up departments, six production offices and the largest carpentry shop in the east for the construction of sets and scenery for films.

There is no limit to the physical scope of pictures to be produced at the new movie-making plant. Extra-large double doors permit trucks and vans to enter the building for off-street loading, and the hydraulic elevator is capable of lifting full-size automobiles to both sound stages.

## Levine Joins Union

NEW YORK—Phil Levine, formerly the New York metropolitan branch manager of IFE, has joined Union Film as vice-president in charge of national sales.

Union Film is the national distributing agency for Kingsley International Pictures, and thus for certain imports presented by Columbia. At present the agency has three pictures in release, "The Last Ten Days," "My Seven Little Sins," and "The Proud And The Beautiful." Three other films, "Lady Chatterley's Lover," "We Are All Murderers," and "Fire Under Her Skin," will have their premieres in the near future.

## Progress Is Made By MPAA Group Studying Means To Aid Boxoffice

NEW YORK—The Motion Picture Association of America advertising and publicity directors committee last fortnight adopted "in principle" the recommendations of a subcommittee that a press conference be held in Hollywood for the country's leading film critics and writers and for a market survey.

Both plans, however, were referred to their respective subcommittees for final detailing before they are submitted to the MPAA board of directors for action. The press conference subcommittee was headed by Rodney Bush, 20th-Fox, while the survey group was under the aegis of Paul N. Lazarus, Jr., Columbia. The full committee, chaired by Paramount's Jerry Pickman, was to meet late last week to consider reports by two other subcommittees investigating ways to combat declining boxoffice receipts. At its earlier meeting, the committee failed to reach for discussion the report on executive tours from Phil Gerard, U-I, and tabled a report on advertising campaigns by the subcommittee headed by Si Seadler, MGM.

A report in the course of last week was expected also from the merchandising subcommittee of Al Tamarin, United Artists, which was reported to have conducted satisfactory conversations with 20th-Fox president Spyros P. Skouras and to have developed several ideas. Still to be determined in the case of a market survey were the particular questions to be used. The press conference proposal was slated for reference anew to the AMPP studio advertising and publicity directors committee, which, according to reports, did not receive the idea with favor when it was first advanced.

### Kaplan Is New V-P

NEW YORK—Don Getz, president, Theatrical and Video Corporation, has announced the appointment of Murray M. Kaplan as vice-president in charge of sales.

This is the first step in Theatrical and Video's overall expansion program, whereby it will handle domestic films as well as imports. Kaplan comes from Artist Producers Associates.

### Universal Executives Get New Long-Term Pacts

NEW YORK—Universal Pictures Company, Inc., has given new contracts to Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; and Edward Muhl, vice-president in charge of production, to replace existing contracts, it was announced last week.

The new contracts became effective April 30, 1956. Rackmil's new contract is for seven years and replaces a previous seven-year contract dated July 15, 1952. Daff's new contract is for five years and replaces a current seven-year agreement dated Oct. 28, 1952. Muhl's new contract is also for five years and replaces a current five-year agreement dated Aug. 28, 1952.

### Warners Names Talent Exec

BURBANK, CAL.—Jack L. Warner, executive producer, has announced the appointment of Solly Baiano as new talent executive at Warners Studios, with special responsibility for the discovering and development of acting personalities.

## Technicolor Name Change Reflects Its Expansion Into Other Fields

### Expanded Warners TV Plans Include "Conflict" Series

BURBANK, CAL.—Further plans for the expanding television activities at Warners have been announced, with the studio revealing that a new dramatic series titled "Conflict" will be a feature of "Warner Brothers Presents," alternating with the highly popular "Cheyenne" series, starring Clint Walker, on the top-rated ABC-TV network program.

## MGM Sets Special Plans For New Films

NEW YORK—MGM will give special handling in sales and promotion on two of its upcoming pictures, "High Society," the first independently produced picture by Sol C. Siegel to be released by the company, and "Somebody Up There Likes Me," produced by Charles Schnee.

"High Society" stars Bing Crosby, Grace Kelly, Frank Sinatra, Celeste Holm, and Louis Armstrong, while "Somebody Up There Likes Me" stars Paul Newman and Pier Angeli with Sal Mineo and Everett Sloane. "High Society" was sneak previewed in California and New York to the highest audience reactions of an MGM release.

Charles M. Reagan, vice-president in charge of sales, and Howard Dietz, vice-president and director of advertising, publicity, and exploitation, are now working out extensive promotion and exhibition plans for both attractions and selective bookings to be heralded by concentrated publicity and advertising campaigns.

Meanwhile, Reagan has scheduled "The Fastest Gun Alive," starring Glenn Ford, Broderick Crawford, Jeanne Crain, and Russ Tamblyn for release early in July.

"Somewhere I'll Find Him," starring James Cagney with Barbara Stanwyck and Walter Pidgeon, will be released early in August.

Studio executives are high on the above product lineup.

HOLLYWOOD, CAL.—Effective at the close of business June 30, 1956, the name of Technicolor Motion Picture Corporation will be changed to Technicolor Corporation. Founded in Maine in 1915, the company is a wholly-owned subsidiary of Technicolor, Inc., and is headquartered in Hollywood.

Dr. Herbert T. Kalmus, president and general manager of both companies, in issuing the announcement, said the change in name is being effected to more accurately reflect the full range of current Technicolor activities and future operations. The change in names does not signify any change in personnel or policies.

"This is a timely step geared to the advancement of Technicolor into a broader area of service within the color field," Dr. Kalmus stated.

On the effective date of the change, there will be established officially three independently functioning, but wholly-owned and operated divisions of Technicolor Corporation. They are Motion Picture Division, Amateur Color Processing Division, and Graphic Arts Division.

Dr. Kalmus indicated the change to Technicolor Corporation will in no way affect the company's operations within the motion picture industry. Technicolor will continue to expand and improve its capacity for rendering world wide service to motion picture producers through its network of plants in Hollywood, London, Paris, and, in the near future, Rome, it was said.



Dino DeLaurentiis, second from left, recently told reporters at a conference at the Paramount home office, New York, about the making of "War And Peace" and Italian industry problems. Sitting in on the parley for Paramount, which will release the film, were Jerry Pickman, ad-publicity vice-president, and George Weltner, world-wide sales chief, right.



About man's most desperate  
need ..and woman's!



"In the dark...  
when I feel his  
heart pounding  
against mine,  
is it love?  
Or frenzy?  
Or terror?  
Each day he  
grows more  
dangerous  
... but how  
can I send  
him away?  
I've been so  
lonely...  
so terribly  
lonely..."

Joan  
Crawford

in her most unusual and dramatic role!

AUTUMN  
LEAVES



A WILLIAM GOETZ PRODUCTION co-starring VERA MILES LORNE GREENE RUTH DONNELLY and CLIFF ROBERTSON JACK JEVNE, LEWIS MELTZER and ROBERT BLEES Directed by ROBERT ALDRICH A COLUMBIA PICTURE

KEEP YOUR EYES ON THE UNUSUAL ADS  
FOR JOAN CRAWFORD'S MOST UNUSUAL  
AND DRAMATIC PICTURE!

KEEP YOUR EYES ON EXCITING NEW STAR  
CLIFF ROBERTSON!

Nat "King" Cole sings  
the song that has pre-sold  
the title via more than  
6,000,000 records!

Columbia's

'AUTUMN LEAVES' WILL TURN TO GOLD...at your box-office!

# Industry Executives Stress Effect Of Newspaper Ads In New Brochure

NEW YORK—How its 365-days-a-year dependence on newspapers has helped build the huge movie industry and how it is continually developing new uses of the medium, are told in a new "Ad Fact" brochure just published by the bureau of advertising, American Newspaper Publishers Association.

In big cities and small towns throughout the country, newspaper advertising is "the backbone" of motion picture promotion, according to Myron N. Blank, president, Theatre Owners of America.

"The value of newspaper advertising has been learned through many years of experience," said Blank, one of several leading industry executives quoted. "It has been found that the major source of information on the movies, for our customers, lies in the amusement pages of the local newspaper. Newspaper advertising is the one medium which can reach practically all of our potential audience."

Eric Johnson, president, Motion Picture Association of America, expressing a similar view, emphasized that newspapers are "indispensable," because newspapers, like the movies, attract persons from "every walk of life . . . in every city and town."

Executives of the Council of Motion Picture Organizations (COMPO) point out that all major segments of the industry "have selected newspapers as the best medium to tell their story to the public," because it has "become a tradition among several generations of moviegoers to turn to the advertising columns of the daily and weekly press to find the answers to the question: 'What's playing at the movies tonight?'" COMPO officers quoted in the brochure are Sam Pinanski, president, American Theatres Corporation; Al Lichtman, former vice-president and general sales manager, 20th-Fox; and Robert W. Coyne, counsel to COMPO.

Many innovations have been introduced to keep "fresh and unique" the motion pictures' year-round newspaper advertising, the bureau notes. Among the developments of recent years, it points to the full-page couponed ads promoting the Cinerama productions; the extensive use of newspaper pages in introducing CinemaScope and "The Robe," the heavy advertising placed behind "Oklahoma!" first production in the Todd-AO process.

A special insert in the brochure reproduces a dramatic new use of newspaper space in the promotion of "Trapeze" by United Artists, two facing half-pages stretching across the top or bottom of the spread. Ads of this kind, in some instances with color, are being run in 37 of 65 newspapers being used this month in the 23-city opening of "Trapeze." The remaining 28 newspapers on the initial schedule are running full-page color copy on back pages and amusement pages.

Roger Lewis, advertising director of United Artists, commenting on the company's use of every newspaper in the 23 key-city openings, states: "It is United Artists' belief that newspaper advertising offers the kind of impact and coverage that is unmatched by any other medium."

## Walsh Advises Caution In "Runaway" Opposition

WASHINGTON—Industry unions should exercise caution in opposing foreign location film production utilizing native companies, it was indicated last fortnight by IATSE president Richard F. Walsh, who attended AFL-CIO executive committee hearings here following his return from Edinburgh, where he addressed the annual convention of IATSE's British counterpart, the National Association of Theatrical and Kine Employees.

Walsh said that the foreign production subject had been discussed at the NATKE conclave, including production in the United Kingdom by American companies and the concomitant problems created thereby by IATSE. He indicated that he believes such production to be justified. He reported further that the Edinburgh discussions were amicable but that nothing concrete resulted.

## Levy Leaves 20th-Fox

NEW YORK—Charles L. Levy resigned last week from 20th-Fox to devote himself to his own advertising-publicity agency, offices of which are located at 285 Madison Avenue.

Levy was recently named eastern advertising and publicity representative for Kirk Douglas' Bryna Productions. Prior to joining 20th Fox last year, Levy was advertising-publicity-exploitation director, Walt Disney Productions, for 18 years.

## Film Buyer Sues Circuit

DETROIT—James T. Sharkey announced last week that he is filing in Federal Court here a new suit for \$500,000 damages against Co-Operative Theatres of Michigan, Inc., based on its employment contract with him as film buyer. A similar case filed in Miami last February was dismissed recently on grounds of lack of jurisdiction. The new case is similar.

We are confident that the extensive campaign for "Trapeze" will prove a vital factor in making this film one of the greatest boxoffice attractions of recent years."

The story calls attention also to the "teaser" ads used in the promotion of "The Man From Laramie" and "My Sister Eileen," along with large-space display ads. In the three-and-four-line "teasers" newspaper readers were urged to "Talk to Jimmy Stewart, call DE 8-6500," or "Call Eileen at DE 8-6500." Thousands of phone calls resulted, the bureau states.

Reproduced in the booklet are the "history-making" double-truck ads used recently in the promotion of "Alexander The Great"; full-page ads on back pages; and other outstanding current examples of newspaper advertising.

The bureau is making extra copies available in quantity to member newspapers, at cost, for local distribution to movie exhibitors.

## Rowley, VCI Chief, Announces Appointees

DALLAS—Certain officials of Variety Clubs International are appointed at the discretion of the international chief barker. Among the first of John Rowley's



ROWLEY

official duties as the newly elected international chief was to announce these appointments. Several are reappointments, namely, Nathan D. Golden, Washington, international heart chairman; Father Sylvester M. McCarthy, Philadelphia, international chaplain; Edward Shafton, Omaha, and Ezra E. Stern, Los Angeles, international fixers. Among the new appointments were Don C. Douglas, Dallas, international press guy, and James G. Balmer, Pittsburgh, international sergeant at arms. International representatives, of which there are seven, are a mixture of reappointments and newcomers. The carry-over representatives are C. A. Dolson, Dallas; Ralph Pries, Philadelphia; Al Grubstick, San Francisco; and P. Robert Hoff, Omaha. The newly appointed international representatives are Paul Braun, Miami Beach; R. L. Bostock, Memphis; and Normal B. Mervis, Pittsburgh. C. J. Latta, London, was again named international European representative.

## RKO Starlets To Tour

NEW YORK—The first production under the aegis of the new RKO management, "The First Traveling Saleslady," is being advertised, exploited, and publicized nationally on a local level of effectiveness with a trans-continental tour of four RKO starlets, beginning last week in San Francisco. To assure the fullest penetration and to have time for a myriad of local tie-ups and advance publicity interviews and photo sittings, the tour is being conducted more than a month before the RKO production goes into release.

Following an intensive schedule, prepared well in advance by RKO fieldmen in 18 cities, the four specially-selected girls will devote a major share of their activities to pre-planned local tieups with the Jantzen Company, makers of fashion swim wear, and the Chrysler automobile corporation. Local representatives of each company have been given detailed blue prints and instructions for working with the starlets in line with themes appropriate to the RKO comedy.

## Harper To Loew's TV Dept.

NEW YORK—Richard A. Harper last week was assigned to the newly-formed television department of Loew's, Inc. He will serve in an executive capacity under the direction of Charles C. Barry, vice-president.

Harper has been a sales assistant handling major circuit accounts under the direction of Charles M. Reagan, general sales manager. He has been with Loew's ever since World War II, with the exception of one year's association with Shea's Theatres.

**SHOCK-PACKED NEWSPAPER ADS SPEARHEAD  
THE "TIMELIEST SHOW OF THE YEAR!"**

**Earth  
vs.  
The  
Flying  
Saucers"  
Ads  
hit  
with  
headline  
impact!**

**"ATTENTION EARTH-PEOPLE!"**

**"THIS IS AN INVASION BY FLYING SAUCERS!"**

**THIS IS IT!**

The battle  
that may  
be waged  
in your  
lifetime!



**EARTH  
vs.  
THE FLYING  
SAUCERS**

starring **HUGH MARLOWE** • **JOAN TAYLOR** with **DONALD CURTIS** • GEORGE WORTHING YATES and RAYMOND T. MARCUS • CURT SODMAK • RAY HARRYHAUSE  
Produced by CHARLES H. SCHNEER • Executive Producer: SAM KATZMAN • Directed by FRED F. SEARS • A COLUMBIA PICTURE

**ROCKETING YOUR WAY... from Columbia!**

# SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. **51**

George Nonamaker  
Editor

## Small Town Showman Hits Big Time In His Second Sweepstakes Victory

PHILADELPHIA—Charles Wallace, 4-Star, Scottville, Mich., winner of \$500 from Paramount and \$100 from MOTION PICTURE EXHIBITOR for winning a SHOWMANSHIP SWEEPSTAKES contest with an entry on "We're No Angels," comes back this week to become runaway \$100 winner of contest 51 with an entry on MGM's "Trial."

One of the judges, L. E. Forester, Frontier Theatres, Inc., Dallas, Tex., commented that "This is remarkable showmanship for so small a town."

### WINNING ENTRY

#### "TRIAL"

Submitted by Charles Wallace  
4-Star, Scottville, Mich.

340 seats • 60 cents top admission  
Small town and rural patronage.

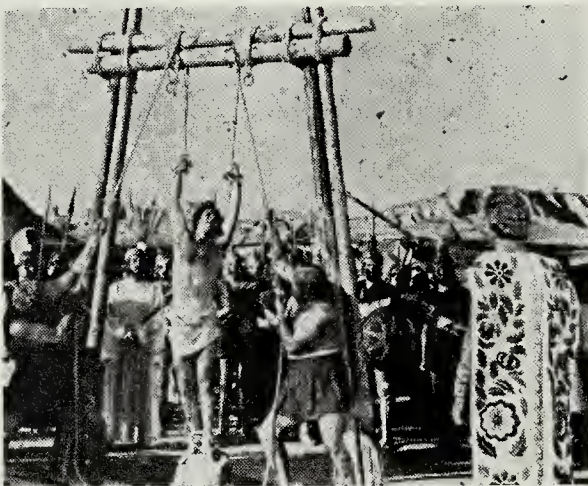
This entire campaign was put on with a lot of do-it-yourself savvy at a cost of less than \$25.00.

Two weeks in advance I used the marquee at the Star Lite Drive-In on U. S. 10 and 31, just eight miles west of Scottville. The copy read: "A Boy And A Girl On A Beach; Then—"Trial"—Coming Soon, 4-Star." A week before opening I added playdates. The drive-in had not yet opened for the season.

One week in advance I held a screening for 12 of our local people. They represented county police, lawyers, study, literary, and PTA Clubs, radio, newspapers, civic teachers and our Mayor. Before this "movie jury" brought in their verdict, I stopped the show and had those present pass their own verdict. Then I showed them the rest of the show. I obtained written comments from them, which I used later in my newspaper ads. I also asked them to pass on the impact of the picture to their friends, but to forget about telling them the ending.

The same day of the screening I had five boys on the street with the letters: "T-R-I-A-L" on their backs. These I had painted on the reverse sides of my regular window cards. Below the big letters were smaller ones reading "Starts Next Friday, 4-Star." The boys were also used on the streets on the first and second days of the run.

A home made clue "See" board from the pressbook was made up and I tacked on articles that represented different pieces of evidence used in the trial scenes of the picture. This was placed out front all day



This spectacular scene is but one of many in the Robert Rossen-United Artists' film, "Alexander The Great," on which the company has posted \$750 as an inducement for exhibitors to submit exploitation campaigns in SHOWMANSHIP SWEEPSTAKES.

for a week prior to opening, and there wasn't a person going by who didn't check it over.

One of the most effective methods used recently to stop the public was my use of what I call "trailerettes." These are trailers cut into lengths and hung from the marquee. The majority of people, we have found, have never seen motion picture film and this increases the effectiveness of the stunt.

Another "home-made" stunt that proved effective was the taking of all the proofs of ad mats out of the pressbook and placing them on merchants' doors. I also made up a large banner and stapled big letters on both sides reading: "See MGM's 'TRIAL'." This was placed on a long pole out over the top of our marquee.

Five days before opening I took 25 summons with a safe drivers pass good for two admissions inclosed inside of each; and took them to the county sheriff's department and got them to agree to stop the good drivers and issue the "summons" to them. The police enjoyed handing them out and the persons getting them were really surprised. There was much good comment and we took in quite a few of the passes during the showing. Other "summons" to come see the picture, were distributed to all merchants.

In a tie-up with the local Chevrolet dealer, five cars were parked on the main street with a title letter on each car "T-R-I-A-L." This made a sign half a block long.

Boxoffice returns were better than ex-

pected for the "home-made home-town" effort made, and proves that there is "No business like show business" even in a small town—if you go out and work for it!

### RUNNER-UP NUMBER 1

#### "TARANTULA"— "RUNNING WILD"

Submitted by Jack Lightner  
LaPorte, LaPorte, Ind.

1600 seats • 70 cents top admission  
General patronage.

This combination actually cried for exploitation; and we tried to cover every angle we could. The heart of our campaign was formed around an 18 foot model of the spider from "Tarantula." We worked this model for a week before opening. It was constructed from strips of burlap mounted on a chicken wire frame, and then sprayed with black paint. The spider was strung from wire which was hooked to grill in ceiling of lobby five days in advance of playdate. This display proved most eye-catching and startled many patrons as they entered the theatre.

Stickers were printed for juke boxes in restaurants, taverns, and soda joints. The trade area was covered through cooperation of a record player company. The record people tied-in by the plug for "Razzle-Dazzle," featured in "Running Wild." They included this record in menu of sides on all juke boxes.

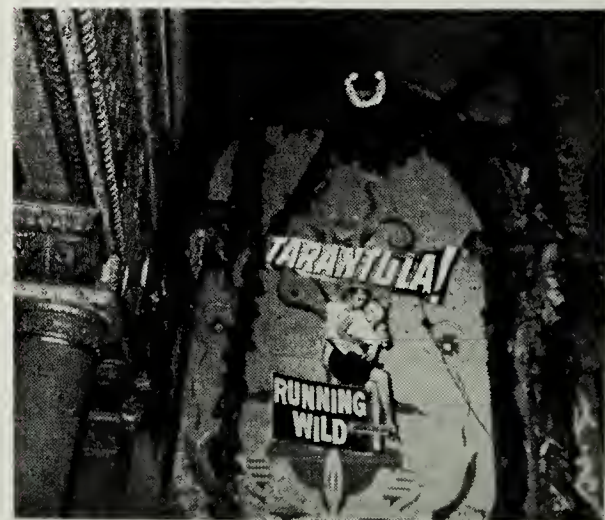
Free newspaper advertising was obtained from local music stores as they devoted their entire ad to music from "Running Wild."

Our spider was adopted for street bally-hoo by mounting it on a "A" board and mounting this on a trailer carrying two three-sheets with the "spider" high above. We promoted the use of a new Buick to pull this bally. The tie-in was effected by copy reading: "Sensational New 1956 Buick. See Sensational Rock And Shock Show," theatre, and playdate copy.

We had two full window displays with local music stores, window cards were used and all city buses had cards on back and front. Giant circus heralds were printed with co-op merchants ad, which paid for most of its cost.

The spider bally unit was also used as display in front of the theatre. Eyes of the spider were light bulbs and were hooked into the marquee flasher. This bally was certainly worked plenty and we more than got full value out of it.

Another inexpensive stunt was the use of low cost "flash" lobby hangers which



**THE MARK HELLINGER ESTATE IS  
PROUD TO ANNOUNCE THAT  
D.C.A. WILL DISTRIBUTE-**

**2 OF *Mark Hellinger's* GREATEST!**

**MEN CAGED  
ON THE INSIDE...**  
driven by the thought  
of their women  
on the loose!

**BURT  
LANCASTER**

IN  
**BRUTE  
FORCE**

HUME CRONYN CHARLES BICKFORD  
YVONNE DeCARLO ANN BLYTH ELLA RAINES ANITA COLBY

*The Soul of a City*  
**HER GLORY STRIPPED!  
HER PASSIONS BARED!**

**NAKED  
CITY**

starring  
HOWARD DUFF  
BARRY FITZGERALD  
DOROTHY HART  
DON TAYLOR



**A dca  
RE-RELEASE**

**NOW READY FOR BOOKING: Contact your nearest D.C.A. exchange**

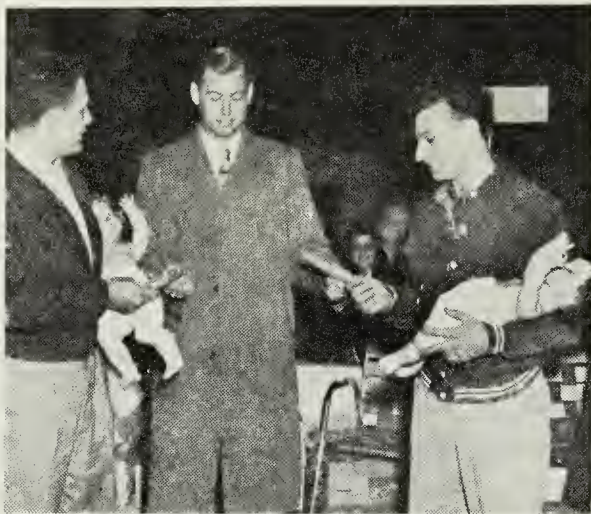
were made from cut-out one-sheets mounted. The hangers were tied to wire by rubber bands, giving an animated effect as they bounced around everytime doors were opened. The hangers were on display over a week before playdate.

## RUNNER-UP NUMBER 2

### DIAPER DERBY CONTEST

Submitted by Donald W. MacCoy  
Union Drive-In, Union, N. J.  
1350 cars • 80 cents top admission  
General patronage.

This involved a tieup with the General Diaper Service. They sponsored the event and supplied the prizes, which were six months free diaper service; three months free diaper service; one month free diaper service; plus a gift package of assorted Gerber baby foods and a free Gerber silver spoon to each contestant. They also



agreed to pay for 6,000 heralds, which were given to patrons coming into the drive-in and also to various outside program box locations.

Fifty window cards were distributed to area food stores, children's clothing stores and other locations we thought would be seen by young mothers. These the sponsor also paid for.

The Gerber folks upon hearing of the contest put up three large assortments of baby food, one for each of the first three winners, and the Mennen Company came through with three Baby Gift Boxes of their product. The Gerber people also gave a silver baby spoon to each contestant.

The contest was plugged every night over the mike and interested contestants were personally talked to during intermissions and before shows.

Fifteen dolls were promoted from the Paterson Original Doll Hospital on a loan basis. These were real life size and added greatly to the fun on the night of the contest.

Word spread fast and by contest night we had worked up quite a lot of interest. All our daily newspapers carried a notice on the stunt. The weatherman smiled on 15 chosen contestants as we all gathered down on the patio before the regular show. We set out large aluminum tables for the contestants and I had the mike brought up there so the action could be brought to those who could not otherwise see or hear us. The plan called for each father to take off the diaper that was on the doll and replace it with another one. The fastest being the winner, the next fastest, second, and so on. We gave a 15-minute practice session to the contestants; and it was really something to watch some of the techniques. At a given signal they were off, arms and legs and pins flying, and wives shouting encouragement.

Prizes were awarded after the excitement was over and pictures were taken. Everyone, even the losers, admitted it had been a lot of fun. After the contest, the crowd flowed into our cafeteria and we did a nice bit of extra business there.

The drive-in, in addition to promoting the goodwill of the contestants, their wives and friends, and the general public also, did well at the boxoffice, but the most important thing was that everything was promoted at no extra cost to the drive-in.

## RUNNER-UP NUMBER 3

### "THE HARDER THEY FALL"

Submitted by Jerome Baker  
RKO Keith's, Washington, D. C.  
1839 seats • \$1.00 top admission  
General patronage.

A total of 77 radio and television spots were used in advance.

An eight-foot banner was used in the Parking Center, downtown Washington's largest.

A tieup was made with Life for their issue containing a three-page spread on the picture whereby their representative placed 200 stack cards on all newsstands in the territory.

Mike Lane visited with a "ballyhoo bus" and covered all radio and TV stations. He also refereed two local wrestling matches and announcements were made about the picture and playdate. Several sports page stories with art broke in the newspapers on Lane.

Tommy Loughran, former light-heavy-weight champion, also visited. He covered all radio and TV stations and newspapers and garnered plenty of additional space.

The picture was screened for sports personnel of the three papers and also the drama editors. This resulted in more good space.

Fifty large posters tying in the film and the book were used on District News Company trucks and 150 cards 11x14 and the larger posters tying in the book were used on newsstands in the area. A tieup was made with 17 Drug Fair stores and 15 Peoples Drug Stores whereby they all used full windows selling the book and the picture.

Twenty-five copies of Life containing the three-page spread were delivered to radio and TV personalities and the newspapers with notes attached calling attention to the specific pages and the opening of the picture.

Window cards were posted in all sports spots, including bowling alleys, golf courses, swimming pools, etc.

A search was made for the "biggest man in Washington" and a six-foot, five-inches gentleman was found. He was our guest and greeted patrons opening night. He received two pairs of specially built promoted shoes. He was also used on radio and TV.

A contest was promoted with a popular disc jockey and sports announcer whereby listeners who sent in the longest list of heavyweight boxing contests which ended in knockouts received guest tickets.

One hundred copies of the book were promoted, 25 were given to radio and TV personalities and newspapers and 75 given to the first patrons attending on opening day.

We promoted a set of boxing gloves to the P.A.L. to be awarded to the precinct club having the best monthly record.

These were the stunts used in addition to our regular advertising and publicity campaign and they certainly helped sell the film for us. We also spotted special ads on sports pages of the newspaper; and found these to be most effective.

## RUNNER-UP NUMBER 4

### LABELS WORTH MONEY

Submitted by Dick Kline  
Ohio, Loraine, Ohio

720 seats • 70 cents top admission  
General patronage.

This is a kiddie promotion set with Gold Cross evaporated milk which runs in the two theatres managed by Kline in

(Continued on page 19)

**\$1,850<sup>00</sup>**  
IN  
**SHOWMANSHIP  
PRIZE MONEY  
THIS WEEK**

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on —**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

**UNITED ARTISTS**

**\$750<sup>00</sup> on —**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on —**

**"Earth vs. The Flying Saucers"**

(This Prize Expires December 5, 1956)

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**RODGERS & HAMMERSTEIN**  
—1956—

— *On the Screens* —

**"OKLAHOMA!"** IN TODD A-O

**"CAROUSEL"** IN CINEMASCOPE 55

**"THE KING AND I"** IN CINEMASCOPE 55

— *On Broadway* —

**"PIPE DREAM"**

— *In Stock Presentation* —

**"SOUTH PACIFIC"** **"THE KING AND I"**

**"OKLAHOMA!"** **"CAROUSEL"**

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**RODGERS & HAMMERSTEIN** **NIGHT CONCERTS**

*by leading symphony orchestras*

---

# The International Scene . . . . .

## Canada

### Eastern Theatres Net Rises During 1955

TORONTO—Eastern Theatres Limited, operators of Canada's largest theatre, the Imperial, Toronto, reported a net profit of \$115,616 in 1955, 10.6 per cent higher than the previous year. This represented earnings of \$3.61 per share of common stock, of which \$3 was paid, in 1955.

Net earnings were given by the annual report as \$251,320, as against \$236,000 in 1954; working capital increased to \$198,538 from \$184,565; total current assets rose to \$277,439 from \$241,270; total assets climbed to \$665,235 from \$620,010; and total current liabilities went from \$56,705 to \$78,901.

### Canadian Comment

After the annual baseball game to aid the work of Variety Club Tent 28, Toronto, it was interesting to note that there are now 124 former students of Variety Village, earning in excess of \$200,000 annually. This was made known in the current summary of the Ontario Society for Crippled Children, which operates the school for handicapped boys. The Village maintains vocational training for 24 boys in residence, ranging in age from 16 to 18 years. In the seven years of operation, there have been 124 students graduated. Some thought is being given to expanding the facilities of the school, officials indicate. In the meantime, every dollar contributed to the Heart Fund goes directly to the maintenance of the present school. There have been theatre shows, baseball games, and the continuing scrap drive by barker George Altman.

Another charity for which the industry in Canada can take credit is that of the Canadian Picture Pioneers' Trust Fund. Life chairman of the Fund is Oscar Hanson. In a recent report, Hanson made specific reference to instances where families of Pioneers had been helped through the Fund. He pointed out that the Pioneers, with a national membership of 648, had two reasons for existence, fraternity and mutual aid. "If anyone in the industry needs help," he said, "we see that he gets it and gets it quick—and in a dignified manner." He explained fund raising methods had changed since the charity's inception in 1943. At that time the Fund was known as the Benevolent Fund. Raffles, special shows, and other means drawing on the public were used. Today, firms and individuals contribute. If this procedure is enlarged, stated Hanson, "the Fund will be all right. That precedent is priceless and future boards must continue the principle." Hanson explained his attitude to the devotion he has given the Fund. He said he was once asked by J. Arthur Rank, "Oscar, what do you expect to do with your life?" Oscar replied, "I hope to leave this world a little better than I found it."

**CINE CHATTER:** Veteran showman Doug Smith, manager, Odeon-Garson's



Louis Lober, center, general manager, United Artists foreign department, and Sam Bekeris, left, the company's Latin American supervisor, recently were greeted upon their arrival in Santiago by Elias Barberis, UA's manager in Chile.

Casino and Halifax, Nova Scotia, is entering the frozen confection field in Nova Scotia at the end of June. He will also represent Alexander Film Company in Halifax and Dartmouth. He began with Odeon in 1947 at the Palace, St. Catharines, and by August, 1948, he was assistant to Wannie Tyers at the Odeon Carlton, Toronto, Odeon flagship. He received the appointment of city supervisor in Halifax, April, 1950. He has been active in civic affairs in Halifax and is currently secretary, Junior Chamber of Commerce, for the Maritime region. . . . The U. S. Consul General in Montreal was guest speaker at the eighth annual dinner of the Quebec division of the Canadian Picture Pioneers in Montreal. . . . Applications for new TV transmitters in Rouyn, Quebec, and Yorkton, Sask., will be studied at the next meeting of the Board of Governors of the Canadian Broadcasting Corporation. Their findings will be passed on to the Department of Transport, the licensing agency with the final say. . . . The Winnipeg branch of the Canadian Picture Pioneers, which draws its membership from Manitoba and Saskatchewan veterans of the industry, will donate about \$750 to the Trust Fund, the proceeds of a recent midnight show at the Odeon, Winnipeg. . . . Red Buttons,



Rod Steiger, making a personal appearance tour overseas for Columbia's "The Harder They Fall," was welcomed recently at Dublin airport by Desmond O'Keefe, Carlton Cinema, left, and local Columbia branch manager Dermott Kealy.

## AAP Sales Meeting Sets TV Film Plans

NEW YORK—A national sales meeting, conducted by Associated Artists Productions' general sales manager Bob Rich, took place at the Hotel Biltmore last week.

On the agenda was the overall sales plan for AAP's library of Warners features and cartoons which will be available for telecasting in July. The library involves 754 features arranged in 13 groups.

At the meeting along with Rich were Donald Klauber, director of station sales, and Paul Kwartin, director of national sales.

Coming in from the west coast for the two-day meeting were division manager Bob Kronenberg, with Lester Tobias and Ed Simmel. Ben Elrod, central division manager, attended with Al Sussman and Bill Vidas. Norman (Buck) Long, southern division manager, with Dick Carthey, represent the south. Arthur Kalman, eastern division manager, was there along with Herman Katz, Seymour Abeles, and Bob Morin, and national salesmen Gordon Carroll and Kirk Torney.

In less than a month since the Warners features were offered to television stations by Associated Artists Productions, sales have been completed in markets across the country. Sales include a number of deals for all 13 groups totalling 754 pictures, and others for varying numbers of groups from one or two up.

### AA Sets French Deal

NEW YORK—Allied Artists International Corporation and Leo Lax Films, of Paris, France, have signed an agreement for the distribution of Allied Artists' product in Continental France and French North Africa, it was announced last week by Norton V. Ritchey, president, Allied Artists International, and Leo Lax, president, Lax Films.

The reciprocal arrangement provides for the distribution in the U. S. of French films controlled by Lax organization, by Stratford Pictures Corporation, subsidiary of Allied Artists Pictures Corporation, parent company of Allied Artists International.

the TV and stage personality, will headline the annual Variety baseball game. . . . H. W. Braden of United Amusement, affiliate of Famous Players, gives a special rate of 25 cents to members of the over-60 clubs in Hamilton, Ont. . . . Robert Gallichan has opened his 504-seat seven-day Vimy, Chibougama, Que. J. Hylas Gagnon's 500-seat Chibougama is the only other theatre in the community, and the two houses are using both English and French pictures. . . . Alex Barris, entertainment columnist of the Globe and Mail, Toronto, becomes a TV personality. He will write and emcee a summer replacement show on the CBC based on his daily columns. . . . Gay Barron, daughter of Win, Paramount Canadian exploiteer, is wearing silver wings as an American Airlines stewardess. . . . United Artists will share in Canada UA week July 1 to 7, according to general manager Charles Chaplin.

—HARRY ALLEN, JR.



## Wisconsin Allied Unit Led By Ben Marcus

ELKHART LAKE, WIS.—The recent Senate Small Business subcommittee hearings on industry trade practices were characterized as "most discouraging" and as holding out little hope to small exhibitors by S. J. Goldberg, national director, Allied Independent Theatre Owners of Wisconsin, in his address to the annual convention of the group here last week. Goldberg advised that he received the impression from the hearings that "they don't care what happens to the small exhibitor," and charged the press with being unfair to theatre operators.

Jack Kirsch, Allied Theatres of Illinois, president, and Ben Marcus, president-elect of Wisconsin Allied, also addressed the delegates. Kirsch called for unity in exhibition to fight for better product and better terms, suggested the exchange of ideas with the object of improving grosses, and criticized the showing of features on television before their theatrical release. Marcus attacked production, releasing, and availability practices, asserting that grosses have reached an historic low, and decried the fact that studios are no longer able to plan product for a whole season. Marcus pleaded with distributors to agree at least to arbitrate sales policies on a local level if they will not agree to the arbitration of film rentals.

Marcus, Milwaukee, was named president of AITOW at the opening session. Officers reelected to office were William Charboneau, vice-president; Edward Johnson, secretary; Oliver Trampe, treasurer; Harold Pearson, executive secretary; and Goldberg, national director. The directors are John Adler, Russell Leddy, Floyd Albert, Harry Melcher, Don Deaken, Frank Hahn, Martin Holzman, Jerry Dodgersk, and F. J. McWilliams.

## "Blacklist" Decision Upheld

HOLLYWOOD—An appeal to the California State Supreme Court was indicated last week when the California District Court of Appeals upheld a Los Angeles Superior Court ruling against 23 actors and other motion picture personnel who claimed they had been "blacklisted" by the industry for political reasons.

The group asserted in its complaint, which asked a total of some 50 million dollars in damages, that they were deprived of jobs because they refused to testify in 1951 before the House Un-American Activities Committee.

## Paramount Officers Reelected

NEW YORK—Barney Balaban, president; Adolph Zukor, chairman of the board; and all other officers of Paramount Pictures Corporation were reelected last week at a meeting of the company's board.

The other officers reelected were Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Paul Ralibourn, and Louis Phillips, vice-presidents; James H. Richardson, treasurer; Louis A. Novins, secretary; Russell Holman, Arthur Israel, Jr., and Jacob H. Karp, assistant secretaries.

# This Was The Week When . . . . .

MGM announced industry previews of "Somebody Up There Likes Me," to be held in all exchange areas on July 2. . . . Edward Harrison's Japanese color feature, "Phantom Horse," was the first foreign-language film to be awarded the Parents' Magazine Medal. . . . Paramount's "That Certain Feeling" was slated for its world premiere today (June 20) in the Paramount, New York. . . . United Artists announced that Hecht-Lancaster's "Trapeze" set an all-time UA record in the New York Capitol with a first week gross of \$102,000. . . . DCA acquired the English-made "Private's Progress" for United States distribution. . . . Columbia announced a premiere for "The Eddy Duchin Story" in the Radio City Music Hall, New York, tomorrow (June 21).

Joel McCrea was set for a key city tour in conjunction with the July release of Allied Artists' "The First Texan," world-premiered in the Majestic, Houston. . . . "Open City," Anna Magnani starrer, had its first Gold Coast Pictures reissue showing in the Mayfair and Dunset art houses, Miami, Fla. . . . "The Island Of Allah" was set by Joseph Brenner Associates to open in New York's Trans-Lux 49th Street, June 26. . . . American Broadcasting-Paramount Theatres directors declared dividends of 25 cents a share on outstanding preferred and common stock, payable July 20 to holders of record June 29. . . . Columbia's reissue of the classic "Lost Horizon" was set to open in New York's Normandie yesterday (June 19). . . . A gala world premiere was set for tonight (June 20) for Tudor Pictures' "Crowded Paradise," in the World, New York.

## Konecuff

(Continued from page 6)

of thing that will show in "easy-to-understand" fashion the transgression of ancient philosophy into modern science and the various theories of such people as Einstein, etc. The cameras will invade the Himalayas and film secretly the activities of "learned men who are over 400 years old."

His other two films are more prosaic in comparison, one being "The Adulteress," dealing with a phoney divorce action racket with a well-known woman star. The second one is an untitled mystery melodrama based on a true story which will seek a new star. He and Rouse will also make films for other companies.

As far as the business in general is concerned, Greene felt that maybe it was turning to more of a seasonal business just like some other retail businesses which do better certain times of the year and during certain holidays than at other times. Opined he, you can't beat TV but some of the problems can be overcome by making pictures for theatre presentation that can't be seen on TV. Another harmful item mentioned was the negative attitude on the part of those in the industry with regard to the business which spreads to the public and results in their not wanting to visit theatres.

He was in town to plug "Unidentified Flying Objects" for the local opening.

THE METROPOLITAN SCENE: Mayor Robert Wagner purchased the first ticket for the Police Athletic League-sponsored benefit premiere of "The King And I," scheduled for the Roxy on June 28. Local police precincts are posting their areas with 15 thousand color posters announcing the coming of the film. . . . Buddy Hackett became a member of ASCAP by virtue of his "Chinese Waiter," "Chinese Laundry," "Chinese Rock And Egg Roll," and "The Diet." . . . Good mailing piece is out on "The Pride And The Passion." . . . Ditto on "UFO." . . . Sydney Gross is due back in the biz as advertising, publicity, and exploitation director of Times Films. He has an extensive background in the biz.

## Goldstein Joins 20th-Fox

NEW YORK—Robert Goldstein has been appointed production representative in Great Britain for 20th-Fox Film Corporation, it was announced last week by Spyros P. Skouras, president.

In the newly created post, Goldstein will be responsible for company production activities in England, including liaison with independent British producers, as well as supervision of the company's talent development in London. He will report directly to Joseph H. Moskowitz, vice-president and studio representative.

Appointment is effective July 15 upon completion by Goldstein of the feature pictures he is currently producing for United Artists release.

## Showmanship Sweepstakes

(Continued from page 16)

Loraine, Ohio, the first-run Ohio; and the neighborhood Loraine, where there are 750 seats and the admission is 50 cents top. Children's admission is 25 cents in both spots.

Each Saturday each theatre runs a special kiddie show consisting of an extra feature or extra cartoons starting at 12:30 p.m. The kids collect labels from the cans and each is worth one cent toward admission. If they bring the full amount, they have a free movie. The coupons are then redeemed by Gold Cross at the same rate.

An advance trailer is run at both theatres, the shows are advertised in advance and we have a nice lobby display piece in each house. So far, 3,000 heralds have been distributed in each area and each Saturday we put out additional ones. Everything, except the film show, is paid for by the milk company. So far there are 49 stores which are covered with material, around the milk counters with details of the promotion.

Within several weeks Gold Cross will supply us with some major prizes which will help to keep the promotion alive.

This co-operative venture not only helps bring in the kiddies, but reimburses the theatre as well.

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# NEWS OF THE TERRITORIES . . .

## MGM, Exhibitor Join In Good Will Gesture

BOSTON—Another gesture of good will between exhibition and distribution was demonstrated at the Community Playhouse, Wellesley Hills, Mass., when a free showing of MGM's "Meet Me In Las Vegas" was put on for the graduating class of Wellesley High School.

W. Leslie Bendslev, owner of the theatre, was approached by a group of high school seniors, who asked if it would be possible to have a very late showing of a film at the theatre, following the graduation dinner and dance at the Country Club. "Last year, the seniors drove madly around the countryside at the end of the dance. We feel that the menace of accidents is high and we should like to have a place to go to keep them off the roads," they explained. Bendslev first approached Hatton F. Taylor, RKO district manager, who makes his home in Wellesley. Taylor went to Benn Rosenwald, MGM resident manager, who agreed to lend the film for the occasion.

The graduating class arrived at the theatre at 2 a.m. "They were beautifully behaved," Bendslev said, "and by their actions showed their appreciation of what we had done for them. But best of all was the grateful attitude of the parents. I am still receiving calls from them thanking us for our efforts in this community affair."

## Albany

Stanley Warner, Utica, N. Y., closed for two weeks for staff vacations. . . . Kallet Theatres advised the reopening of the Center, Woodburne, N. Y., and Lyceum, Woodbridge, N. Y. . . . Harry Lamont extended playing time at the Vanderbilt, Greenville, N. Y. . . . James Spadaro put the Norbury, Ellenville, N. Y., on a weekend schedule after the lease to Kallet expired. . . . Exhibitor Morris Kalin was elected historian of the Alumni Association of the Albany College of Pharmacy; his brother, Raphael, was nominated for the State Assembly from Greene County on the Democratic ticket. . . . Andrew Roy, manager, Stanley, Utica, was hospitalized. . . . Neil Sorensen was promoted from ticket taker to assistant manager, Ritz, succeeding Judith Wilks, resigned. . . . Fabian's Mohawk Drive-In, Colonie, N. Y., opened an enlarged playground. . . . M and P Theatres, Inc., has been granted charter of incorporation, listing capital stock of 200 shares, no par value. Directors are Lewis A. Sumberg, Francis J. Leone, and Ethel G. Wallace. Filer of papers was Sumberg.



Lieutenant Governor Sumner Whittier of Massachusetts recently accepted a symbol of the whaling men from New Bedford and admired the authentic whale drawings by Gil Wilson, artist traveling for Warners to publicize "Moby Dick," which will have its world premiere at New Bedford on June 27.

## Atlanta

W. Welch opened his 300-car drive-in at Dallas, Ga. . . . Earl W. Philpot, former Strand manager, West Blocton, Ala., acquired ownership of the house from the Neely Theatre Circuit. . . . Al Rook Film Booking Office has taken over buying and booking for the DanDee Drive-In, Columbia, Tenn. . . . Mrs. Marguerite Smith has taken over buying and booking for the drive-in at Kingsport, Tenn. . . . Milton Moore, owner, Coosa, West Gadsden, Ala., was injured in an automobile accident. . . . Evans Sprott, general manager, Bijou Amusement Company, Nashville, Tenn., has taken over the Lincoln, Baton Rouge, La., from Dr. A. C. Chatman, increasing the circuit's situations to 52. . . . Fred Orpurt was named manager, Glades, Moore Haven, Fla., by owner James Attaway. . . . Ilton Thorne, Sr. and Jr., Lincoln, Mich., leased the Gulf, Venice, Fla., and the Tropical Drive-In, Laurel, Fla. . . . The Highway Six Drive-In, Cedartown, Ga., installed CinemaScope.

Larry King, New Orleans, was appointed manager, Martin Theatres' Valerie, Inverness, Fla., replacing Gordon Cooper, now manager, Priest, High Springs, Fla. . . . The Franklin, Lavonia, Ga., closed because of poor business. . . . Herb Evans was to take over as Variety Club steward. . . . Bernie Depa, former Schine circuit manager, Lexington, Ky., was named manager, Weis, Savannah, Ga. . . . The new Gu-Win Drive-In, Guin, Ala., has opened. . . . John T. Amberson, projectionist, Empire, Birmingham, Ala., died. . . . L. M. Dabney closed his Lincoln, New Smyrna Beach, Fla. . . . The WOMPI met for dinner in the Variety Club to make final plans for the installation dinner. Incoming president Jackie Cowart appointed committee chairmen to function during her term, including Lois Cone, service; Nell Allen, extension; Mildred Castleberry, by-laws; Pat Brown, finance; Nell Middleton, social; Martha Chandler, publicity; and Helen Taylor, chaplain. . . . The Forrest Park Drive-In, owned by Georgia Theatres, suffered fire damage of \$4,000. . . . The Darien, Darien, Ga., only movie house in McIntosh County, has closed, blaming television.

## Boston

An estimated \$100,000 is the cost of the remodeling the Stadium, Woonsocket, R. I., now closed while the work is being done. The house had been leased to New England Theatres, Inc., until January of this year when it reverted to owner Arthur Darman. . . . B and Q Theatres, headed by Max Hoffman, New Haven, threw a welcome-to-Boston party for Larry Lapidus, newly-appointed circuit booker. The affair was staged at the Woodland Golf Club and attended by about 60 distributors and circuit bookers, emceed by Art Moger. Those attending included Larry's father, Jules Lapidus, Warners, and Ralph Iannuzzi, Warners division manager who has recovered from recent surgery. . . . Middleboro, Mass., evidently will have two new drive-ins next season within a few miles of each other. A permit has already been granted to John G. Abberley and Wilbur Edwards to erect a new ozcner on Route 44. Last month, the board of selectmen of Lakeville, Middleboro suburb, authorized a permit for Reuben Grossman, Quincy, Mass., to build a drive-in on the other side of Middleboro, also on Route 44. . . . Bill Koster, executive director, Variety Club of New England, brought about the coup of the season for members when he arranged a dinner and a specially-conducted tour of the U.S.S. Boston, newest guided missile cruiser, in Boston harbor. . . . Keene Advertising Specialties moved its showroom of theatre premiums and novelties from 38 Church Street to 22 Church Street. Moving to the same office is Joseph G. Cohen, independent film buyer and booker; Myer I. Ruttenberg, distributor of theatre premiums; and Fifi Harding, trade paper reporter.

PROVIDENCE, R. I., NEWS—Gill Wilson, muralist and painter, recently was in doing exploitation for Warners' "Moby Dick," which will be screened in the Majestic. Wilson made several lectures, supplemented by showings of his famous murals, sketches, and paintings. He was accompanied by Art Moger, New England field man, Warners. . . . William Brenman has been appointed student assistant manager, Loew's State, it was announced by William Trambukis, manager. . . . Abe Bernstein, United Artists exploitation, was in recently working on "Alexander The Great."



Terry Saunders, center, seen in 20th-Fox's "The King And I," recently posed with dancers Linda Warner and Tamara for a group of artists in Washington Square, New York, and thus attracted attention to the film, which has a benefit world premiere for the P.A.L. at the Roxy, New York, on June 28.



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## Chairmen Are Named In Jimmy Fund Drive

BOSTON—Edward Fay, Providence, R. I., veteran exhibitor, has been named general co-chairman, with Joe Cronin, of the 1956 Jimmy Fund Drive, it was announced from headquarters of the Variety Club of New England, sponsors of the drive.

Fay, who is 81 years old, has been the Rhode Island chairman of the Children's Cancer Research Foundation since its inception and, because of his leadership, the Jimmy Drive has been most successful in that state. He has headed more charitable campaigns there than any other man and still is engaged in scores of theatrical and charity activities.

Joe Cronin, general manager of the Boston Red Sox, also is chairman of the executive committee, Children's Cancer Research Foundation. The treasurer of the 1956 Jimmy Fund is Michael Redstone, president, Northeast Drive-In Theatres, with Harold Greenlaw, Second Bank-State Street Trust Company, as assistant treasurer. William S. Koster is executive director and coordinator.

Massachusetts co-chairmen are Walter A. Brown, general manager, Boston Garden and Rudolph King, Registrar of Motor Vehicles. Fenton Scribner, Shea Theatres, is the New Hampshire chairman; Ralph Tully, ATC's State, Portland, is the Maine chairman; and Ray Kiniry, Interstate Theatres, is Vermont chairman.

Representative Barclay H. Warburton, Ipswich, Mass., owner of the Saracen Farm, presented to the Variety Club a thoroughbred bull calf which will be auctioned off, the proceeds going to the Jimmy Fund. The unusual story behind the calf is that it was the first one born on Boston Common since 1646. An opening bid for the animal of \$1,000 was made by the Trustees of the Massachusetts Society for the Promotion of Agriculture.

### Buffalo

Stanley Kositsky, United Artists branch manager, hosted a large luncheon in the Hotel Statler for James Velde, new UA sales manager, who was introduced to area exhibitors. . . . Manager William Miller, Elmwood, Penn Yan, N. Y., discovered a home-made time bomb in the theatre which was found to be a dud. . . . Variety Club chief barker Elmer F. Lux was in charge of the Buffalo Advertising Club's annual Spring Dance in the Statler. . . . 20th-Fox's "The King And I" opens July 11 in the Center. . . . The Washington Drive-In, East Rochester, N. Y., was to open shortly, weather permitting, while the Lake Shore Drive-In, Greece, N. Y., was slated to reopen about July 15, following extensive renovations, according to Edward Redstone. . . . John Moore, Paramount district manager, was in for conferences with branch manager Hugh McGuire. . . . Buena Vista screened



Pearl Bailey, featured in Paramount's "That Certain Feeling," was recently greeted by Robert Shapiro, managing director, New York Paramount, when she arrived for a special press preview of the comedy.

Walt Disney's "The Great Locomotive Chase" in the Motion Picture Operators Screening Room. . . . George H. Mackenna, general manager, Basil's Lafayette, was reelected president, Main Street Association. . . . The Eckel, Syracuse, N. Y., has closed and manager Marvin Coon is filling in for other Schine managers as they take vacations. . . . The closed Astor, formerly the Empire, Syracuse, will be torn down to make way for a garage.

### Charlotte

Dot Mitchell, MGM, was promoted to booker, replacing William Walker, resigned. . . . The Asheville Drive-In was reported for sale. . . . The Darlington, S. C., City Council voted unanimously to ban Sunday movies over the protests of exhibitor Sam Irwin. . . . A slight fire damaged the marquee of the Tryon. . . . Standard Theatre Supply Company branch manager Charles D. Phillips was recommending the Amana Air Conditioner. . . . Emery Wister, News film editor, is making his annual trip to Hollywood.

### Chicago

Van A. Nomikos, circuit owner, purchased the Twin City Drive-In, 850 car capacity, Champaign, Ill., from the Twin Cities Theatre Corporation. The outdoor derives its name from the twin cities of Champaign and Urbana. Theatre attorneys Simon and Collen handled the transfer details. . . . A third of the 77 pictures reviewed by the Police Censor Board in May were foreign, the percentage having jumped from the one-fourth average which has existed for the past several months. Two films in the May program were labeled adult. There were no rejects. . . . Publicist Max Cooper has opened a Park Avenue branch in New York. . . . B and K president John Balaban turned thumbs down on stage shows in the Chicago, preferring the presence of stars for premiere send-offs. The Oriental also decided against the return, for the time being, of stage shows. . . . Samuel Trinz, 66, partner in Lubliner and Trinz  
(Continued on page 24)

## New Gimmicks Pack Children's Matinees

ROCHESTER, N. Y.—Eight hundred kiddies swarming for admission to a community theatre on a Saturday afternoon is like old times, but Joseph E. DeSilva, city manager, Schine Theatres, finds it takes more than a standard double-feature program to do it. For 12 weeks, the Riviera has been packing in 30 per cent more children than a year ago, while other neighborhood houses of the Schine group also are booming for Saturday matinees.

There are several reasons for this, including the revival of the old-fashioned Dead-Eye Dick serial, the establishment of Mickey Mouse clubs with weekly birthday parties, games, and prizes, and scheduling of features, when possible, with special appeal for children. Besides stirring up some real excitement among the kiddies for the Saturday matinees, DeSilva has established special Wednesday night family rates and is planning such stunts as a series of rock 'n' roll programs on Friday night. What will happen with rock 'n' roll is yet to be seen, but the new gimmicks on Saturday are proving that the kiddies will go to movies as they always did if you give them what they want, and what they can't get at home with a television set, according to DeSilva.

The wonderful thing about programming for children, DeSilva says, is that they do not change from generation to generation like their fickle elders. What appealed to children 20 years ago is still big stuff, cowboys, cartoons, comedy, Lassie, and any serial with plenty of action and suspense. When DeSilva decided several months ago to see what he could do about bringing the children back into the theatre, he started by doing research. Consulting old newspapers, his experiences as a theatre manager, and his memories of boyhood, he came up with a plan that is making good at the boxoffices. "It had to be something that the parents could approve," explained DeSilva, who for a number of years managed a Schine theatre in Canandaigua, N. Y., and got to know the ways of a community and how parents and youngsters feel about entertainment. "The club idea is always a good one, and we got out applications and membership cards for the Mickey Mouse Clubs. It made a hit right away."

Every Saturday at the Schine houses here, there is a birthday party on the stage for the youngsters who have had birthdays during the week, and there are games with plenty of prizes. To give one an idea of how many prizes are considered adequate for a Saturday afternoon's entertainment, five theatres gave out 10,000 ice cream cones the first Saturday, 10,000 bottles of pop the second, and 5,000 bicycle plates on another.

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## Theatre Panic Averted In Hunt For Slayer

CHICAGO—Roy C. MacMullen, veteran B and K manager, averted a panic among 1,500 patrons watching a double feature in the Granada when he refused to turn on the lights in the house for a large police contingent responding to an erroneous tip that a triple-slayer, subject of a city-wide hunt, was in the audience. "I was fearful that there might be shooting," said MacMullen, "and a panic could have ensued had all those police come into the auditorium."

Everything was serene as usual in the 3,400-seat theatre when suddenly it was surrounded by 13 police squad cars. Thrill-seekers, estimated by police a 3,000, soon gathered. The lobby was jammed by the mob and two women fainted during the excitement. A king-size traffic jam also developed and lasted for two hours on Sheridan Road, on which the theatre fronts.

Under guidance of MacMullen, detectives quietly surrounded the suspect in the audience, who went with them quietly to establish his identity as a law abiding citizen. Despite the excitement, the manager's action averted what might have been a catastrophe.

### Chicago

(Continued from page 23)

which once owned many theatres here, died in San Jacinto, Cal., where he resided after retirement. His son, Bruce, is general manager, Clark. . . . The Drake Hotel, popular with industryites, has been 100 per cent air conditioned, it was announced by Richard Flynn, vice-president in charge of sales.

### Cincinnati

Protestant clergy and rabbis attended a pre-venue of 20th-Fox's "Land Of The Bible" in the Ritz, with Isaac Daniel Unna, vice-counsel of Israel, as special guest. The screening was sponsored by the Ministerial Association and Board of Rabbis. . . . Away were Milton Gurian, Allied Artists branch manager, to Columbus, O.; Frank Shrieber, U-I branch manager, to Huntington, W. Va.; and G. A. Kirby, Republic branch manager, W. G. Mansel, district manager, and J. S. Abrose, Warners branch manager, to Springfield, O. . . . In were Howard Minsky, Paramount division manager, and Hatton F. Taylor, RKO district manager. . . . Midwest Theatre Supply furnished equipment for the new Judy Drive-In, Dry Ridge, Ky., Ralph Taylor, owner. This airer and the Bourbon, Paris, Ky., Lou Marcks, owner, were opened early this month. . . . President Phil Chakeres and Ray Frisz, Chakeres Circuit, Springfield, O., attended a testimonial dinner in Cleveland for Morris Lefko, former RKO district manager. Chakeres and Frank Collins, general manager, inspected circuit properties in Kentucky and dined with Governor A. B. Chandler. . . . Members of the Philadelphia baseball team were guests at a preview of United Artists' "Trapeze" in the Esquire. . . . William Scho is a new student booker, U-I, replacing James Mitchell, transferred to the Washington branch. . . . Geraldine Hancock, U-I general clerk, has been promoted to secretary to Al Kolkmeier, office manager.

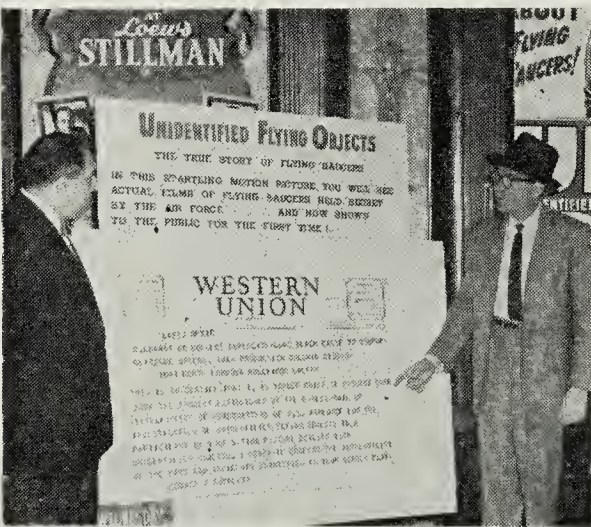


Sir Carol Reed, center, on a coast-to-coast tour in behalf of UA's "Trapeze," recently met in Chicago with Dave Wallerstein, left, general manager, Balaban and Katz; and Ralph Smitha, general manager, Balaban and Katz.

**COLUMBUS, O., NEWS**—The Southern, a downtown subsequent-run owned by Mrs. Max Stern, announced its annual summertime reduced admission scale for children under 15, admitted weekdays until four p.m. for 10 cents. Barney Gingley, Southern manager, reported the plan has been growing in popularity each summer. . . . Columbus Dispatch upped its advertising rates to 36 cents per line weekdays and 40 cents on Sundays. Former rates were 34 cents and 38 cents, respectively. . . . A surprise party in the Deshler-Hilton Hotel was scheduled for manager Walter Kessler, Loew's Ohio, to present him with a plaque from United Artists for showmanship achievement. Ralph Pollock, special United Artists representative, was in charge of arrangements. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, announced that the newest member of the association is James Sullivan, Skyline Auto Theatre, Dayton.

### Cleveland

Victor Mature was in on his first personal appearance tour, promoting Columbia's "Safari," which opened in the Allen. . . . Arnold Goodman, pioneer exhibitor and onetime owner, Windermere and Orpheum, died. For the past eight years, he was secretary-treasurer, Erie Shipping Supplies Company. . . . Jack Silverthorne brought in a stage show for a three-day engagement in the Hippodrome. . . .



Producer Clarence Greene, right, recently visited Cleveland for a regional premiere of UA's "Unidentified Flying Objects" and presented theatre manager Frank Manente with a blow-up of a telegram confirming authenticity of flying saucer footage in the documentary film.

Manning Glick, 20th-Fox salesman, was reported seriously ill in Mount Sinai Hospital. . . . Columbia branch manager Jerry Safron has been host to a parade of home office officials, including Sam Galanty, central division manager; George Berman, home office assistant to the exchange operations manager; Joe Hegeman, Warwick Pictures representative; Harry Rice, field publicity representative; and George Hauptert, home office. . . . Howard Minsky, Paramount district manager, was here for several days. . . . H. B. Arstein resigned as manager, Broadvue.


Industry members journeyed to Toledo, O., to attend the farewell party at the Toledo Yacht Club for Jim Dempsey, who severed his connections with the Parkside, Starlite, and Telegraph Drive-In to acquire several theatres in Kentucky. . . . Ronald Failes was appointed manager, State, Cuyahoga Falls, O., deluxe house owned by M. B. Horwitz' Washington Circuit. He succeeds the late Edward Wise, who was the victim of a heart attack. . . . Jack Armstrong notified exchanges that he has closed the Palace, Perrysburg, O., for the summer.

In Akron, O., the Boulevard, owned and operated for more than 40 years by V. Haydin, is being dismantled. . . . T. F. Murray, U-I branch operations manager, was a visitor. . . . Ted Levy, Buena Vista district sales manager, states that Walt Disney's "The Great Locomotive Chase" will go into release in this territory on July 4. . . . Mrs. Marvin Harris, wife of the manager, Paramount, Toledo, is in the hospital after another heart attack. . . . Nate Shultz' Selected Theatres Circuit bought the Springbrook Drive-In, Lima, O., from Jack Armstrong, bringing the circuit's theatres to 20. . . . I. J. Schmertz, 20th-Fox branch manager, has a free brochure on "The King And I" for every exhibitor in the territory. Cleveland has been selected as one of the 12 cities in the nation for a July pre-release engagement, in the Hippodrome.

### Dallas

Ben Y. Cammack has announced his retirement from RKO after 24 years with the company, Cammack has been district manager for RKO here, Oklahoma City, and Memphis for 16 years. Formerly, he was assistant general manager of RKO's foreign division. In that capacity he opened 13 branches in South America. . . . Director John Huston was expected to be here on behalf of Warners' "Moby Dick." . . . Joe Beckham, Columbia, salesman, announced the arrival of a daughter. . . . Roy Sachs, United Artists salesman, was in the Gaston Avenue Hospital for treatment. . . . Travis D. Walton was promoted from RKO sales manager to branch manager, succeeding Sol Sachs, promoted to southwestern district manager. . . . Bob Hope is here to plug Paramount's "That Certain Feeling." . . . Phil C. Franzini has been elected president and director, Locklin Pictures, Inc., succeeding William Locklin, Jr. Other new officers of the company include Marion Snider, vice-president, and John Karl Taylor, secretary-treasurer.

The Kiest Boulevard Drive-In, newest and largest flagship of the Phil Isley Circuit, opened. The Bruton Road Drive-In, between Dallas and Mesquite, Tex., opened earlier. . . . More than 450 mem-



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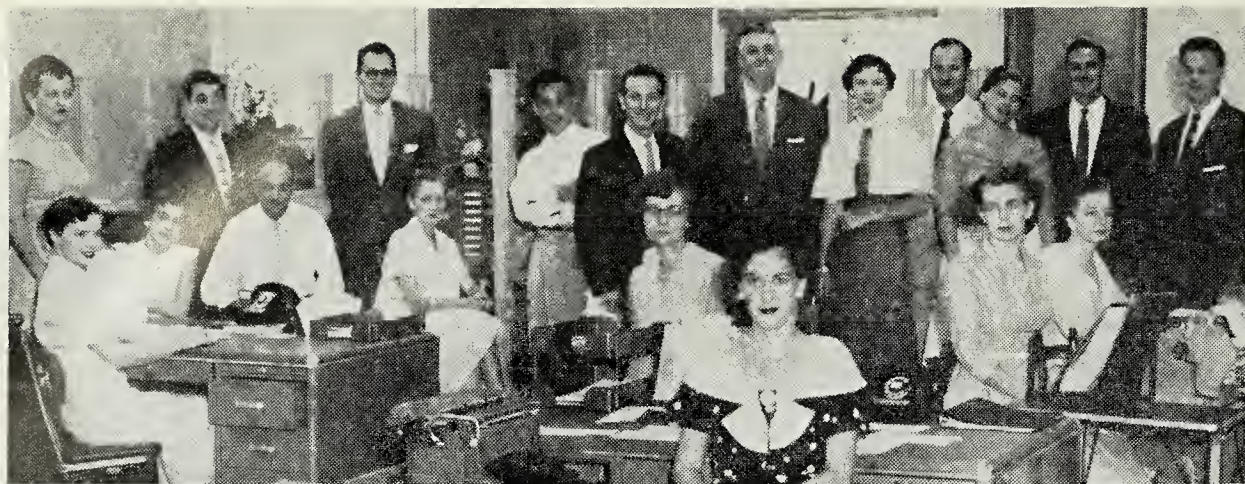
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Pictured on their first day of work recently in the new Loew's Building in Jacksonville is the MGM branch office staff for Florida. Seated, left to right, are Dianna Beasley, Loretta Corbett, Alfred Teranova, Sarah Keller, Kathleen Willis, Marjorie Edenfield, Dawn Baggett, and Sara Warren. Standing, left to right, are Melvarine McCrary, Norm Levinson, Judson Moses, E. J. Van Voorhis, Max Stepkin, Charley Turner, Janice Claxton, Johnny Allen, Jean Moore, Bob Capps, and branch manager Fred G. Hull, Jr.

bers and guests of the Variety Club Tent 17, attended a banquet at which Julius Schepps, past chief barker and active civic leader, was announced as winner of the R. J. O'Donnell Award for "Meritorious efforts and accomplishments in behalf of the Variety Club and its charities." John Rowley was presented with a new gavel from the barkers of Tent 17 and requested to use it in his new duties as international chief barker.

## Denver

Robert W. Selig, Fox Inter-Mountain Theatres division manager, was again elected president of the board of directors, University of Denver, from which he graduated. This is the eleventh year he has been honored in this manner. . . . Al Kolitz, RKO district manager, and L. R. Hobson, branch manager, went to San Francisco for a sales meeting. . . . With three more closings reported for the Denver area, the number has risen to nine in the past few months. The latest are the Zala, Madrid, Neb.; the Otis, Otis, Colo., and the Gem, Culbertson, Colo. In addition, several spots are cutting down to two days a week, with one change. In those places where theatres have closed, it has left the community without a film outlet. . . . Carl Miller has been named branch manager, Warners. Miller has been here for the past several months, while Earl Bell, branch manager, has been recuperating from a heart attack. Bell has decided to retire. . . . Phil Isaacs, Paramount district manager, and Jim Ricketts, branch manager, went to Dallas.

## Des Moines

Fire of undetermined origin destroyed two pianos and damaged a large area backstage in the Paramount, Cedar Rapids, Ia., but the show continued without interruption. The fire, which started in the morning, filled the house with smoke, but it was put out and a deodorant was sprayed before the matinee. . . . Floyd Wall, former owner, Iowa, Hopkinton, Ia., is the new manager, Monte, Monticello, Ia., succeeding Arlen Peahl, who has moved to Albuquerque, N. M. . . . Lowell Bruggeman has leased the building and equipment of the Newell, Newell, Ia., and has reopened the house. Bruggeman also runs the Time, Albert City, Ia. . . . Carl Olson, United Artists, has been busy taking over duties in the Omaha exchange during the illness of Omaha branch manager Don McLucas.

## Houston

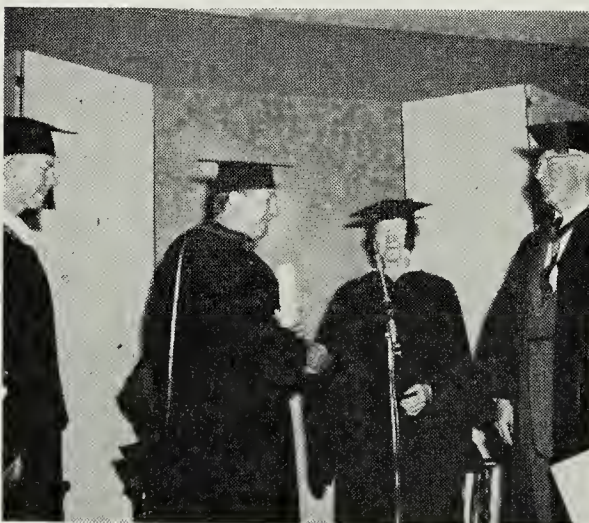
Engineers from Todd-AO and the Interstate home office completed a survey of the Tower and ordered new equipment to convert the neighborhood house to Todd-AO, it was announced here by Al Lever, Interstate city manager. A press preview of "Oklahoma!", first Todd-AO production, was scheduled for today (June 20). It will be followed the next evening by a charity benefit and the official formal opening on June 22. Ross Vallone is Tower manager.

Irwin Allen, producer, writer, and director of Warners' "The Animal World," will visit here when the film opens at the Majestic. . . . Gen. Victor Barraco, Bellaire head, returned from Washington, where he attended a Marine Corps meeting. . . . Henry Harrell, 20th-Fox branch manager, held a special preview of "23 Paces To Baker Street."

Alvin Guggenheim has replaced Ellis Ford as manager, Yale and Broadway, operated by Williwin Theatres, Dallas, headed by Bill O'Donnell. Headquarters will be in the Yale. Ford has been named manager of the Delman. Replacing Guggenheim at the South Main is Kenneth McElmurry, who was formerly assistant, Kirby.

## Jacksonville

The Variety Club's Jacksonville Fair in the Gator Bowl, Oct. 25-Nov. 2, is expected to have far more than 100,000 patronage of last year, Ted Chapeau an-



Producer Walt Disney was recently honored with a Degree of Doctor of Fine Arts by Chouinard Art Institute, Los Angeles. Left to right, James Normile, assistant director of Chouinard's; Disney; Mrs. Nelbert Chouinard, founder of the institute; and Dr. Clarence Thurber, director.

## Columnist Praises Theatre Management

MEMPHIS—The strict house rules of the Luez, owned by Miss Louise Mask, Bolivar, Tenn., was the subject of a column in the Memphis Press Scimitar. "When you come to the Luez you can be sure you won't have any little annoyances and distractions to prevent your full enjoyment," said Eldon Roark, the columnist. "There won't be any talking back to you. There won't be any necking couples in front of you. There won't be any kids climbing over you or stepping on your feet."

Customers who wish candy or popcorn must buy it as they enter the theatre. No ice cream or bottled drinks are sold.

Miss Mask was in Washington when Roark wrote the feature, but Robert A. Wheeler, assistant manager, was well acquainted with the unusual policies of his employer. "After customers are seated, they can't get up and go out to the stand in the foyer and then return to their seats. Local people know that rule. Strangers can get by with one violation," he reported. "Proper dress is essential, too. I have seen her refuse admittance to men in Bermuda shorts. Men must have their shirts buttoned. Girls can't come in wearing halters—except very young girls."

Of especial concern to the theatre owner is the safety of children who come unaccompanied by grownups. If there are plenty of vacant seats and a man comes in and sits next to a little girl, he'll soon be uncomfortable, discovering that Miss Mask has him under close surveillance. When small children are ready to leave the theatre, Miss Mask finds out if arrangements have been made for their safe conduct.

nounced, because a first annual Southeastern Boat Show has been signed as an added attraction. . . . Now booking for FST houses in northeast Florida is Al Hildreth, former Arcade manager, replacing Bill Baskin who resigned to manage his late father's business. . . . About 170 guests from theatres and other Film Row offices attended a gala cocktail party which marked the opening of MGM's new branch office and film exchange at 501 East Forsyth Street. Branch manager Fred Hull and his staff welcomed the visitors. . . . Here to do preliminary sales work on "The Ten Commandments" and "War And Peace" was Charles Boasberg, Paramount home office, New York. . . . Something new was added to exhibition here when the city's first dual opening was set up on "Trapeze," which will open at two independent first-run houses, the St. Johns, downtown, and the Five Points, suburban, on June 28.

MIAMI, FLA., NEWS—The engagement of Frances Louise Wolfson, daughter of Mitchell Wolfson, Wometco coowner, to Jack Waxenberg was announced. . . . Sidney Meyer and Mitchell Wolfson hosted members of the Wometco Old Guard at their annual awards banquet in the Eden Roc Hotel, Miami Beach. Margaret Tremblay, main office, and Gene Race, manager, Parkway, were recipients of 15-year bonus checks. Jack Fink, manager, Park, Tampa, Fla.; Ray Toemmes,







Seen at the recent gala bow of UA's "Trapeze," Capitol, New York, were, left to right, Robert S. Benjamin, UA chairman of the board; Mrs. Mildred Loew; Paramount board chairman Adolph Zukor; and UA vice-president Max E. Youngstein; William Brandt, Brandt Theatres; Mrs. Brandt, Mrs. Nathaniel L. Goldstein; and New York Attorney General Goldstein; star

Burt Lancaster shouldering circus aerialist Lynne Hutton-Williams; Joseph Sugar, UA New York branch manager; Max Chasens, Hamid Theatres, Atlantic City, N. J.; James R. Velde, UA general sales manager; and Mori Krushen, UA exploitation manager. The film set a new record gross for UA releases playing the theatre.

it was merged with United Artists. . . . Ward Pennington, new Paramount branch manager, was busily getting acquainted with the territory. . . . The Stanley, Stanley, Wis., reopened after a three-week closing. . . . A trade screening of United Artists "Trapeze" was offered in the Fox Wisconsin. . . . Pete Donellan, hardtop exhibitor of Heyward and Phillips, Wis., announced plans for the opening of a 300-car drive-in at Hayward next month. . . . Earl Fischer closed his Alamo temporarily because of poor attendance. . . . Tony Mucci, assistant to Fred Florence, Delft Theatre Circuit, resigned. Her replacement, Orval Petersen, former U-I office manager and head booker, was given a farewell party by the U-I staff at Sturdevant, Wis. . . . Harry Fenning, assistant booker to Al Camillo, Fox Wisconsin, resigned.

### Minneapolis

Ben Berger, president, Berger Amusement Company and North Central Allied, is in Europe to study European methods of film distribution and the cost of films to exhibitors. . . . Joe Murphy, Paramount salesman, resigned to enter another field. . . . The shuttered Reinbeck, Reinbeck, Ia., reopened for weekend shows. . . . The Ford, at Fordville, N. D., resumed its three-change policy for the summer. . . . Fire believed to have been started by juveniles damaged several seats in the Auditorium, Red Wing, Minn., according to manager James Fraser. . . . M. C. Roskopf sold his Odeon, Marshalltown, Ia., to Ben Schwartz. . . . Harry A. Johnson, Jr., Benson, Minn., now is operating the Koronis, Paynesville, Minn.

C. Glenn Norris, 20th-Fox central Canadian division manager, was in on his first visit to the exchange, which is part of his territory. . . . Ivan Fuldauer, MGM midwest press representative, was in on routine business. . . . Frederic, Wis., merchants are sponsoring a two-for-one admission tieup with the Frederic. . . . The Amery, Amery, Wis., conducted its annual high school senior popularity contest. . . . The Circle, Nevada, Ia., presented a style show in collaboration with local merchants. . . . Russ Johnson is the new manager, Paradise, Mora, Minn., succeeding Leon Johnson. . . . Paul Baroni, formerly of Hancock, Mich., has been named manager, 64 Drive-In, Marinette, Wis. . . . Paul E. Kirkham, Manly, Ia., has been named manager, Decorah Drive-In, Decorah, Ia.

## Former Exhib Dies; Was Active In Allied

SHREVEPORT, LA.—Don George, 49, former Louisiana theatre owner, died in his home here last fortnight of a heart ailment for which he had been hospitalized recently. George was a prominent civic leader in addition to being president of the Shreveport Television Company, a post he assumed after he disposed of his theatre holdings in Shreveport, Alexandria, Natchitoches, Bossier City, and Villa Platte last year. He sold four theatres to Thomas E. McElroy and O. D. Harrison for a sum reported at over half a million dollars.

A leader in Allied Theatre Owners of the Gulf States, George was a past two-term president of the group, and also functioned as head of the Alexandria Junior Chamber of Commerce at one time. His industry career dated back to the thirties and, in addition to his exhibition and television investments, he held oil interests. Burial was in Forest Park Cemetery. George is survived by his widow, one daughter, and three brothers.

### New Haven

The Watertown Drive-In planned a June 27 opening. Fred Quatrano and John and Bill Sirica were busy overseeing the construction work. . . . The committee for the Motion Picture Theatre Owners of Connecticut annual golf tournament at Racebrook Country Club on July 17 includes exhibitors George H. Wilkinson, Jr., Harry Feinstein, James Bracken, James Darby, Ted Jacocks, Harry F.

### Town's Last Sub-Run Closes After Labor Dispute

NEW BRITAIN, CONN.—This city's last remaining second-run house, the 800-seat Arch Street, which was reopened last October by Perakos Theatre Associates, was closed last fortnight by general manager Sperie Perakos as result of a union dispute.

Representatives of Local 301, IATSE, began picketing the theatre last month, charging a lockout by breach of contract. In a statement, Perakos blamed the union's "complete disregard" of financial problems facing the theatre as the reason for shuttering.

Shaw, Max Hoffman, and John Perakos; for the distributors, Henry Germaine, Irving Mendelson, Lou Brown, Albert M. Pickus, Alex Schimel, and Samuel Weber. . . . Harry F. Shaw, Loew-Poli New England district manager, and Tony Masella, manager, Poli Palace, Meriden, Conn., are members of the Sesqui-centennial Committee sponsoring the Meriden city-wide celebration this month. . . . A petition to prohibit outdoor theatres in Berlin, Conn., was to be presented by Howard M. Culver to the Berlin Zoning Commission. . . . TOA general counsel Herman M. Levy spoke at the testimonial dinner in honor of Sergeant Clarence Benson in Hamden, Conn. . . . Virginia Leith was in for press, radio, and television appearances on behalf of United Artists' "A Kiss Before Dying." . . . Jack Schwartz, West End, Bridgeport, Conn., has been elected a vice-president, Jewish Service Bureau. . . . United Artists branch manager Irving Mendelson's parents celebrated their golden wedding anniversary recently.

HARTFORD, CONN., NEWS—Michael J. Carr, manager, Lyric, resigned. His replacement is Roger Livingston, formerly in independent exhibition in upstate New York. . . . Wally J. Beach, formerly manager, Court Square, Springfield, Mass., came through Hartford as advance press representative for Ringling Brothers, Barnum and Bailey Circus. . . . Carim E. Jchn has closed down the Strand, Willimantic, Conn., subsequent-run house, with no indication of a reopening date.

Bernie Young, United Artists home office exploitation department, was in Connecticut ahead of "Trapeze" openings. . . . Harold Temple, assistant manager, Plainville, Conn., Drive-In, was promoted to manager, Southington, Conn., Drive-In, by Perakos Theatre Associates.

### New Orleans

R. A. Martin, Homer, La., advised Transway that he has no immediate plans for reopening either the Pines Drive-In nor the Paula indoor. The closings leave the town of 4,749 without a motion picture theatre. . . . Officers and members of Allied Theatre Owners of Gulf States who attended the board meeting in the Jung Hotel included Abe Berenson, F. G. Prat, Jr., R. B. Sellers, Joseph Barcelona, Bob deGrauw, Locke Bolen, William Sendy, George Goodwin, Phillip Sliman, J. A. Parker, and Paul Brunet. Berenson re-



Colors of the Third Battalion, Marine Corps Reserve, were unveiled recently in the rotunda of New York's Roxy in ceremonies marking the 12th anniversary of D-Day. The theatre's attraction was 20th-Fox's "D-Day The Sixth Of June." Pictured, left to right, are Colonel Robert Kriendler; Barbara Hunt, chosen D-Day reigning queen; Colonel B. S. Barron; and Robert C. Rothafel, managing director, Roxy.

ported on the national board meeting in Washington and gave a report on the Senate subcommittee hearings. . . . \$40,000 will be invested in remodeling and refurbishing the Dreamland, a landmark operated by United Theatres.

**New York**

Sal DiGennaro was named IFE branch manager, succeeding Phil Levine, resigned, it was announced by Manny Reiner, general sales manager. . . . The New York City Subway System selected 20th-Fox's "D-Day The Sixth Of June" as its Go-See Picture of the Month for June. . . . William Zoellner, MGM short subjects sales manager, returned from a branch tour. . . . Princess Rudivoravan, granddaughter of the King of Siam portrayed by Yul Brynner in 20th-Fox's "The King And I," was slated to attend the film's June 28 Roxy premiere. . . . Elia Kazan will film interiors for "A Face In The Crowd" in the newly-renovated Biograph studios in the Bronx, recently taken over by Gold Medal Studios, it was announced by Gold Medal board chairman Alfred W. Schwalberg. . . . The Thalia has scheduled 348 foreign and domestic films for one-day revival showings during its Summer Festival, June 29-Oct. 18.

**Oklahoma City**

For the first time, United Theatre Owners of Oklahoma will hold a mid-summer meeting, July 17, at the Indian Hills Country Club, Tulsa. An afternoon business meeting will be followed by a dinner-dance. Earl Snyder, Jr., UTOO board chairman, is in charge of arrangements. A chartered bus is expected to take Oklahoma City area exhibitors to the session. . . . John Wilkinson, Oklahoma City, won Variety Tent 22's sixth annual golf tournament at the Meridian course here. He took home a set of irons as first prize, and the runner-up, Jake Guiles, Republic branch manager, won a golf bag. The tourney drew 47 players, all of whom received prizes. Guiles was chairman of the arrangements committee. . . . Joe Turner, Lawton Theatre Company, is the newest member of UTOO. His firm operates the Lawton, Dome, Murray, and Austin Drive-In, all in Lawton.

**Philadelphia**

U-I branch manager Eddie Heiber celebrated his 56th birthday. . . . Stanley Warner was reported preparing to reopen the Ogontz. . . . Mickey Greenwald, former booker, Screen Guild, is now with Tri-State Buying and Booking Service. . . . United Artists branch manager Gene Tunick thanks exhibitors, on behalf of

all UA employees, for cooperation in dating UA product for the week of July 1-7, United Artists Week.

Walter Shoemaker, owner, Pottsville Drive-in, died. Charles Poorman is manager of the operation. . . . George F. Sandore, 54, sales and merchandising manager, RCA technical products service department, Camden, N. J., died suddenly at his home in Haddonfield, N. J.

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## St. Louis

Mr. and Mrs. Harold Rammage reopened the Gem, Villa Grove, Ill., which they acquired from George Barber, Tuscola, Ill. . . . Frisina's Capitol, Litchfield, Ill., now is operating on a four-day schedule. . . . Area theatres closed recently include the Linda, Edina, Mo., a Pirtle Amusement Company house; the Grand, Eldorado, Ill., a Turner-Farrar unit; the Joy, Pawnee, Ill., Dale C. Turvey, owner; and the Roxy, Shelbyville, Ill., a Frisina unit. . . . IFE closed its branch here. . . . The Amusement Employees Welfare Fund benefits from a rummage sale on South Broadway held last fortnight. . . . Paramount screened "That Certain Feeling" in the Missouri for the industry. . . . Tony Peluso is marking his 15th year as manager, Franchon and Marco's Fox. . . . Albert M. Keller, 77, president, Municipal Theatre Association, died.

## San Antonio

School teachers received from Interstate manager George Watson two free tickets to the movie of their choice during

the summer. . . . Jack Chalman, Interstate publicity director, received a personal invitation from Bob Hope to attend a special screening of Paramount's "That Certain Feeling" in Dallas. . . . Ernest Hauser, 73, violinist and composer, died. He joined Interstate in 1923, was musical director of the Texas when it opened, and later conducted the band in the Majestic. . . . The front and the lobby of the Joy have received a fresh coat of paint.

The Longhorn Drive-In, Austin, Tex., has a five unit show in an all-night program each week, one of the few drive-ins with such a policy. . . . Burglars pried open the door of the concession stand at the Westview Drive-In, Waco, Tex., making off with an undetermined amount of money and merchandise. . . . The Peoples Theatre Building has been sold by John Snell for \$85,000. It is believed that the fire-damaged structure will be razed and the site converted for a store. . . . The Relax, Muenster, Tex., has been reopened by Otto and Raymond Walterscheid, who purchased the equipment and leased the building from F. E. Schmitz.

## Republic Offices Merge In Seattle, Portland

**SEATTLE**—Republic closed its Portland branch as of June 9 and all business is to be handled out of the Seattle office. Jack Partin, former Portland branch manager, now will handle sales in the western Oregon territory.

Chuck Wilkins will handle both eastern Oregon and eastern Washington territories, replacing Frank Field, eastern Washington salesman who had been working out of the Seattle office. Paul D. McElhinney will continue as branch manager, Seattle, and will handle western Washington territory and the circuits.

Joe Scully, Republic auditor, has been in Portland winding up the details of the merger.



Russ Tamblyn, whose latest for MGM is "The Fastest Gun Alive," and his bride recently visited Salt Lake City where they were welcomed by Governor J. Bracken Lee to the fund raising program at the Academy, Provo, Utah, for the Scholarship Drive at Brigham Young University. Larry Jensen, Fox city manager at Provo, is also seen.

The brothers have an option to buy the building later. . . . A new plan for teenagers at the Texas, Ritz, and Dogwood Drive-In, Palestine, Tex., has been introduced, according to J. F. Jones. A special admission discount card is being sold for \$1, with special discount prices in effect for boys and girls between 12 and 17. . . . C. D. Leon, Leon circuit head, was on a business trip into the Rio Grande Valley looking over property for drive-ins.

## Seattle

Selom Burns, manager, Modern Theatre Supply, returned from Honolulu where he made installation of equipment for a drive-in. . . . An invitational preview to Paramount's "That Certain Feeling" brought an enthusiastic audience into the Paramount. . . . Red Jacobs, franchise holder, Favorite Films, arrived from Los Angeles to confer with Buck Smith, branch manager. . . . The Vista, Everson, Wash., was closed by the owner, Mrs. Viva Green. . . . The building housing the Center, White Center, Wash., owned by Walter Coy, has been sold and is being converted into a store. . . . The Onalaska, Onalaska, Wash., operated by Calvin Lyons, reopened after having been closed since December. . . . Modern Theatre Supply recently made installation of new equipment in the Sky Hi Drive-In, Helena, Mont., owned by Keith and Don Dedrickson; in the Roberta, Dillon, Mont., owned by Bob Boomer; and in the Blaine, Chinook, Mont., owned by Herb Bonifas.

## Washington

Jay Carmody, drama editor, Washington Evening Star, will lecture at Stanford University during the summer. . . . Bob Shepp, newly-appointed manager, Bernheimer's Newton, reports that the house has been remodeled, including new seating. . . . Hank Howard, RKO publicity representative, was here with Jane Powell, who flew in to be on hand for the White House Photographers Banquet. . . . Pearl Bailey was here on behalf of Paramount's "That Certain Feeling." . . . Pete Harris, Cinerama box office, plans to go to Kansas City in August to attend the IATSE convention. . . . Roy Pearce, recently with Levine Theatres, Norfolk, Va., as manager, Melrose, now is house manager, Colonial there. . . . Charlie White one of Norfolk's oldest stage hands, died.

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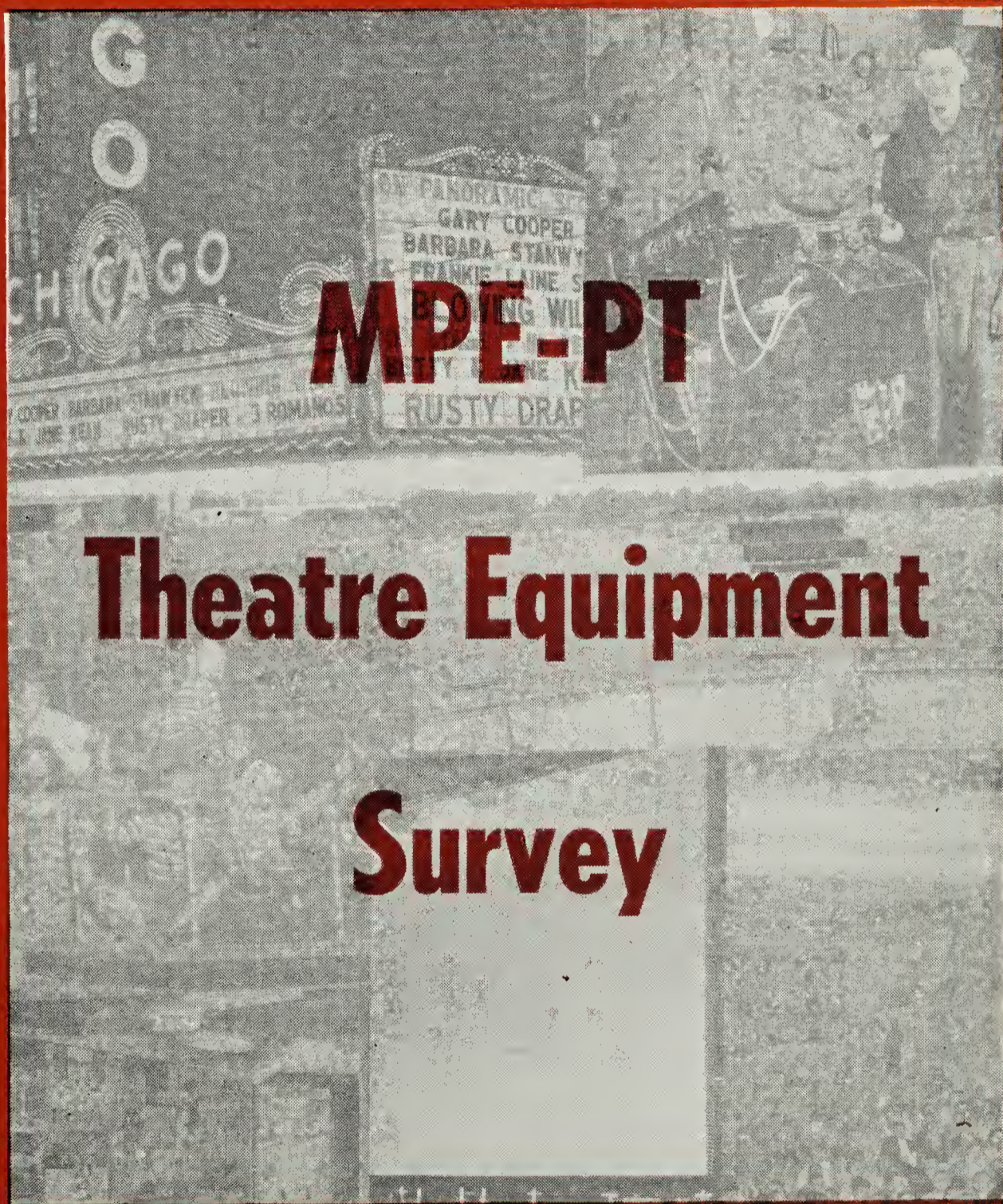
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Arnold Farber, Editor

Vol. 11, No. 7

June 20, 1956

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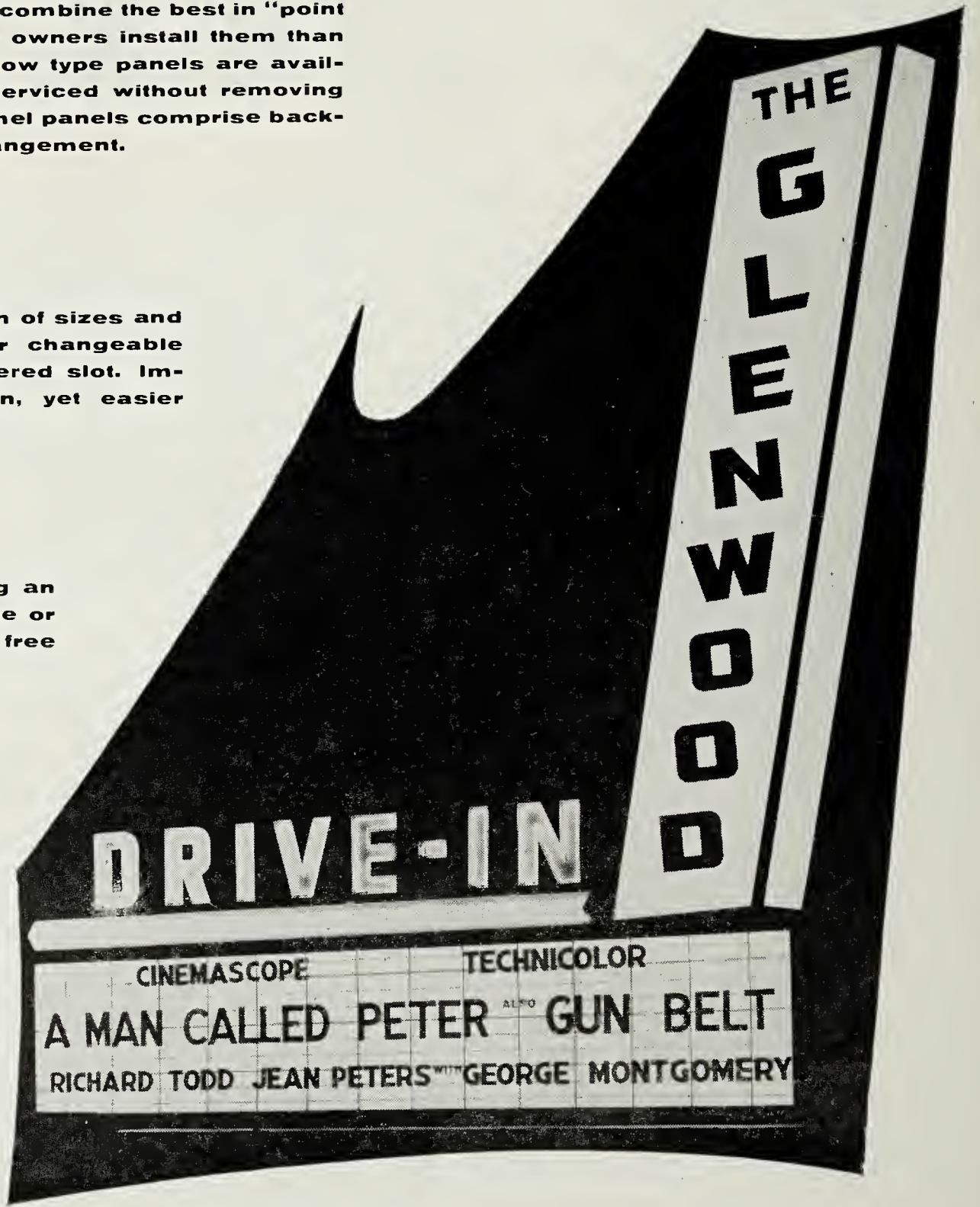
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## LAYING IT

# On The Line

## Enthusiasm, Equity, Expansion

The understatement of the month probably is that things have been happening in the technological and physical operation of motion picture theatres—agreed?

Alright, everyone knows that an awful lot has happened with CinemaScope, stereophonic sound, new decorating and remodeling materials, etc. The other day, however, it struck us that nobody has taken the trouble to find out what shape you, the theatreman, are in right now; to learn what you need and intend to do with your theatre right now. So we set out to find some of the answers to these and other questions by asking the only ones who have the answer, the exhibitor. Never the one to keep a secret we are publishing the results of this excursion into the world of facts and figures in this issue. We believe that it will be well worth your time to look them over.

Certainly recent years will not go down as one of the golden periods of motion picture exhibition. The problems facing the average theatre operator are too well known to be recounted here. But we were very happy to discover, as the various parts of the survey fell into place, that things aren't quite as bad as many think, and should even improve, at least in the area of theatre operation that we are focusing our attention upon.

Three facts make up the basis for our optimism. First, was the response to the survey. The number who took the trouble to answer our questions was more than twice what would be needed to draw legitimate conclusions. To us this was proof that exhibitors are interested in learning more about themselves and the other fellow; always a healthy sign.

Second, the discovery that the vast majority of indoor and drive-in theatres are in a sound financial condition, which means they are able to improve their situation if it is necessary.

Third, the fact that theatremen are remodeling, redecorating and expanding their property in large number. As an example, the survey showed that before the current season closes existing drive-in theatres will expand to such a degree that they will add the equivalent of 200 drive-ins, each with a capacity of 450 cars, the national average. Remember, this does not take into consideration any new construction. As for roofed theatres, almost one out of every five will show the results of a remodeling and redecorating job, making them more attractive to the public.

Perhaps we are wrong, but as long as the nation's theatre operators still have enthusiasm, equity and a desire to expand we feel pretty optimistic about the future.

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A quality product built especially for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

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# How Much Are Your Reflectors Costing You?



**The only  
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your screen must be reflected  
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**All reflectors gradually deteriorate to a  
state where replacement cost becomes insignificant.**

**A drop of only 10% in the reflective efficiency  
results in a corresponding decrease in screen brilliancy,  
and accordingly represents a loss amounting to 10%  
of the cost of your current arc carbons.**

**Genuine National Precision Reflectors  
are available for replacement  
in all types and makes of  
arc lamps.**



**NATIONAL**  
**THEATRE SUPPLY**  
Division of National • Simplex • Bludworth, Inc.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



# RX

**80.0%**

**of all indoor theatres have paid-in-full equipment**

**70.3%**

**of all drive-in theatres have paid-in-full equipment**

**19.2%**

**of the indoor theatres expect to remodel and redecorate**

**35.8%**

**of the drive-in theatres expect to expand**

**MPE-PT Survey  
Offers Current Picture Of**

## What The Theatres Need

**S**INCE the introduction of the wide screen and stereophonic sound there has probably been no segment of the motion picture industry more beclouded by confusion, misinformation and prophecies based solely on personal gain, or just flights of fancy than that dealing with the physical equipment required to operate an indoor or outdoor theatre.

In order to help theatremen get a clear, undistorted view of what the true equipment picture is in this country today, the staff of the **PHYSICAL THEATRE DEPARTMENT of MOTION PICTURE EXHIBITOR** has conducted a nationwide survey, the results of which are to be found in this issue. The important thing to remember is that these results are based on the impartial replies of *theatremen*, who are interested in only one thing—improving and building up their place of business.

### Equipment Is Paid For

One of the most common misconceptions making the rounds in recent years is that the average theatremen is so heavily burdened with paying off his equipment debts that he cannot do much to improve his theatre, or replace obsolete units. The survey reveals that 80 per cent of the indoor theatres, or approximately 12,000 situations, have fully paid for their equipment. The figure for the drive-in is just as interesting, with 70.3 per cent of those replying reporting that all of their equipment is paid for now. This means that better than three out of every four roofed and drive-in theatres in this country have written off the full price of their physical equipment.

Looking at this matter of paid for equipment from the other end of the scale, only 1.1 per cent of the drive-ins and 0.7 per cent of the indoor theatres have paid only 10 per cent or less on their equipment investment.

Therefore, despite some of the gloomy forecasts, the nation's theatremen themselves have indicated that they are now in a position to purchase what they need in order to survive in these days of increased competition and operating difficulties.

### Projection And Sound Equipment Needs

Although most theatres have spent many thousands on their projection and sound systems, in order to show wide screen productions, the survey indicates that there is still a rather substantial number of conventional and open air theatres on the market for new equipment.

According to the survey at the present time there are 1,050 situations in need of new projectors. This breaks down to 540 indoor theatres and 510 drive-ins. Assuming that each theatre will replace both projectors, there is an immediate call for 2,100 projectors.

With the constantly growing demand for more light on the screen many houses are looking for new, powerful projection arc lamps. Approximately 650 indoor theatres and 400 drive-ins indicated a positive interest in this item. Here again, going on the basis of two lamps per installation, there is a need for over 2,000 modern arc lamps.

Continuing with booth requirements, 6.7 per cent of the drive-ins, or approximately 335, and 4.3 per cent, or 645 roofed houses will probably purchase new rectifiers or generators in the near future, representing an immediate total demand of almost 1,000 new pieces of equipment.

### Interior-Exterior Needs

In addition to showing good films with good equipment, the average theatremen knows that he must do all in his power to keep the public informed on what the theatre has to offer. One of the most effective devices is the lighted marquee, with colorful, readable sign letters. Over 1,100 indoor spots and 610 drive-ins believe that they will be in need of new sign letters during the current season.

By its very nature boxoffice equipment is sturdy and does not become easily or quickly obsolete. This is reflected in the survey by the fact that four per cent of the drive-ins, or about 200, and only two per cent of the indoor, or about 300 theatres, expect to add to their present boxoffice equipment. The higher figure for the drive-in can possibly be attributed to the new automatic admissions systems.

*(Continued on page PT-17)*

# PHYSICAL THEATRE

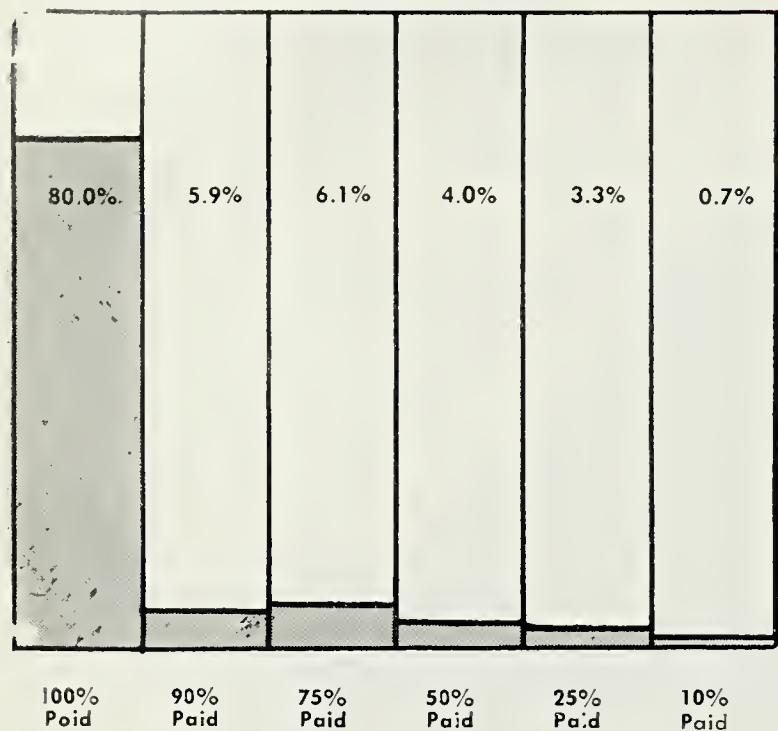
Vol. 11, No. 7

June 20, 1956

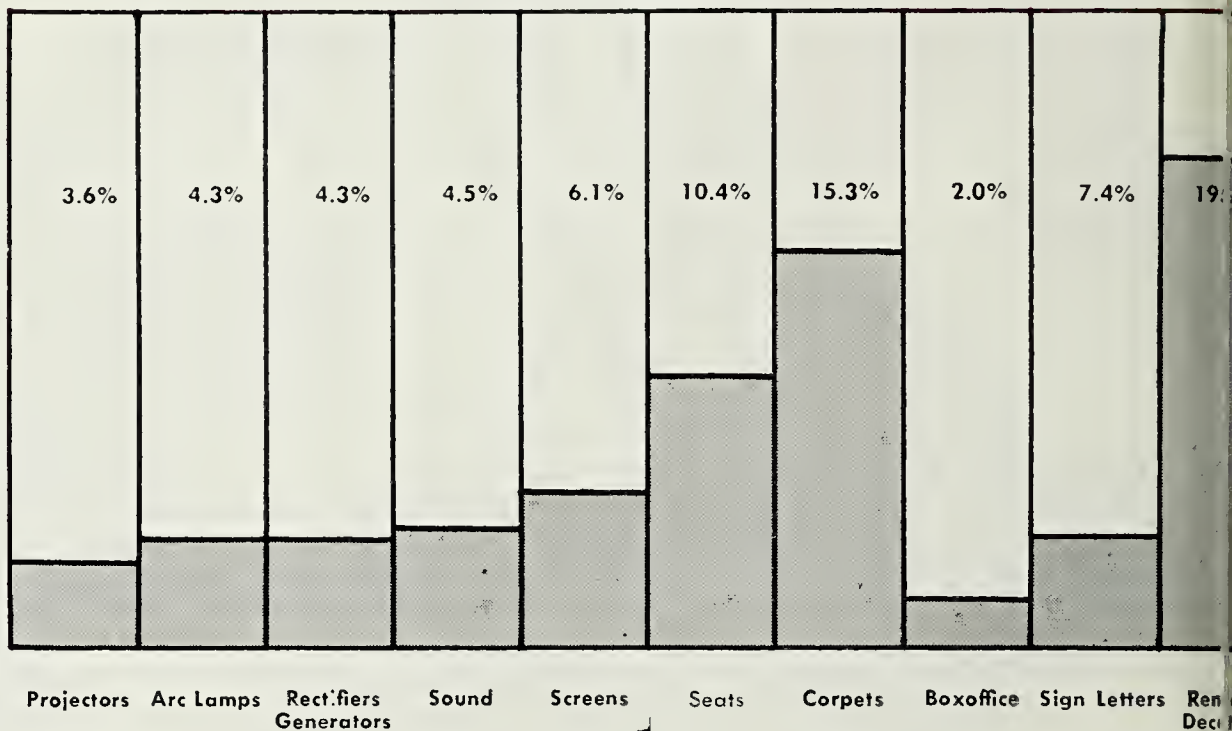
# Results and Analysis of MPE-P

## INDOOR THEATRES

**EQUIPMENT PAID**  
(Chart represents 100%)



**EQUIPMENT REQUIREMENTS**  
(Chart represents 25%)



### Paid For Equipment

Survey discloses that 80 per cent, 12,000 theatres, have fully paid for the equipment used in the running of their operation. Going down the scale it is seen that 885 indoor theatres have paid for 90 per cent of their equipment; 915 have paid for 75 per cent; 600 for 50 per cent of their equipment; 495 roofed houses for 25 per cent of their equipment; and 105 indoor situations have paid off only 10 per cent of their equipment investment.

### Seating Capacity

Based on the replies to the survey, the average roofed theatre in the United States today has a seating capacity of 840.

### Equipment Requirements

**Projectors:** According to the survey 3.6 per cent of the indoor theatres intend to purchase new projectors. Based on two projectors per theatre, this represents a demand for 1,080.

**Arc Lamps:** It was indicated that 4.5 per cent, or 645 roofed theatres, want new arc lamps. Assuming two units per theatre, this means a need for 1,290 modern arc lamps.

**Rectifiers or Generators:** Here again, 4.3 per cent of the indoor theatres have indicated a need for new rectifiers or generators, or 645 new installations.

**Sound Equipment:** A number of indoor theatres are still in the process of modernizing their sound systems, and this is reflected by 675 houses, or 4.5 per cent of the total, having definite plans to install new sound equipment.

**Screens:** Installation of new screens continues to be an important part of indoor theatre operations with 6.1 per cent, or 915 theatres expressing their intention to install new screens.

**Seats:** A substantial number of indoor houses, 10.4 per cent, or 1,560, can be expected to partially or completely reseat.

### How The Survey Was Conducted

Questionnaires seeking answers on general theatre operation, physical equipment, and refreshment services were mailed to approximately 8,000 motion picture theatres. This represented 40 per cent of the theatres in each of the 48 States, which were covered in the survey to obtain a true cross section of opinion, operational procedures, and equipment and refreshment requirements.

The approximate 15 per cent return on the questionnaire is far above the normally accepted figure sufficient to assure the statistical accuracy of this report.

Assuming that each theatre replaces only 10 per cent of their chairs, this indicates a demand for well over 100,000 new seats, not including any new construction.

**Carpet:** This appears to be one of the items most desired by indoor exhibitors at the present time, with 15.3 per cent, or 2,295 theatres scheduled to get new carpeting.

**Boxoffice Equipment:** The rather low two per cent figure, representing 300 indoor theatres who intend to purchase new boxoffice equipment, is not surprising since this type of equipment does not easily wear out, or become obsolete.

**Sign Letters:** Over 1,100 indoor theatres can be expected to purchase new sign letters in the near future, according to the survey. This represents 7.4 per cent of the total indoor market.

### Building Improvement

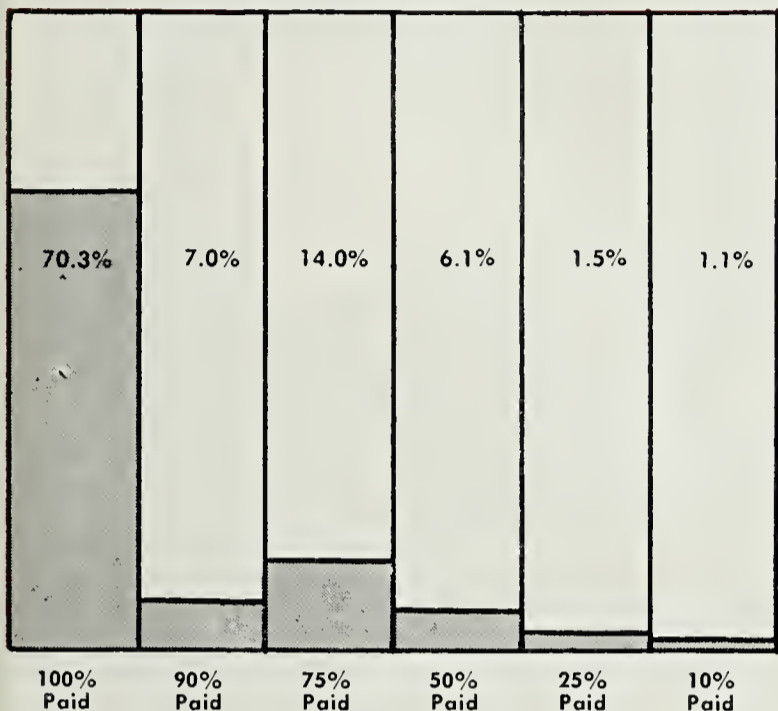
The greatest response to any question in the survey was in reference to current plans to remodel or redecorate roofed theatres. With most of the emphasis on new projection and sound equipment in recent years, 19.8 per cent, or almost 2,900 indoor theatremen now feel ready to modernize the other portions of their operation.

# door and Drive-In Theatre Survey

## DRIVE-IN THEATRES

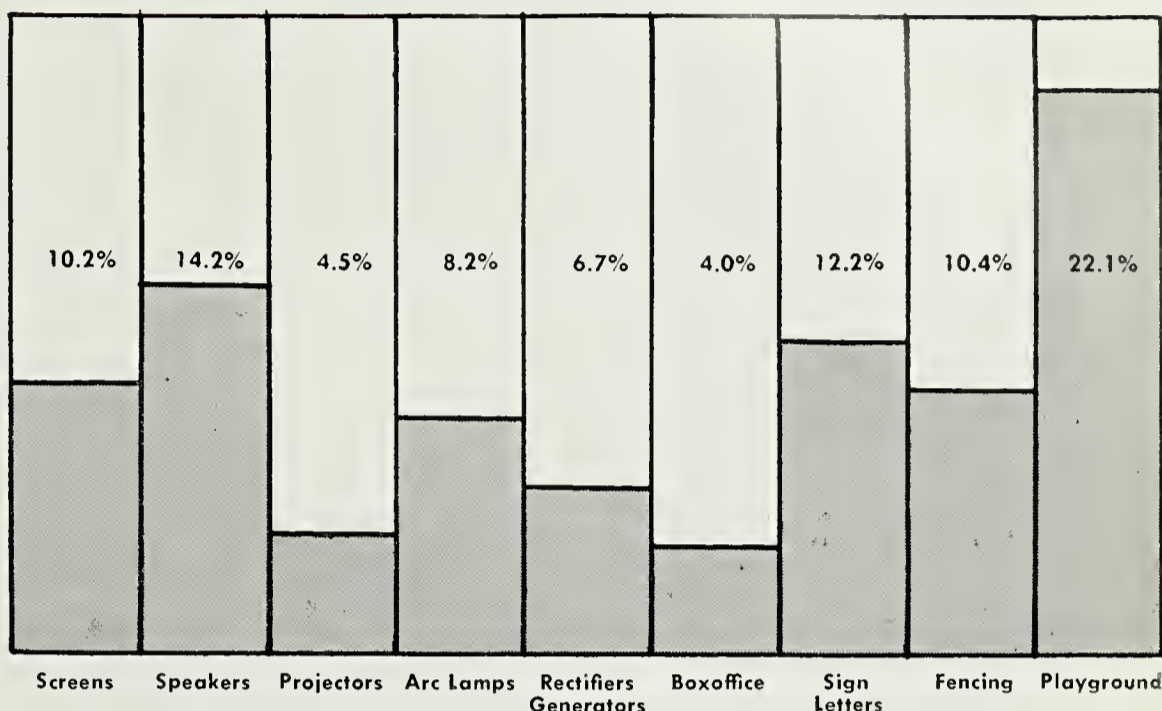
**EQUIPMENT PAID FOR**

(Chart represents 100%)



**EQUIPMENT REQUIREMENTS**

(Chart represents 25%)



### Paid For Equipment

The large majority of the nation's 5,000 outdoor theatres, 70.3 per cent, or 3,515 locations, have fully paid for their present equipment. Some 350, representing seven per cent of the total drive-ins, have written off 90 per cent of their investment; about 700 drive-ins, or 14 per cent, have accounted for 75 per cent of their equipment indebtedness; over 300, 6.1 per cent, have paid off 50 per cent of their equipment; 1.5 per cent, or 75 drive-ins, have paid off 25 per cent; and only 1.1 per cent, or about 55 outdoor theatres have paid off only 10 per cent of their equipment debt.

### Car Capacity

According to the results of the survey, the average car capacity is now 450 for the drive-ins now in operation in the United States. This is in line with the drive-in survey published in 1955 by the annual THEATRE CATALOG, which indicated average capacity to be 424, but also stated that this figure was rising as a result of the large new drive-ins being constructed, and the expansion of existing theatres.

### Equipment Requirements

**Screens:** Installation of wide screens at drive-ins appears to be continuing at a

good pace with 10.2 per cent, or over 500 drive-ins planning to put in new screens.

**Speakers:** This represents a large current market, with 14.2 per cent, or 710 drive-ins in need of new speakers. Based on the number of drive-ins planning to expand, plus those that expect to replace a number of speakers, a conservative estimate would be approximately 100,000 new speakers needed presently.

**Projectors:** About 4.5 per cent of the drive-ins will probably purchase new projectors. Figuring on two units per theatre, this means there is a need for over 450 projectors in the drive-in market.

**Arc Lamps:** This important piece of equipment is needed by 8.2 per cent of the drive-ins. Figuring two units per theatre, there is a call for over 800 new projection arc lamps.

**Rectifiers or Generators:** With the need for more power to properly illuminate giant drive-in screens, 6.7 per cent, or 335 outdoor theatres expect to purchase new rectifiers or generators.

**Boxoffice Equipment:** As in roofed theatres, boxoffice equipment at drive-ins does not become easily or quickly outmoded, and four per cent of the outdoor theatres, about 200, are presently interested in this type of equipment. Much of this interest centers about automatic admissions systems.

**Sign Letters:** There is considerable activity in this area with 12.2 per cent, over 600 drive-ins, expressing an immediate need for sign letters.

**Fencing:** Better than one out of every 10 drive-ins, or approximately 520, are making plans to install new fencing around the property.

**Playground Equipment:** This is, by far, the item most desired by outdoor theatre-men, according to the survey. Over 22 per cent drive-ins, or better than 1,100, will either install complete new playgrounds, or make additions to existing equipment.

### Expansion

The survey shows that 11 per cent of the existing drive-ins have definite plans to expand their facilities. This represents approximately 550 situations. The average number of locations to be added to each drive-in is over 170. Using the average car capacity of 450, this means that the equivalent of over 200 new drive-ins will result from this expansion movement alone.

### Length Of Season

Drive-in operating seasons are getting longer, according to the survey. The results show that almost 36 per cent of the outdoor theatres now operate 12 months of the year; this represents approximately 1,800 drive-ins. The remaining drive-ins, while still seasonal, are extending their seasons with the help of such things as in-car heaters, and the generally milder weather this country has been having in recent years.

# Report On A New W-I-D-E Screen

By **THOMAS J. MULROY**  
Sales Manager, Vicra-Lite Screen

WHILE the advent of wide-screen projection has had a recognized shot-in-the-arm value for the sorely beset motion picture exhibitor, this form of projection, like all radical innovations, has brought in its wake an acute—in fact, a double edged—problem in the theatre: the problems of unequal light distribution and of light reflection. These problems affect roughly half of the patrons sitting in an average theatre during show time.

## Double-Edged Problem

The problem lies in the screen. With wide-screen projection it wasn't enough simply to make the screen stretch out farther from side to side. A new optical difficulty had to be faced.

How to design a screen, then, that will reflect the maximum amount of light given out by the projector in the booth, and produce the maximum intensity of reflection *impartially*—so that all the cash customers in the house get the same ocular result, and so that those sitting in the side seats won't be discriminated against?

At this point somebody who wasn't cramped by the traditions and prejudices of old fashioned screen construction, saw clearly that old-type screens just couldn't be expected to measure up to wide-screen projection. Indeed, they couldn't even be "improved."

## New Look

What was needed was a new, fresh look—and for that, let's call in the optical scientists to help.

Add that all up, and here's what happens: a totally new screen, named Vicra-Lite. This new screen now has the stage set to prove itself in large and small theatres throughout the country.

The people involved are L. E. Carpenter

Company. Their physicists and optical engineers came up with a new optical principle, and the screen now being marketed under the Vicra-Lite trademark is a "lenticular" screen. They have called their new patented screen "the screen of optical precision" because it is on the basis of the *precise* optical properties it possesses that its claim for superiority ultimately depend.

## Patron's View

Now, let's switch for the moment to the patron who comes into the theatre. Let's say he comes in when the screen is dark, the house lights on, between films. He sits down and looks at the screen—it's a Vicra-Lite screen. Dark, it looks just like any other: a large unbroken expanse of dull white, apparently all in one piece.

What the patron doesn't see, however—whether the screen is dark, or when the film comes on—is the big secret of the new screen's unique performance.

The thickness and manner of application are specially guarded Carpenter processes, just as are the design and construction of the lenticles themselves.

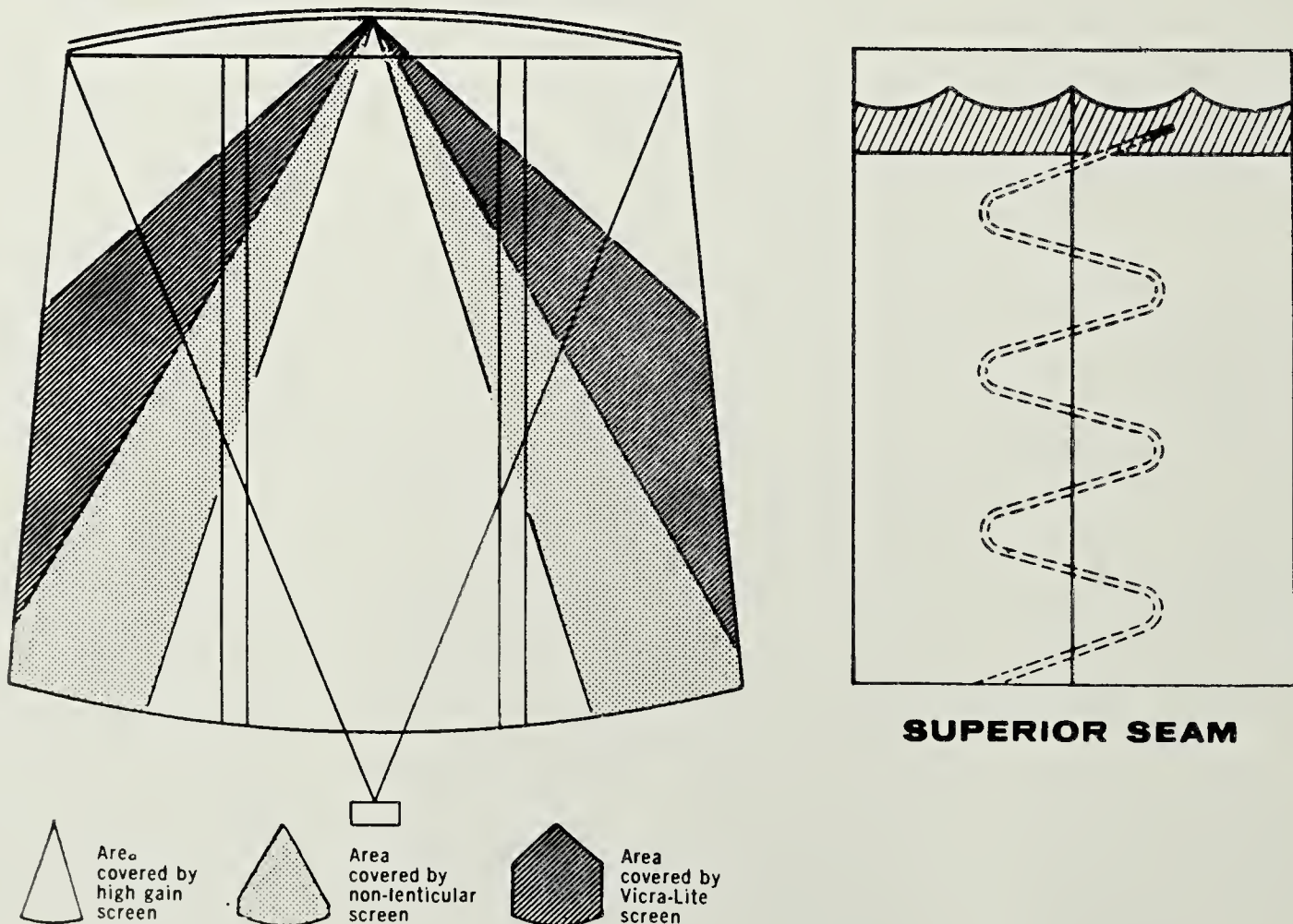
Now what happens, as a result of those tiny lenticles or mirrors in the aluminum-coated screen? This:

Those multitudes of evenly spaced lenticles, acting together, completely control the light as it strikes the screen. The light reflection power is enormously increased, and perfectly distributed. As this affects your vision, the screen not only gives off more light, but the image is sharper, brighter, clearer.

And what's more, the light is distributed so evenly that you see the image just as clearly, just as sharply, if you're sitting in a seat way off to one side.

(Continued on page PT-20)

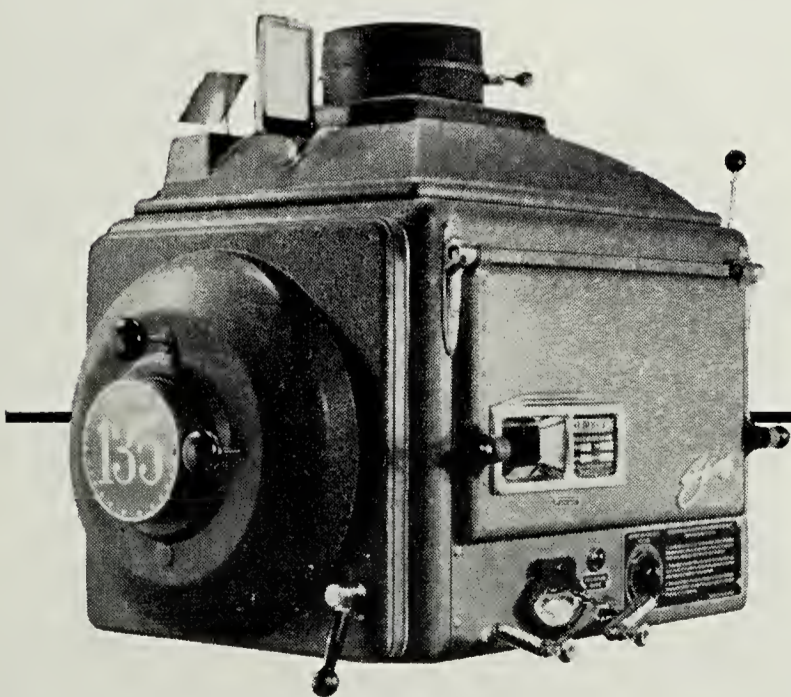
Typical seating plan showing comparison of optimum light distribution of non-lenticular, high-gain and Vicra-lite screens





How  
a ball of gas

influences  
your business



*Send for free literature which describes all of the other reasons why Strong lamps outsell all others.*

Startling advances and radical changes in projection techniques have imposed conditions of arc operation and control so critical, as to make the latest type lamps an absolute necessity to acceptable screen presentation. Error in the position of the positive crater, of as little as  $1/32''$ , can cause a light color change to blue or brown, and actual loss in screen illumination. A little of this and you'll also be losing business. The Strong Automatic Crater Positioning System, one of the features of the Strong Super 135 Projection Lamp, is your best insurance against such faulty presentation.

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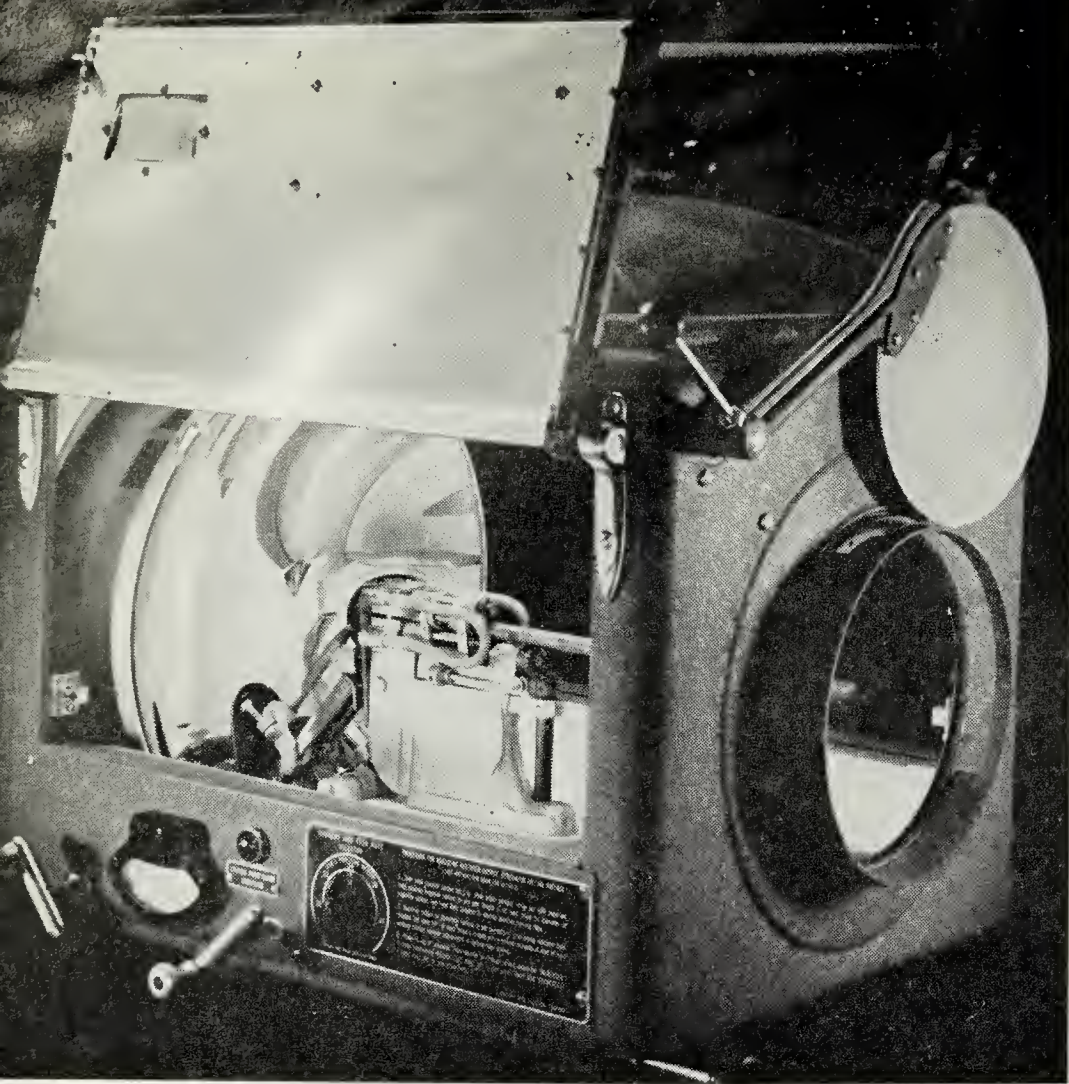
Please send free literature on Strong Projection Arc Lamps.

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Street \_\_\_\_\_

City & State \_\_\_\_\_



# An Arc Lamp For Wide Film

By **ARTHUR J. HATCH**  
President, Strong Electric Corp.

**I**F the numerous practical gains of wide film projection systems finally outweigh and overcome certain economic hurdles, wide film presentations will come to many indoor theatres where quality is paramount, and to drive-in theatres where volume of light is of prime importance. For this reason exhibitors are keeping a watchful eye on developments in these projection systems.



HATCH

As a step in cooperative effort to evaluate the pros and cons of wide film projection systems Strong has developed and has available a version of the reflector type rotating high intensity lamp especially adapted for wide film projection.

### Field Converted

It will be most reassuring to exhibitors to know that this version of the Super 135 can either be supplied equipped for wide film projection from the factory or field converted from lamphouses equipped for 35mm projection which were acquired as long as a year ago from this manufacturer. This latter is possible because of the fact that in April 1955, the Strong 18 inch diameter reflector lamps were introduced to the market as an improvement over the 16½ inch diameter reflector lamps which had been widely accepted since their introduction in 1950.

Into this improved lamp the provisions were engineered that would enable conversions necessary if and when wide film projection, whether it be 55, 65 or 70 mm, came into use. The idea, of course, was that in this event theatres could convert lamps presently in use to wide film projection without the necessity of purchasing special lamps for wide film presentations.

The general mechanics of projecting light through a wide film aperture are much the same as for projecting through a 35mm aperture, the main difference being that it requires a usable spot of light at the aperture of from one and a half to two and a quarter times larger in diameter than for 35mm projection.

### Increased Spot Size

The greatly increased spot size is obtained with this new lamp by a combination of larger carbon diameter and higher magnification reflector or optical system. Carbon diameter is increased to 13.6mm instead of the usual nine, 10 or 11 diameter presently used in lamps of this type for 35mm projection systems.

The new high magnification reflector fits into the same reflector holder as the reflector for 35mm projection and requires possibly only a slight correction in crater to mirror adjustment, as the reflector has been designed to have the same light pickup angle as the reflector used for 35mm projection.

### Hatch New Strong President

TOLEDO, O.—Arthur J. Hatch, the author of this article, was elected president and a director of the Strong Electric Corporation, it was announced last week by Hermann G. Place, chairman of General Precision Equipment Corporation, which is the parent organization.

A vice-president since 1947, and a member of the Strong engineering staff since 1935, Hatch moves into the top executive position, vacant as a result of the recent death of Harry H. Strong, who founded the company.

Hatch has always been active in industry affairs being a Fellow of the SMPTE, and a member of TESMA.

Although it has been necessary only to operate these lamphouses up to currents of 135 amperes to burn the size of carbons necessary to produce a spot size large enough for 35mm projection, basically the present lamphouse was designed for currents of 150 amperes. The wide film projection version of this lamp burns at 150 amperes or at full capacity of the lamphouse.

### Requires Large Opening

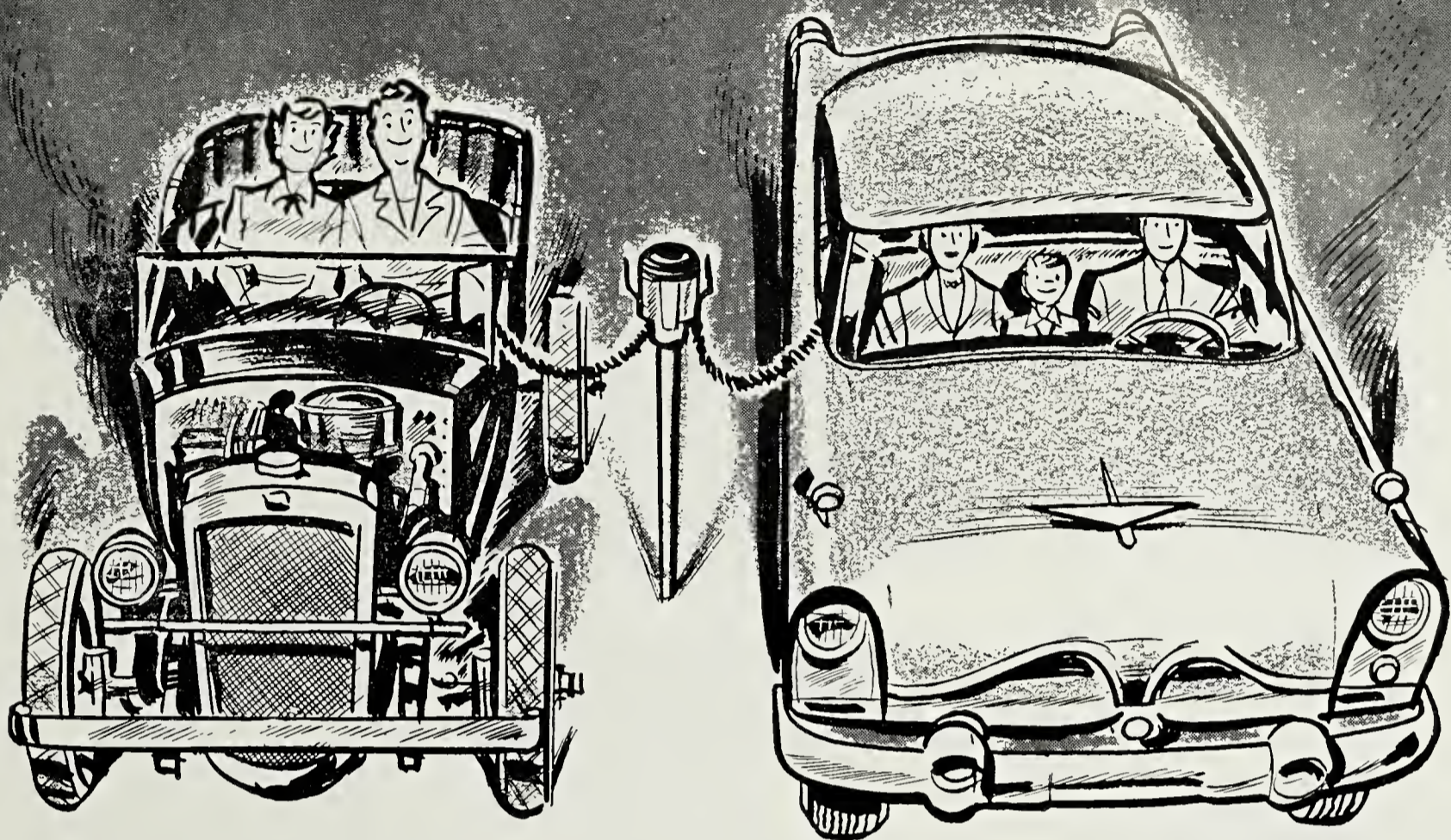
Since the bundle of light rays from the reflector passing to the aperture are larger in diameter at the nose of the lamp than for the 35mm systems, it is necessary to provide a larger opening in the lamphouse nose. The provision for this increased opening has been built into all Strong lamps of this type since April 1955. For lamps already in the field of this vintage, or later, it is only necessary to remove the cast ring or heat filter assembly casting and douser assembly and to install the new conversion douser assembly in its place to cover the larger opening that is exposed.

For field conversion, to enable handling the 13.6mm carbon it is necessary to provide carbon and feed rollers of proper size. These are installed readily. All 13.6mm carbon contacts are water cooled to aid in removing heat from the lamphouse. The negative feed lead screw is changed to an eight thread per inch type as the half inch diameter negative burns slower than smaller sizes used with other trim.

Still retained despite the use of larger carbons and one of the salient features of the Strong arc lamp, is the automatic crater positioning system which insures that the same color rendition is maintained throughout the length of carbon by maintaining the burning tip of the positive crater in exact relation to the reflector. Also of added significance with these ad-

(Continued on page PT-19)

# Hot Rod or HARDTOP



SIMPLEX IN-A-CAR SPEAKERS aren't fussy! They bring outstanding sound reception to old cars, new cars . . . in fact, *every* car in a Drive-in, from front row left to rear row right. This minimum of variation between speakers is no accident because *every* Simplex In-A-Car unit is precision manufactured and exactingly tested to the highest standards of the industry. You'll find their durable, weatherproof aluminum construction causes less on-the-job maintenance problems, too!

For new or established Drive-ins . . . if you want superior sound with less fuss, be sure you get

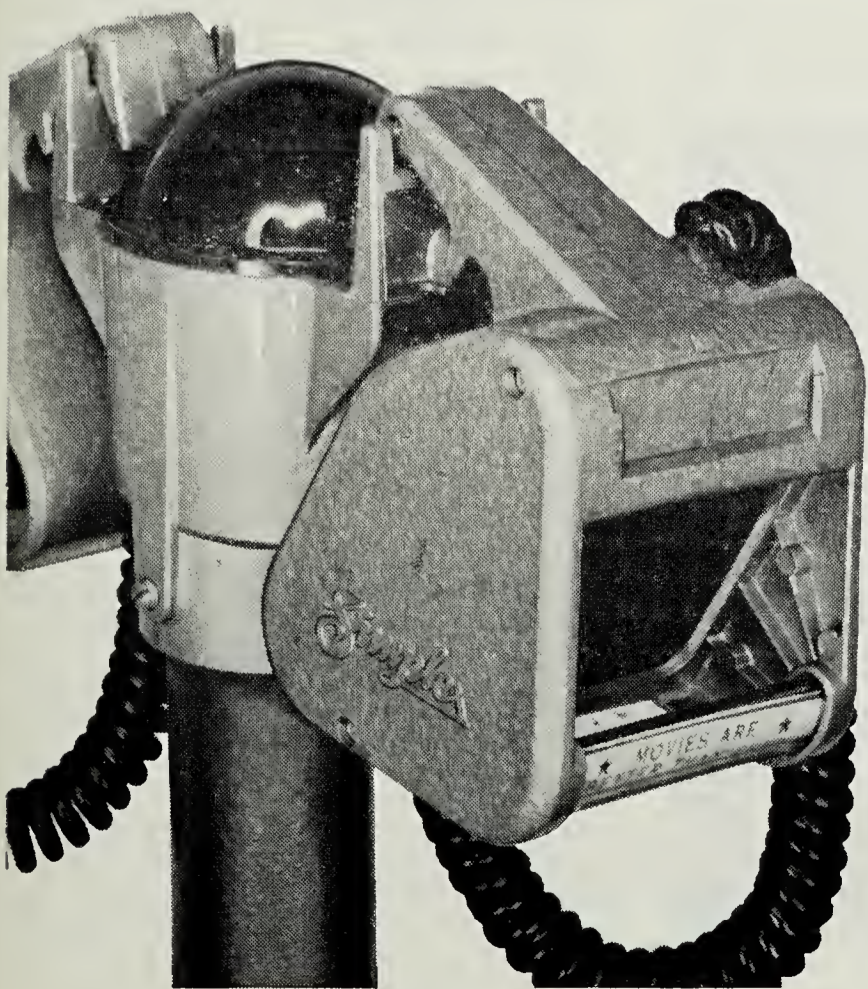
*Simplex*  
T.M. REG. U. S. PAT. OFF.

## IN-A-CAR SPEAKERS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION

DISTRIBUTED BY NATIONAL THEATRE SUPPLY

SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION



## Straight From The Shoulder Facts About

# Wide Film Systems

By HERBERT BARNETT  
General Precision Equipment Corp.

THE feverish activities of recent years which stirred this industry to its foundation is now largely past history. Impact of these, however, are still largely with us. It is not believed we are yet in position to weigh the benefits and evils of that era.

There is no question the film industry was faced with a period of recession of serious proportions. The introduction of Cinerama and 3D stirred the imagination of technicians to bring forth innumerable proposals for improvement in picture presentation. Some of these were well founded and many were not. At any rate, never before had the engineer and engineering principles so thoroughly contributed material for the promotion departments. Technical terms previously confined to the laboratory became commonplace in commenting on film presentations. Audiences quickly became more aware of picture and sound quality.

It is risky to speculate as to the effects these innovations may have had on the economy of motion pictures. Perhaps these and attendant promotional handling may be due full credit. If this be true, then we may all agree the temporary dislocations and other difficulties were justified.

### More Coordination

We have often wondered as to whether greater and more lasting benefits may have resulted if coordination of this tremendous effort could have been effected to result in a standardization system encompassing the best of all the proposals. Undoubtedly much more time would have been required. We may have achieved an ideal system at less cost, but too late to have halted the recession.

The sudden appearance of engineering to a position of prominence completely obscured its role in quietly contributing



BARNETT

a steady flow of technical improvements during the period from sound to wide screen.

It should not be assumed that having weathered the concentrated developmental program of the past few years technical staffs will be content to rest on present accomplishments.

### Wider Screen Dimensions

Among the more important innovations recently adopted and which appears to be here to stay, is the concept of increased screen dimensions. As desirable as the larger picture area may be, it has brought several undesirable factors which engineering must eventually correct. The most important of these is loss of picture quality through increased magnification of the 35mm frame.

Recognizing this fact, several of the Hollywood studios are experimenting with wider film through which more pic-

ture information (increased resolution) can be achieved. As was true in the case of many recent proposals, there is lack of agreement as to optimum width increase. Logical arguments can be advanced by each interested group as to its preference and, in most cases, these are based upon convenience in translation to the desired 35mm standard.

Fundamentally, wide film considerations relate to photography and the gains in picture quality to be realized through increased frame size. Possibilities of projection in these new dimensions are yet to be determined.

Two wide film schemes have been proposed and developed to the point that productions are being photographed in these new dimensions. One of these is the 20th-Fox 55mm film which provides a frame size twice the linear dimensions of the standard CinemaScope frame—four times the area. Through direct reduction, therefore, release prints in standard CinemaScope are provided. It is possible through this procedure to retain in the release print much of the quality gains afforded by the larger negative area. The film "Carousel" is the first to have been photographed in 55mm and released in 35mm CinemaScope. Others, including "The King And I," will follow shortly.

Somewhat equivalent progress in application of 65mm film has been made by MGM and Columbia Studios. Tests have been completed which justify to a satisfactory degree decisions to proceed with programs employing the wider film. MGM has announced the production of its first feature photographed on 65mm negative.

### Primary Purpose

Again, as in the case of 20th-Fox, the primary purpose is to achieve increased picture quality through the medium of larger frame size. Attention is being given to adequate flexibility to permit adaptation to wide screen projection from 35mm prints.

The degree to which improved picture quality can be maintained in transfer to 35mm release print will determine the merits of such procedure. Reasonable success has been indicated in material released, and it is to be expected that considerable improvements will be possible through continuing development. Many costly problems in printing, lenses and other elements must be faced by the studios who are pioneering in these fields.

As successful as these developments may be, it is not likely that all the quality available on wide negative will be realized on 35mm release print. Additionally, continued use of 35mm prints means other limitations which handicap quality projection remain. One of the more important of these is inadequate screen illumination in connection with larger screens. In most instances the limiting factor with respect to light is film

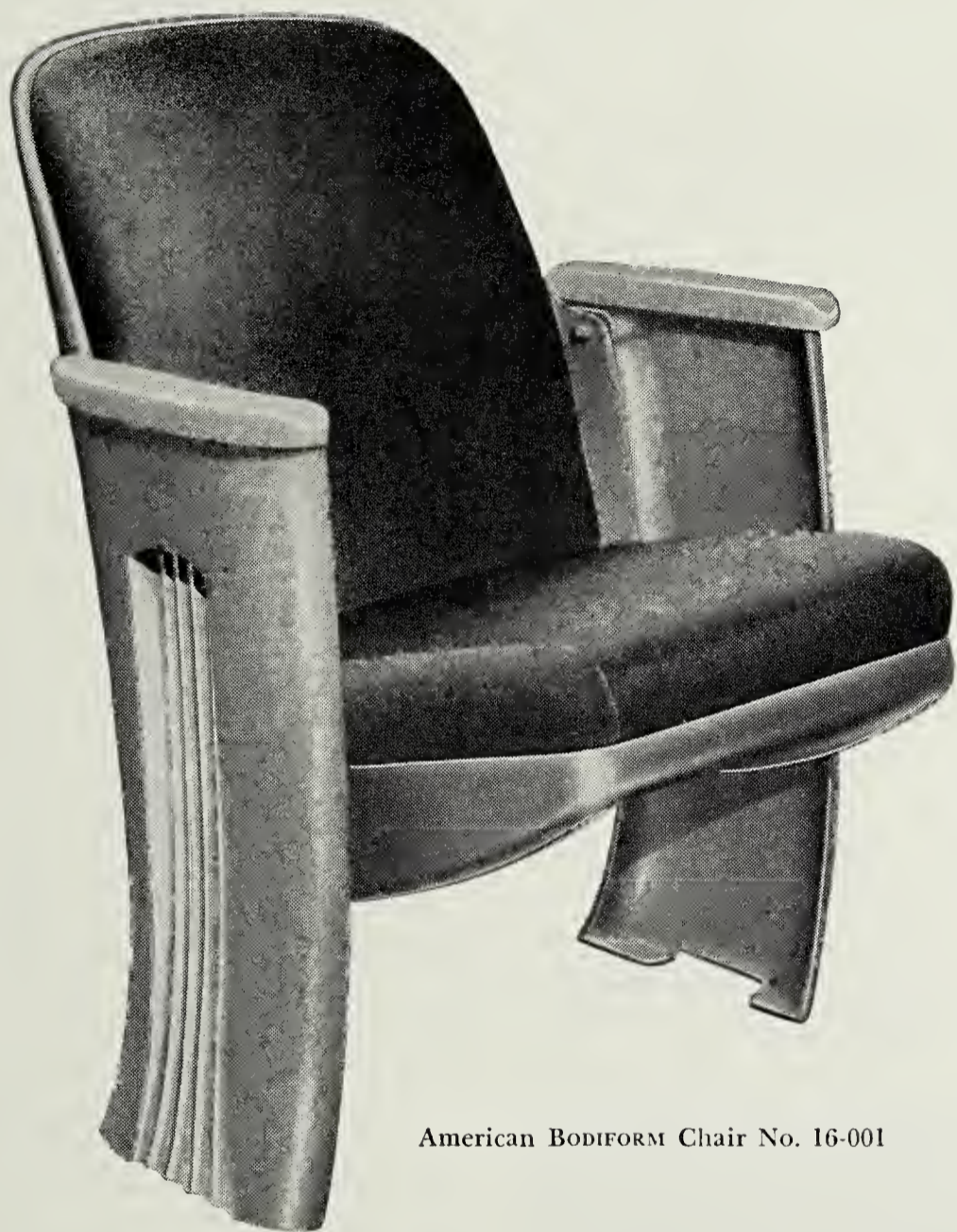
(Continued on page PT-15)



Scene from "Carousel," the first feature using CinemaScope 55 process.



# American Seating "come again" comfort pays off big at the box office!



American BODIFORM Chair No. 16-001

It's a fact: Luxurious comfort pays off at the box office. And luxurious comfort is the reason why American BODIFORM® Chairs are the choice of leading theatres from coast to coast!

BODIFORM design is based on exhaustive tests, experiments, and surveys involving hundreds of men, women, and children — for the purpose of finding what measurements and contours, what pitch of seat and shape of back would assure the greatest comfort for the most people.

What's more, practical BODIFORM features save space, simplify house-keeping, cut maintenance costs, lengthen service life. For full details, call your American Seating man, or contact National Theatre Supply — today!

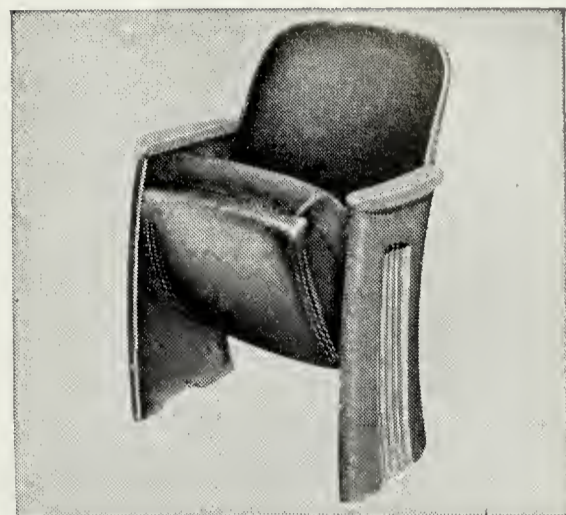
**AMERICAN  
SEATING**



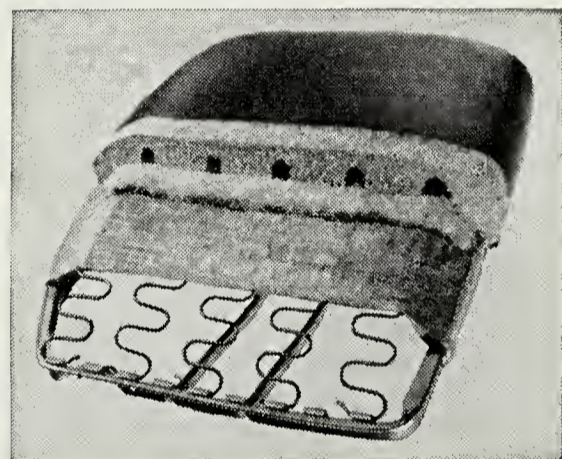
WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan. Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating; Folding Chairs. Branch Offices and Distributors in Principal Cities.

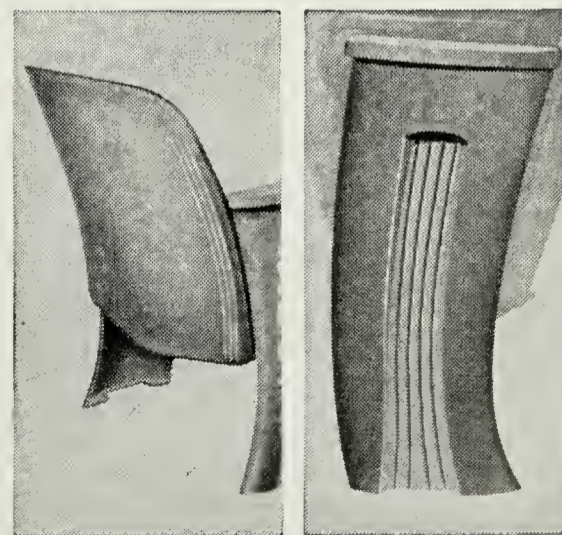
ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY



**Automatic**, silent,  $\frac{3}{4}$ -fold seat action holds seat within zone of folded safety, ready to be "ridden down" by occupant; concealed, self-adapting hinges stay clean, can't pinch fingers.



**Bodiform** Spring-Arch seat has serpentine springs in die-formed steel frame, for uniform resilience, long life, evenly distributed support for rubber padding. Won't "bottom."



**All-steel** back, including inner upholstery panel, makes BODIFORM Chair practically indestructible. Standards (right) are of lifetime gray iron; won't break, bend, or dent.

# Detailed Description Of The Simplex XL

## Curved Gate

THE development of a curved gate for the Simplex XL 35mm projector was announced by National Theatre Supply Company recently. This product is the result of over a year's engineering study by General Precision Laboratory. The gate will be manufactured by International Projector Corporation and will be available both on new XL mechanisms and as a field modification of XLs in service, it was revealed.

### Focus Problem

Recent trends toward larger screen sizes and the necessity for increased illumination to maintain adequate brightness have served to emphasize several inherent difficulties which limit picture quality. One of the most serious problems is the maintenance of sharp focus over the screen area and throughout exposure cycles of each picture frame. High quality projection demands that the film be accurately positioned within the focal plane of the lens and that it remain fixed as nearly as possible within the depth of focus range. The lens setting tolerance within which an object can be said to be in sharp focus defines what is meant by depth of focus range of the lens.

The principal deterrent to sharp focus is the condition of momentary buckle due to heat absorbed by the film from the projection light source. When heat is absorbed in this manner unequal expansion takes place between the film base and photographic emulsion. Consequently, film at the aperture is distorted with tendency to deform away from the lens, the process becoming continuously more pronounced as temperature rise increases over the projection cycle.

Film held in a flat gate and under the influence of high light levels will experience excursions, at the center of the picture frame, several times the depth of focus range of the lens. When this occurs only a compromise focus can be accomplished, which is neither constantly sharp over the projection cycles nor uniform from center to side of the screen.

### Momentary Buckle

Where light levels are not extremely high, momentary buckle does not result in serious permanent distortion of the photographic print. However, repeated passage through the projector at very high levels of illumination, frequently causes the film to be permanently damaged in the sense that it no longer returns to its original shape. When this state has been reached, attempts to project such prints in a flat gate result in serious in and out-of-focus jitter due to buckle opposite in direction to that experienced before the film was permanently damaged. The effect may be so extreme as to render the print unuseable.

A curved gate properly designed will materially reduce the magnitude of film excursion under the influence of temperature rise. Furthermore, experiments with

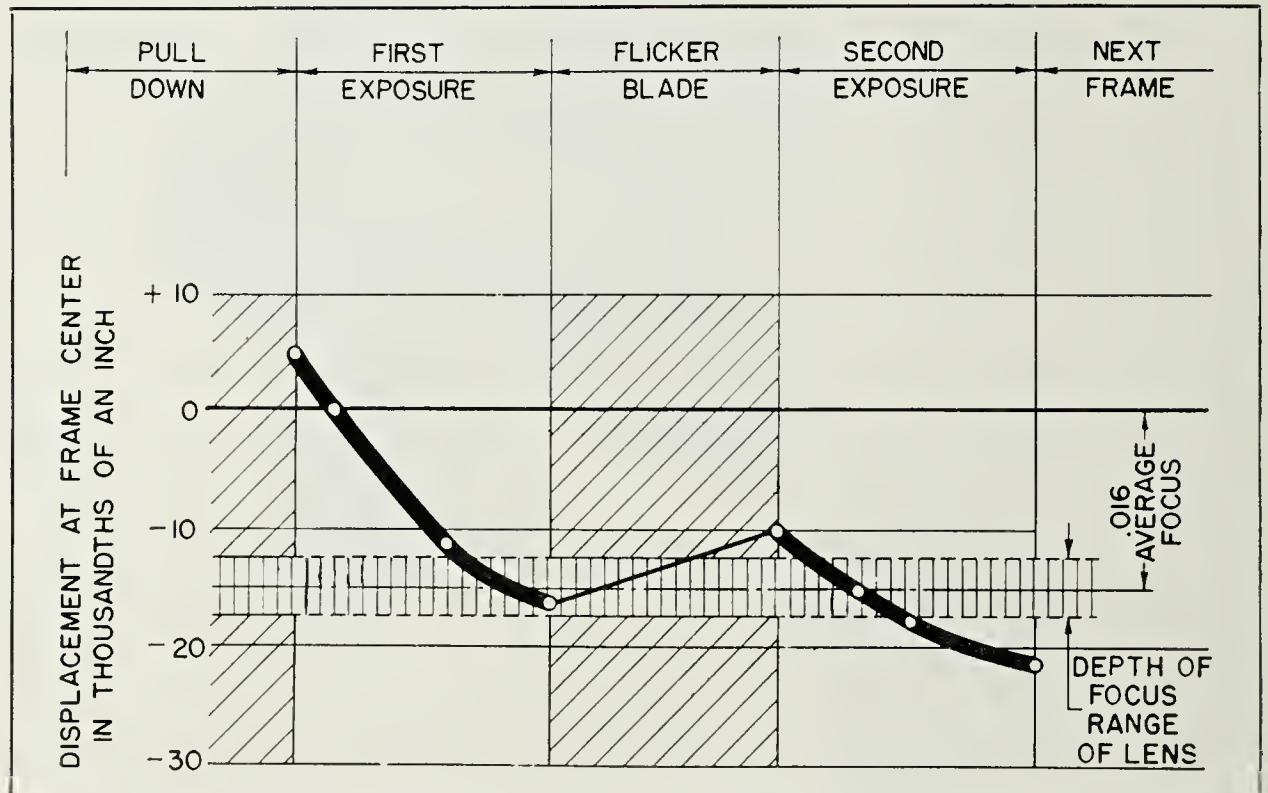
film so seriously damaged that it is unacceptable in a flat gate, prove it can be projected from a curved gate with quite good results.

### Plus Factors

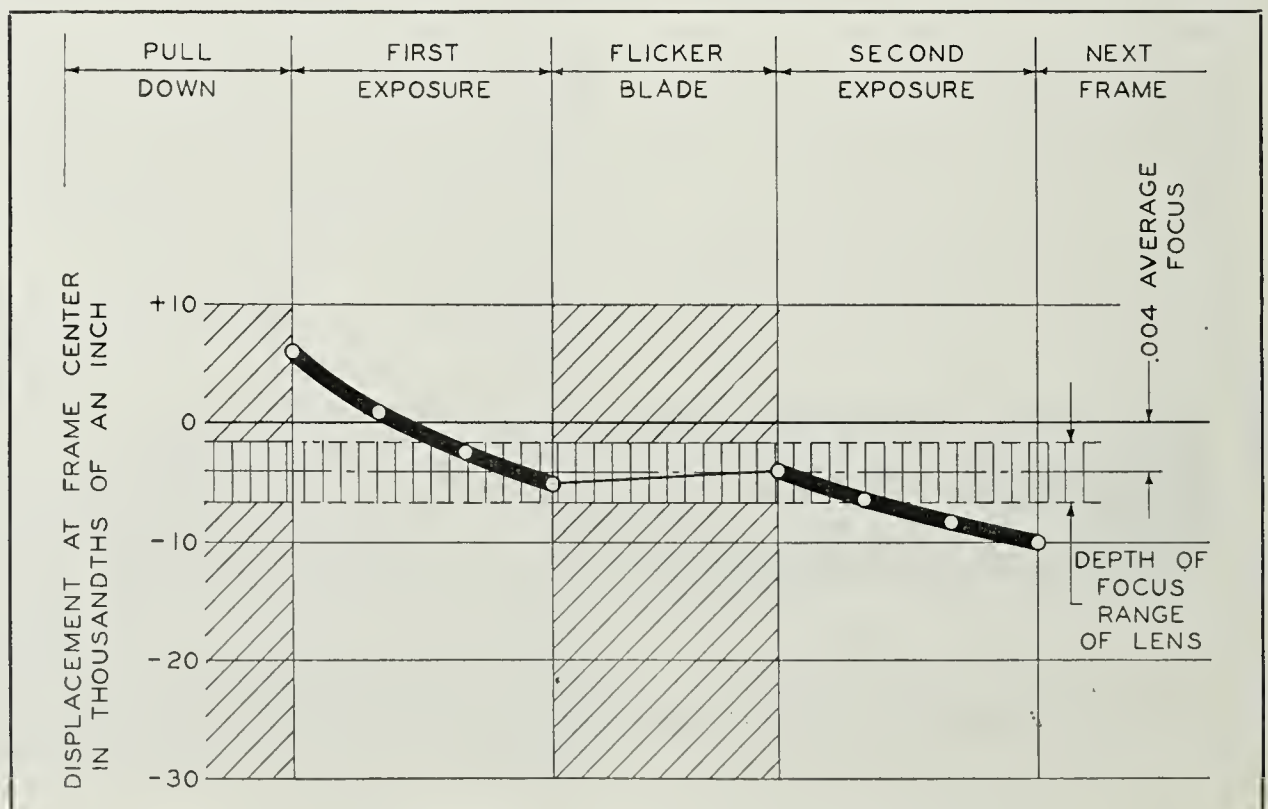
There are other plus factors associated with this development. In projection lenses the mean focal field is generally a curved surface rather than a true plane. The curved gate, as designed, tends to shape the picture area to accomplish some improvement in uniformity of focus. It is recognized there is considerable variation in field curvature of lenses depending

upon manufacturer, speed, focal length and other conditions, so that the degree of improvement to be anticipated is difficult to define. In most instances it has been found that there is worthwhile gain in definition.

In the phenomena of film buckle there is an intermediate change between momentary distortion and permanent damage. As the emulsion shrinks the photographic print tends to curl in an attitude transverse to its length. This represents distortion in the same direction as defects in  
(Continued on page PT-24)



Curve A (above) shows the excursion of the center of film frame during the two projection periods. During these, temperature rise due to heat absorption from the light beam causes the film base emulsion to expand unequally resulting in buckling. Curve B (below) shows the degree of reduction of film excursion when the curved gate is employed. Reduced buckling improves center to side focus.



## Stodter Assumes Key SMPTE Post

NEW YORK—Charles S. Stodter has been appointed Executive Secretary of the Society of Motion Picture and Television Engineers by the Board of Governors, it was announced last week by John G. Frayne, President. Stodter will assume his duties at Society headquarters in New York early in July, succeeding Boyce Nemece, who recently resigned to open a management consulting service.

Stodter, who has had extensive engineering and administrative experience in the motion picture and television industries, is 53 years old and has been employed since 1954 as Senior Research Investigator with the Institute for Co-operative Research of the University of Pennsylvania. In that position he has been engaged in communication system studies for advanced military weapons systems.

Prior to joining the staff of the Institute, Stodter served in the United States Army for 30 years, rising to the rank of Colonel. He was Chief of the Army Pictorial Service in Washington, D. C., from 1950-1954. In that capacity he administered all Army pictorial activities during the Korean War including still picture, motion picture and television activities for training, tactical and technical use.

Stodter has extensive knowledge of motion picture production stemming from his experience as Liaison Officers with the motion picture industry charged with the production of military training films, and as Commander of the Signal Corps Still and Motion Picture Laboratories in Washington, D. C. Under a program administered in Hollywood by the Motion Picture Research Council, and supported by major studios and industry servicing organizations, he studied motion picture production techniques.

### Wide Film Systems

(Continued from page PT-12)

buckle, resulting in out-of-focus conditions sufficient to seriously reduce picture quality.

#### Light Problem

The problem of light is most serious in drive-in theatres and the relatively few larger indoor situations. It will be impossible for theatres in these categories to realize fully improvement which will be available on the 35mm print until adequate improvement in screen illumination is available.

One of the more logical means which the problem of light may be solved is through adoption of wider release prints. There is an additional plus factor in that a larger percentage of negative quality would be retained in the print.

#### Wider Release Prints

Before mention of wide film release may be misinterpreted may I reassure you that there is no intent on the part of anyone to force the acceptance of change in film dimensions by conditioning availability of product on your ability to accept the wide print. Having been close to this work, I can assure you that one of the basic requirements has been that, whatever the intermediate process, ability to release in 35mm must be assured. Therefore, no one should fear he will be

forced to purchase non-standard equipment due to wide film developments.

There is much to be said for the application of wide prints in drive-ins and indoor theatres employing screen widths greater than 40 feet. Notable increase in screen illumination, as well as in picture quality can be realized.

The question as to eventual release in wide film versions is a rather complex one and no conclusion has been reached at this time. It has been demonstrated that the wide print can be produced, but it must be realized costs will be considerably in excess of 35mm release prints. Projection equipment can be provided by several manufacturers and preparations to produce wide film equipment is well advanced. However, we are faced with the serious questions as to the actuality of a market and quantities to be anticipated for such equipment.

In addition to print costs, there is the further application of lack of standardization of film width on the part of the studios. Equipment can be provided to handle either at the expense of added cost and complexities of operation. Machines can be produced as combination wide film and 35mm or as wide film machine only. Considerable study has been given to the advantages of each approach.

#### Combined Thinking

This has been said in the interest of pointing out some of the considerations which require attention if we are to logically resolve the question of wide film release. These are not considerations which the studios alone, or in combination with equipment manufacturers can wisely resolve. In contrast to the hysterical approaches employed in introduction of improvements in the past, the question

(Continued on page PT-21)



now! profit without problems

# NEW VICRA-LITE

## LENTICULAR SCREEN

"the screen of optical precision"

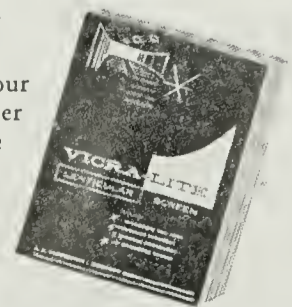
offering the first great improvement in maximum light distribution & reflection—yet priced lower than ordinary "half-there" screens!

features:

- ✗ amazingly low cost
- ✗ maximum reflection
- ✗ greatest distribution
- ✗ no disturbing seams

What's a "half-there" screen? It's a screen that deprives half your patrons of the brightness and original clarity of the fine new films you're showing. Now, with L. E. Carpenter's just developed screen—employing all of the important scientific findings of Lenticulation—you're assured of top light distribution and reflection. That adds up to more satisfied patrons—more box office sales—MORE PROFITS FOR YOU!

Get the complete facts now, today! Contact your local theatre supply dealer for prices, or write, wire or phone us for our factual booklet.



**L. E. CARPENTER & COMPANY**

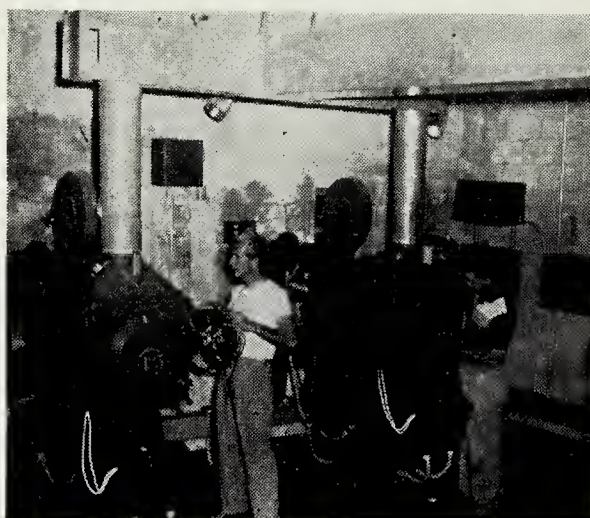
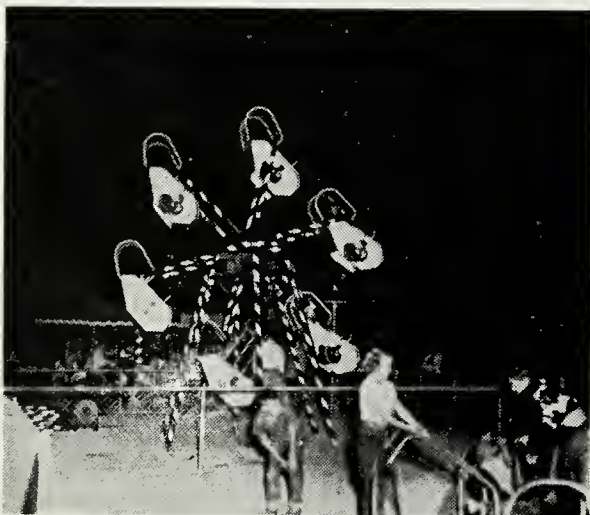
VICRA-LITE SCREEN DIVISION

Empire State Building, New York 1, N.Y. • LO 4-0080 • Plant: Wharton, N. J.

# A (T)winning Operation



The Golden Glades Twin Drive-In greets its patrons with this huge sign (above). It is said to be the largest sign in Florida drive-ins. The twin box-offices (below) can handle four lanes of cars easily.



The well-equipped playground (above, left) serves both areas. Each area has its own booth set-up (above, right). A large seating area (below, left) has been installed in front of the concession building. Each area has a screen (below, right) 78 by 128 feet. The drive-in holds over 1,200 automobiles.



ONE OF THE finest new twin drive-in theatres, the Golden Glades Twin, is located in the lush, plush Miami, Fla., area featuring the latest in equipment and patron services.

The drive-in covers over 20 acres and has a capacity of 1,208 cars. It is divided into two separate ramps of equal size, and the equipment was laid out so that each area can operate as a complete and separate unit.

Patrons are provided with a choice of film programs, both of which are announced at the entrance on the name and attraction structure. Two boxoffices serve a total of four entrance lanes. Cars proceed from the entrance lanes a short distance and then turn to the left for the "east" theatre and to the right for "west."

Both ramp areas are serviced by a large concession building placed in the center of the site, so that it is behind the last ramp of each section. This building, which is 115 feet wide by 40 feet long, houses refreshment facilities, rest rooms, storage and office space on the ground floor, and separate projection booths on the second level.

In designing the building provision was made for extensions at each end for the addition of an enclosed theatre, which is contemplated for the future. At the end of the building there are two children's playgrounds. These are for the use of patrons of either ramp section, as are the rest rooms which are entered from the outside of this end of the building. On the other end are the manager's office and storage rooms. The main building is exactly the same on the opposite side for the other area.

Refreshment service at the Golden Glades is cafeteria style with the main room divided into two sections on each side of which are two lanes. For patrons who wish to eat in the open two "side-

(Continued on page PT-24)

## What Theatres Need

(Continued from page PT-5)

### Specific Indoor Theatre Needs

It is interesting and significant that the area in which most indoor exhibitors showed positive interest is decorating and remodeling. Over 19 per cent of the roofed theatres in the country expect to institute major or minor remodeling and redecorating programs. This means that almost 3,000 locations will take positive steps to bring their theatre exteriors and interiors up to the level of their projection and sound. It also shows that the average theatre operator is very aware of the fact that he must make his house as comfortable and pleasant as possible. With competition at an all-time high in the entertainment field, patron comforts and conveniences simply cannot be ignored or overlooked.

There are still a number of indoor locations that have not modernized their sound systems. Approximately 675 theatres, or 4.5 per cent of the total indoor houses, expect to install new sound equipment at the present time.

The demand for new screens reflects the by now almost universal use of wide screen projection. Over 900 theatres will be installing this important piece of equipment.

As mentioned before, remodeling and redecorating are high up on the "work sheets" of many theatres. This is reflected by the fact that over 15 per cent of the theatres, or approximately, 2,300, will be replacing worn and damaged carpet.

In the same vein, over 10 per cent of the roofed homes, representing a total of almost 1,600 locations, expect to put in new seats. To get a better idea of the scope of this market, let us assume that the 1,600 theatres will replace only 10 per cent of their total seating capacity. The average capacity is 840 seats. Therefore, there is an immediate demand for over 130,000 theatre chairs.

### Specific Drive-In Theatre Needs

It is fairly well agreed that one of the reasons for the tremendous success of drive-ins has been its appeal to the family, as a unit, and the services and facilities offered to the family unit. Apparently drive-in operators have no intention of neglecting this phase of their operation. The survey shows that over 22 per cent of the outdoor theatres, over 1,100, intend to purchase new playground equipment. This ranges from simple slides and swings to complete power-driven units.

The importance of policing the grounds properly, and preventing the drive-in from creating a nuisance to the surrounding area is shown by the fact that over 500 outdoor theatremen expect to install fencing.

Two questions in the survey brought out facts which show that there is, or soon will be a demand for about 100,000 speakers in already existing drive-ins, and does not take into consideration the new theatres that are opening every day.

Eleven per cent of the outdoor theatres indicated that they expect to expand their operations, adding an average of 170 new speaker locations. This represents a call for over 93,000 new speakers. Over 14 per cent of the drive-ins expect to purchase some new speakers this season. Deducting the 550 who are expanding, that still leaves

(Continued on page PT-22)

# NEW PLAYGROUND IDEAS FROM NATIONAL



*MIRACLE* equipment  
keeps the kids happy...  
helps you **BUILD**  
**FAMILY PATRONAGE**



"Thar's gold in them thar kids!"... and there sure is! Give the kids facilities to have a wonderful time and watch the way families keep coming back to your Drive-in. Best place to get this equipment, of course, is National. That's because National is the exclusive distributor for Miracle Equipment Company—makers of the newest, finest and widest variety of playground equipment. Like to see the latest catalog of new playground ideas? Just call your nearest National man! Call now while the season's young!



*Your Guarantee*

of consistent quality and outstanding service

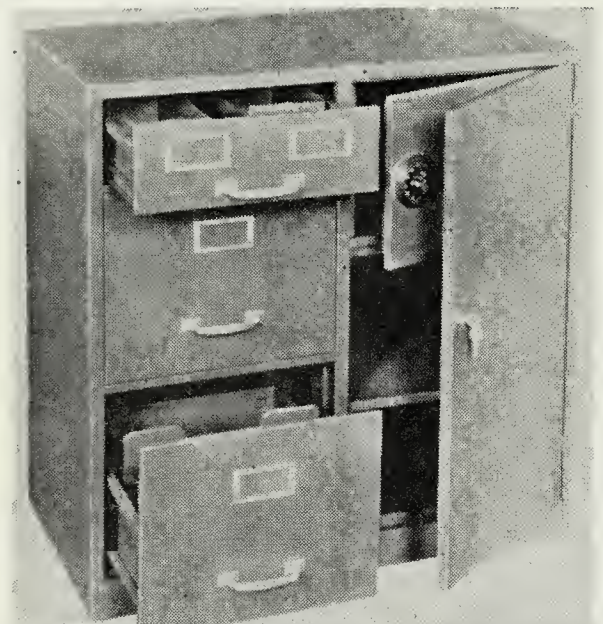
**29 BRANCHES COAST TO COAST**

# NEW PRODUCTS

... that have theatre interest



## Combination Cabinet



Containing a hidden vault and a number of handy storage compartments this combination cabinet could be used in the managers' offices.

Theatre managers might be interested in an all-in-one combination cabinet designed to serve a great variety of filing and storage functions.

Produced by the Precision Equipment Company, the unit features a hidden vault to protect the day's receipts, tickets, etc. The vault is doubly protected by a combination lock and by the outside door with its built-in flat key lock. Two letter-size file drawers travel quietly on ball-bearing rollers and are fitted with spring compressor follower blocks.

The cabinet also has a card drawer which can be used for cancelled checks or four by six or three by five cards. The storage compartment is large enough to hold stationery and other office supplies. It has an adjustable shelf and built-in lock with two keys. The vault is located within the storage compartment.

The over-all size of the unit is 32½ by 30½ by 17 inches. It is built of heavy-gauge furniture steel and finished in a silver-gray baked enamel.

## Low Cost Dehumidifier

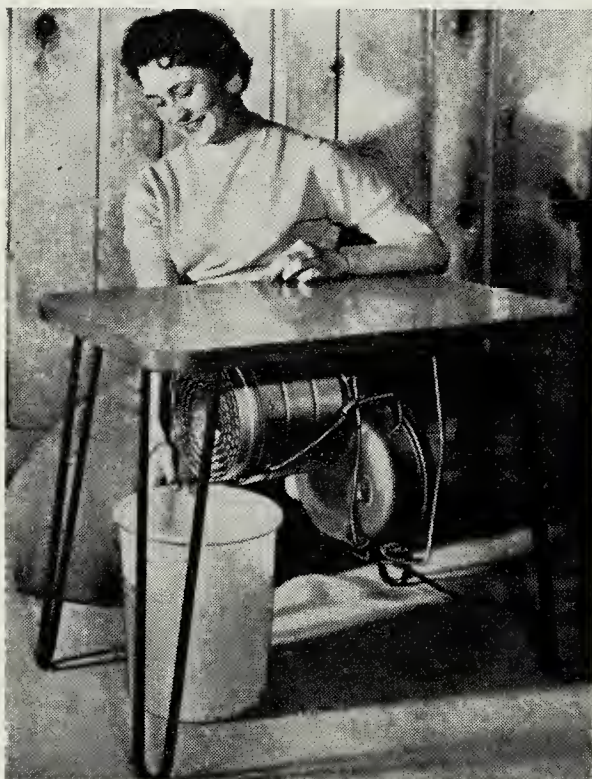
Adams Equipment, Inc., recently announced a low cost dehumidifier to combat

rust, rot, mold, corrosion and warping caused by dampness.

Called the "Dixie," it is a one-sixth horsepower hermetically sealed unit using a Tecumseh compressor. The company states that it will properly dry the air in a room or other enclosed space up to 10,000 cubic feet or 25 by 48 feet with standard ceiling.

Moisture-laden air is drawn over refrigerated coils by a quiet fan. Cooling extracts the water from the air which is then caught in a pail or run through a hose or tubing to a drain. At 90 per cent humidity, the unit is said to remove three gallons of water every 24 hours, yet uses only about the same amount of current as a 200 watt light bulb.

The dehumidifier is said to be considerably lower in price than many comparable units on the market. According to the manufacturer, a large part of the cost is due to the cabinet in which the dehumidifier is housed. By eliminating the cabinet the firm has been able to reduce the sales price.



A low cost dehumidifier, this unit can be used in theatre basements to retard rust, rot, etc. Also, it can be used in the refreshment storage areas.

## Fly Killer

Ortho fly killer dry bait is a product that kills both resistant and non-resistant houseflies with a minimum amount of trouble and risk, according to its manufacturer, California Spray Chemical Corporation.

The particle size is said to have been carefully determined so that it will appeal to flies, and a single particle may destroy



Drive-in operators and concession managers might be interested in this new fly killer dry bait. A single application may last a few days.

a number of flies. In addition, the product contains an "attractant" said to be more effective than sugar-based formulas, and one that is unaffected by moisture and will not cake in the can.

A one-pound shaker can will cover 2,000 square feet. There is no measuring or mixing involved. In order to use you simply walk around the areas to be covered and scatter wherever flies breed or congregate.

The bait may attract and kill flies for several days under ideal conditions. The frequency of application depends on the fly populations, and how quickly the particles are dissipated.

Best results are said to be obtained when bait is applied early in the morning.

Although this fly killer may be used to keep concession areas clear of the pests, it is warned that it should not be used inside restaurants, or food storage areas.

### WANT FURTHER INFORMATION ON NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS .....

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ISSUE OF JUNE 20

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FOR RESULTS JUST SUPER-FINE  
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Single Channel Sound—or Three—or Four  
Bring Patrons Flocking Thru Your Theatre Door

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## Modern Roofed House Nearing Completion

LOS ANGELES—One of the few hardtop motion picture theatres to be built in Southern California in recent years is the new modern design Star Theatre in Oceanside, now under construction.

Upon its expected completion in August, the Star will bring a total of four roofed and one drive-in to Oceanside.

Costing just under \$200,000, exclusive of furnishings and equipment, and seating almost 1,000, the new theatre is being built for the Margo Operating Company, headed by Fred Siegel, who also has the Palomar in the beach city.

Balch, Bryan, Perkins, Hutchason, veteran theatre architects, designed the stadium-type house without balcony. Richardson Brothers, Oceanside, is the general contractor.

Built of reinforced concrete blocks, the theatre will have evaporative air-cooling and will be equipped with wide-screen and stereophonic sound. Total construction costs will be \$193 a seat, it was stated.

Audiences will move from the lobby into the auditorium over two semi-circular ramps leading to the cross-over aisle, which will separate the 440-loge seats in the rear from the rest of the house. The loges will have a rise as high as 15 feet, and will be equipped with the latest design reclining seats.

Back of the loges will be a cry room for youngsters fitted with electric outlets for bottle warmers. Ladies' powder room and men's room are off the lobby.

A decorative theme based on the star motif adopted from the theatre's name is used throughout. Star patterns in five-colors are depicted in the terrazzo floor of the foyer, while overhead will be installed the largest marquee in the area.

Lobby and foyer walls are in natural stone, except the interior walls of the lobby, where wood paneling is used for greater warmth. Auditorium walls and ceiling are of acoustic plaster.

Special carpeting was designed to harmonize with the over-all color motif.

### Arc Lamp

(Continued from page PT-10)

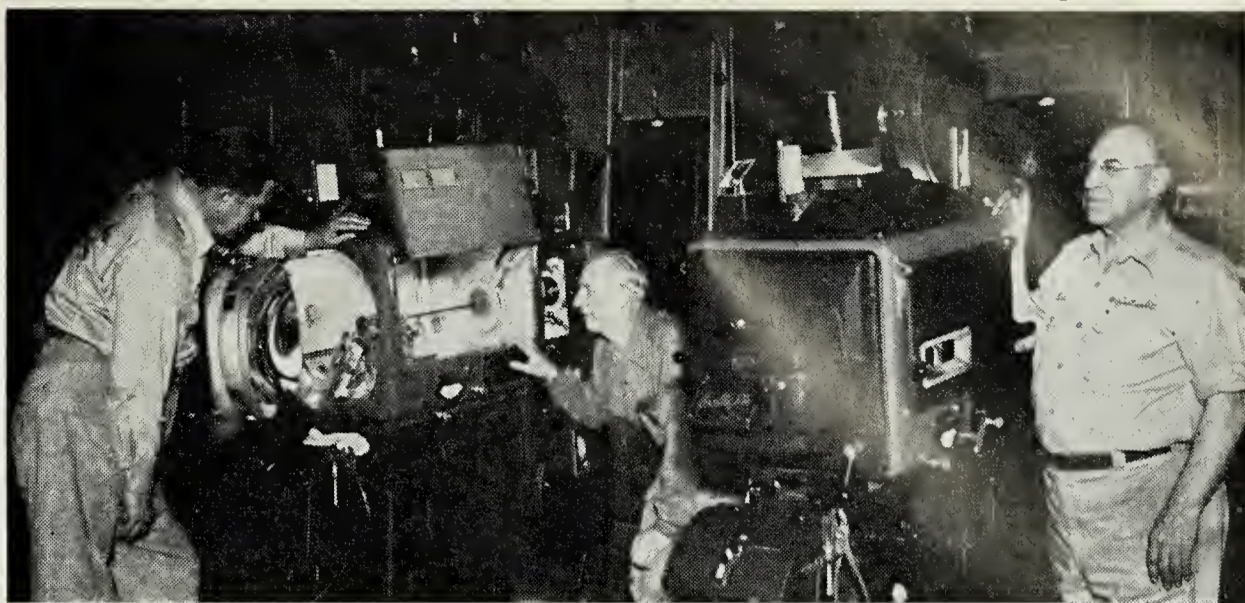
ditional carbon trim combinations, is the single adjustment carbon feed control which automatically insures that both negative and positive carbons are advanced at the proper rate with but one control to adjust.

### Easily Reconverted

Another basic thought behind the development of these conversion parts was to enable a lamp once converted for wide film to still be efficient for 35mm projection with the minimum of reconversion. Actually, the only material change required is the resubstitution of the lower magnification reflector.

It cannot be emphasized too much that unless it is anticipated that wide film projection will be utilized immediately there is no need to specify that new lamps be equipped for use of 13.6mm carbons inasmuch as there will be no gain in light with this carbon on 35mm projection and conversion can be made later when actual projection of wide film is made.

## Drive-In Opens With Top Booth Equipment



The projection booth of the new 1200-car Victory Drive-In, Butler, Wis., is seen with, left to right, Herb Marker, projectionist; Frank J. Wagner, National Theatre Supply; and Edwin Bigelow, projectionist. Equipment includes Excelite "135" arc lamps burning 10mm. Hitex carbons, XL Simplex projectors and a Hertner generator. The throw is 375 feet to the 50 by 100 foot Manco-Vision screen.

# 1<sup>st</sup> Choice

## for the PRIME LENS

### SUPER SNAPLITE

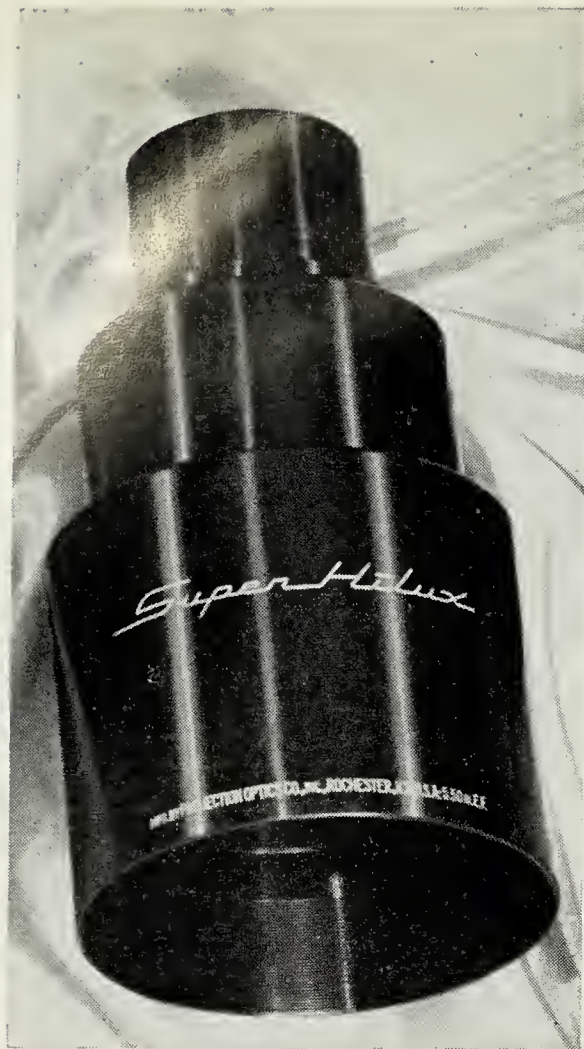
8 out of 10 Exhibitors today choose a Kollmorgen Super Snaplite for their prime lens. Perhaps this is because for more than thirty years Snaplites have been the standard by which all other lenses have been judged.

For speed, for contrast, for definition and for terrific brilliance on the screen, your 1st Choice is a Super Snaplite.

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INCREASE IN LIGHT  
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## Skinner To Head Thrillarama Engineers

DALLAS—With the completion of the first 25 special Thrillarama equipment units, Al Reynolds, President of Thrillarama Productions, Inc., announced the appointment of J. C. Skinner to head a nationwide staff of engineers assigned to "Thrillarama Adventure." Skinner is chief engineer for Sterling Sales and Service Company, Inc., a subsidiary of Interstate Circuit, Inc.



SKINNER

Skinner, together with J. H. Davis, another Sterling Sales and Service engineer, were responsible for all technical developments of Thrillarama, apart from the special cameras, which were designed by R. G. Wolff Productions, Inc.

Thrillarama vice president, Dowlen Russell, stated that the firm expected delivery of 25 Thrillarama prints from Technicolor within the next few weeks.

A special technical expediting plan for installations in theatres of varying sizes is being completed in the general offices here. The plan provides for theatre surveys which will be made in advance in order to compile the necessary technical data which will be needed in order to expedite the installation. Information concerning such factors as the types of booth equipment, theatre dimensions, sight lines, exit locations and numerous other data will be in the hands of engineers in ample time to permit them to make all necessary plans for the installation, it was reported.

A trained engineer from Sterling Sales and Service will accompany each equipment package to the theatre in order to supervise and assist the local operators and stage hands. The complete equipment package will include the screen frame, the screen, the traveler track and curtain, the 5,000 foot magazines, Selsyn interlocks, lenses and the specially patented device which mates the two pictures at the center of the screen.

The installation will begin immediately after the closing of the prior engagement and will be completed in time for the first showing of "Thrillarama Adventure" the following evening.

The installation plan has been so engineered that after completion of the engagement, the theatre will be restored to its former condition in the matter of a very few hours and will be ready to open for business early the following day with no shut down involved.

### New Wide Screen

(Continued from page PT-8)

That's what those little lenticules do for the "forgotton man" in most auditoriums today!

#### Test Results

Laboratory tests under controlled light-metered conditions, as well as subsequent tests, similarly controlled, in theatres of widely differing seating capacities and auditorium dimensions, produced results

### Two Theatres Reseat

CAMDEN, N. J.—Purchase of approximately 2000 Griggs theatre seats by the Belmont, Chicago, and the Penn, New Castle, Pa., was announced by A. J. Platt, manager, RCA theatre equipment sales.

Installation of 990 seats has been completed at the Belmont. The seats were sold by Abbott Theatre Equipment Company, RCA theatre supply dealer in Chicago.

Installation of 939 seats is underway at the Penn, with completion scheduled for this month. The chairs were sold by Alexander Theatre Supply, RCA dealer in Pittsburgh.

The chair features an automatic lifting mechanism which raises and holds the seat upright when unoccupied.

### Fetherston Retires

NORTHAMPTON, MASS.—After many years of association with the motion picture equipment industry and with Kollmorgen Optical Corporation, J. A. Fetherston, sales manager of Kollmorgen, announced his retirement last week. Fetherston will continue his association with Kollmorgen on a consulting basis and will continue to contact theatre equipment dealers on special field sales and service problems, it was reported.

on which Carpenter engineers based the impressive claim that the new Vicra-Lite screen produces 36 to 100 per cent greater light distribution than non-lenticular screens, and from 60 to 200 per cent greater light distribution than the so-called "high-grain" screens. The percentile variations noted depend on theatre size and dimensions, of course.

What such an improvement can mean to the exhibitor seems clear enough. If a theatre owner finds his customers are disturbed—for any cause—he knows they will regard his theatre as a "marginal" place of entertainment. Patrons express their dissatisfactions very clearly, exhibitors have long discovered.

With a screen that delivers full entertainment value to all the patrons in the theatre, one of the most prolific sources of complaints disappears.

Of interest to the technical minded, there is that matter of making the screen look, and behave, as though it were all in one piece, when actually it is in several joined sections.

#### Invisible Seams

The seams, not visible, are joined by an exclusive precision technique, as a result of which the lenticules of one section, running the height of the screen, are made to coincide accurately with the lenticules of the other sections. The thousands of mirrors are thus set in their exact, predetermined optical relationship, without overlapping.

After this, the various sections are joined at the back by a metal wire which is then covered with an adhesive binder. The whole technique of "seaming" the screen is a process patented under the trade-mark "Nichro-Weld." The result, whatever its name or methodology, is an exceptionally strong and serviceable seam, not visible to the theatre patron's eye.

The Vicra-Lite lenticular screen is sold through the usual marketing channels, the motion picture theatre supply dealers.



## A Bad Break

TOLEDO, O.—There are some rare persons who have the faculty of being able to view painful and unfortunate situations with good humor. The accompanying release and photo, which we recently received, is a good example of what we mean.

"David Wolf, president, DAWO Corporation, manufacturer of drive-in speakers, has always been under the impression that his customers would like him to break his neck to get their order out. So, on Memorial Day, he did!"



## Wide Film

(Continued from page PT-15)

of wide film has been carefully considered thus far. It now requires the combined thinking of production, exhibition and manufacturers to arrive at sound conclusions. You, as exhibitors, can be of invaluable service in this respect and I urge you, through your organizations to carefully examine this proposal and assist in determining what, if any, form this new medium should assume.

Although wide film considerations occupy a principal position of importance, there are many other improvements under consideration which are designed to improve projection.

## Other Improvements

As screen widths have increased and reasonable screen brightness obtained, noticeable increase in flicker is encountered. To bring this within tolerable limits, it is desirable to increase the flicker rate to approach a frequency to which the eye is insensitive. A three blade shutter effectively accomplishes this, but at the expense of intolerable loss of light. Through speed-up of the intermittent movement a portion of this light can be regained. Much consideration is being given, therefore, to the practicability of a faster intermittent which will permit widespread adoption of the three blade shutter where flicker is a problem. Perhaps, as equally important, the faster movement will be instrumental in providing additional light in drive-ins where inadequate illumination, rather than flicker, is the problem. Obviously to be practical, the faster intermittent must be a simple field substitution and will not require purchase of new projectors.

Again, wide screens achieved through added magnification and the requirement for added illumination, have emphasized the need for improved focus to maintain screen quality. Development work initiated many years ago, and brought up to date through impetus of focus deficiencies,

(Continued on page PT-24)

Your concessions may delight gourmets...



Your lounge may be the smartest...



**BUT  
EVERY PERFORMANCE  
STILL**

**MUST BE PERFECT!**

First matinee or midnight show, perfect performances demand equipment that runs like a top. There's no expert like an expert RCA Theatre Service Engineer to keep everything humming. He's the only man with full backing of RCA's long-famed technical resources.



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**LOWEST PRICE ... EVER!**  
**NEW** EPRAD "HUM-DINGER"  
IN-THE-CAR SPEAKER

**\$3.95**

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## 4 New Drive-Ins Purchase Equipment

CAMDEN, N. J.—Latest RCA theatre sound, projection, and accessory equipment is being installed in four of the nation's newest drive-in theatres, now in final construction stages, it was announced by A. J. Platt, manager, theatre equipment sales, Radio Corporation of America.

The new drive-ins are the Bengies, Bengies, Md.; the Exton, Exton, Pa.; the Vista-Vu, Colorado Springs, Colo.; and the Conesus, Lakeville, N. Y. The Bengies and Vista-Vu are scheduled for June openings; the Exton and Conesus, July.

The Bengies, operated by the Frog-Mortar Corporation, is being equipped with in-car speakers, film projectors, Dyn-Arc screen-lighting systems, and in-car heaters; the Exton, Exton Drive-In, Inc.: in-car speakers, Dyn-Arc lamp systems, projectors, in-car heaters, selenium rectifiers, and 45 by 100 foot screen tower; the Vista-Vu, operated by W. H. Claiborne, in-car speakers, projectors, Dyn-Arc lamp systems, rectifiers, and 50 by 120 foot screen tower; and the Conesus, Conesus Drive-In, Inc., in-car speakers, RCA-200 projectors, Dyn-Arc lamp systems, rectifiers, a 45 by 100 foot screen tower, and an attraction sign.

### What Theatres Need

(Continued from page PT-17)

over 150 drive-ins. With an average car capacity of 450, and assuming a 10 per cent replacement, this represents another 6,750 speakers, bringing the total to over 100,000.

Installation of wide screens in existing drive-ins is also continuing, the survey shows, with over 10 per cent, or more than 500 drive-ins having definite plans to install new screens.

### Season Lengthens

Except for those located in the very warm areas of the country, drive-ins were strictly a seasonal operation. In the past

few years there appears to have been a trend to keeping the drive-in open longer, with such added inducements as electric in-car heaters. That this trend is fact, and is growing, was brought out by the survey which shows that more than 35 per cent of all drive-ins now in operation are open for business the year around. Naturally, the bulk of the drive-ins still are seasonal, but the seasons are getting longer. This means more profit, and elimination of the big problem of getting and keeping a good theatre staff.

In general, it would seem that the drive-in is still a healthy and growing branch of exhibition. The most significant facts pointing to this, and which were brought out in the survey, is the large number of exhibitors who are going to expand their operations, representing the equivalent of over 200 new theatres, and the growing number of drive-ins that are open 12 months a year. These factors, combined with the steady opening of new, deluxe outdoor theatres seem to add up to a guarantee of a very nice future for outdoor exhibition.

### Summation

In reviewing the results of this MPE-PT survey, a number of things become apparent. As was expected, the drive-in is expanding and flourishing. This form of exhibition appears to have a genuine hold on the public. However, the outdoor theatremen are wise enough not to sit back on their laurels, and are installing all the equipment necessary to maintain and improve their business.

Of course, the indoor theatre picture is not as bright, but on the other hand, it is not as gloomy as many would have you believe. Most roofed theatres are now in a fairly good financial condition in reference to paying off their equipment. The survey shows that they are aware of the need to offer the public surroundings that have eye-appeal and modern conveniences, and even more important, they are taking steps to meet this need.

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## Automation In The Booth

LONDON—A British movie audience recently watched what may prove to have been a revolutionary film show. Unknown to them, a robot machine was in control of the projection booth. This switched on the lights, opened the curtains and regulated the sound. The projectionist had nothing to do but mark the film, load it onto the projector, and set the unit.

The equipment, manufactured by G. B. Kalee, Ltd., London, and called the Projectomatic System, is designed to perform automatically the main operating functions associated with a continuous motion picture performance. The sequence in which the various functions are carried out is determined by the arrangement of pins set in a rotating drum, or, in the case of changeover operation, by marks on the film. Once the drum has been set up and the film marked, prior to the first performance, the show will run continuously without further action by the operator other than to clean the projectors, renew carbons, and change reels.

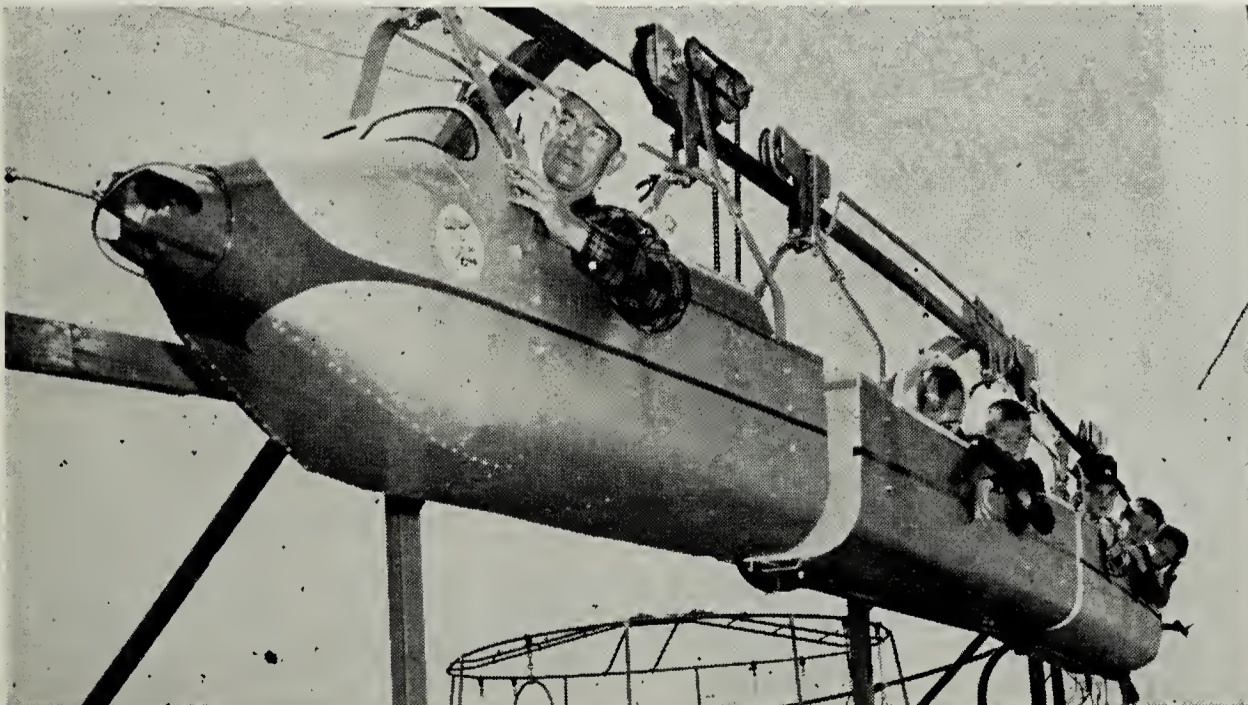
The equipment consists of a main control cabinet and a number of relay units which are operated by signals received from the main control unit, and which in turn control the various switching functions on the projection equipment. In addition, special rollers are fitted on the projectors to detect the film marks and to operate an emergency stop circuit in the event of a film break or mechanical failure.

This basic unit will start, stop, and change over the projectors; open and close the curtains; switch on and off the footlights; and control the non-sync. The most comprehensive installation will operate in addition: magnascopic masking for three positions; change over for three or four track sound; and operate a color selector for footlights or houselights.

The pin drum, which is housed in the main control cabinet, is furnished with rows of holes spaced at regular intervals around its circumference. The drum is rotated in steps by a solenoid operating through a ratchet mechanism, each step being equal to the space between two adjacent rows of holes. Each hole in every row corresponds with a particular function and is associated with a microswitch which operates when a pin is inserted in that hole. The solenoid coil is controlled through a Thyatron circuit with a variable time delay, and by inserting pins in the appropriate positions, it can be made to step round at regular time intervals. A timer clock is also fitted for use when a longer interval between operations is required.

For automatic changeover operation, a pin is set in an appropriate position on the drum. The control of the various functions associated with changeover is now entirely dependent on the film marks, and the drum has no further influence until the end of the last reel.

Where a changeover is required, three marks are placed on the film towards the tail leader. The marks are made by applying an electrically conducting lacquer to the film in the region of the performances. When the first mark passes the detecting roller, it causes various relays to operate in the control unit and a warning buzzer sounds, indicating to the operator that a changeover is about to take place. The next mark follows within 15 seconds running time and operates further relays which start the motor of the incoming machine and strike the arc. The arc is struck by the direct application of power, a fusible pellet having been placed between the carbon tips by the operator during the unoperated period. The outgoing machine continues to run until the third mark passes the roller, when its dowsers are closed, its arc lamp extinguished and its motor stopped. At the same time sound changeover takes place.



Prudential's Bay Shore Sunrise Drive-In, Long Island, N. Y., can boast of another first with the recent opening of the Monorail Kiddies Rail Road. The power-driven "Mono-Rocket" is one of the first to be installed in the east; and it will be located at the base of the screen. The latest addition to the Bay Shore Sunrise is of all steel construction. Seats for 21 happy patrons are provided on the Monorail.

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## Trade Show Booth Sales Mount Steadily

NEW YORK—More than 70 per cent of the total booth space available has been sold for the Motion Picture Industry's International Trade Show which will take place at the New York Coliseum, Sept. 20-24, 1956. Of the total of 298 booth spaces, 208 have been sold to 111 exhibiting manufacturers, it was reported.

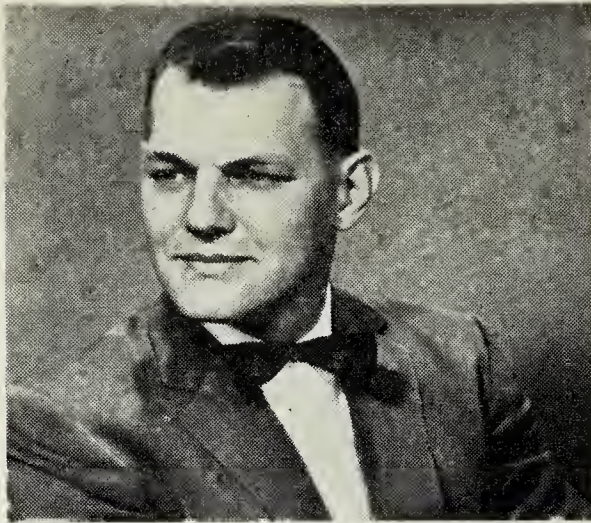
Three foreign concerns, one from West Germany and two from Japan have taken space with nine other manufacturers from Europe and Asia declaring their intention to exhibit if financial arrangements can be made with their governments to permit the export of a sufficient number of dollars to make the trip possible. Indications are that several of these will be able to be present in September.

Nineteen booths have been sold to six additional manufacturers in the PCA section of the International Trade Show.

Participating in the Motion Picture Industry's International Trade Show are Theatre Equipment and Supply Manufacturers Association, Popcorn and Concessions Association, the Theatre Equipment Dealers Association and the Theatre Owners of America.

### Mulroy Vicra-Lite Sales Manager

NEW YORK—Thomas J. Mulroy has been named sales manager of the new Vicra-Lite screen division of L. E. Carpenter and Company. Vicra-Lite is a low cost all-vinyl motion picture screen. Mulroy was formerly product supervisor in charge of



MULROY

CinemaScope attachments and lenses for the Bausch & Lomb Optical Company. He will operate out of the company's sales office in New York.

### Paneling Used On Marquees

DOVER, O.—Ceilings of many theatre marquees are being lined with a prefinished hollow-core paneling, Marlite Korelock. When this tongue-groove paneling is nailed over open framework, the ceiling is both enclosed and decorated at the same time, the manufacturer, Marsh Wall Product, Inc., claimed.

While Marlite Korelock is designed for interior use, its baked plastic surface and its construction is said to make it suitable for this type of exterior application, where exposure to weather is limited. In such installations, it is recommended that ventilation grills be installed at about 30-foot intervals and that an expansion joint one-half inch gap (covered by one and one-quarter inch molding) be provided every 20 feet.

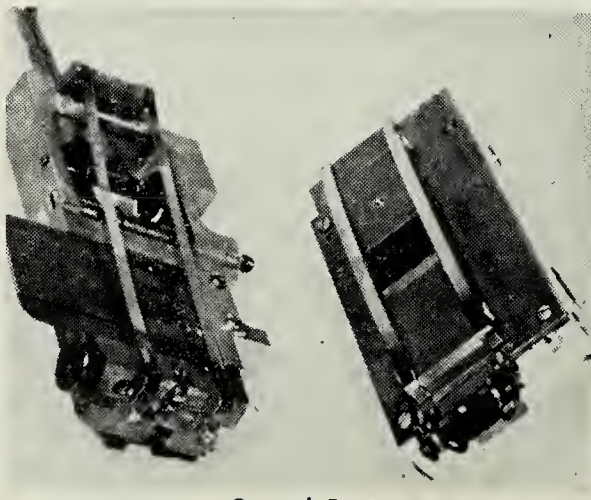
Korelock consists of two sheets of Masonite tempered duolux and an interlocking wood core.

### Curved Gate

(Continued from page PT-14)

focal characteristics of the lens. When shown in this condition in a straight gate, further deterioration in picture quality is experienced. When the same film is projected with a curved gate, there is tendency to elimination of the curl while the film is stationary, which results in further improvement in picture definition.

Introduction of the curved gate will be of importance to all segments of theatre operations, it was stated. Momentary buckle occurs in its most serious form during the first few passages of the print through the projector. This is particularly true where light levels are high, resulting in fast aging of the emulsion. The corrections which the curved gate provide will in such instances be of great importance



Curved Gate

### A (T)winning Operation

(Continued from page PT-16)

walk cafes" have been constructed on both sides of the building, and equipped with 500 stadium-type chairs and 300 portable plastic and steel chairs with tables, placed to give a view of the screen. This terrace section is elevated and separated from the ramps by a high brick wall.

The two screen towers are constructed of concrete and steel, and designed to withstand wind stress up to 240 miles-per-hour. The screen area for each screen is 128 by 78 feet, and the projection throw on each side is 598 feet. The facing on the tower is of interlocking steel. There are three generators, one for each section and third acting as a standby unit.

Century projectors and sound equipment has been installed with a Simplex magnetic reproducer. The arc lamps were supplied by Strong Electric and Bausch and Lomb lenses are used.

The Golden Glades Twin is operated by Theatre Associates, Inc., with George C. Hoover president. Max Cohen and Thomas Connors are the other partners in the venture.

### Wide Film

(Continued from page PT-21)

has shown that excellent improvements in overall screen quality can be realized by means of a properly designed curved gate. Availability of these as a field modification will represent worthwhile advance.

In the meantime, improvements in light sources continue. One of the more important developments in this field includes a mirror incorporating heat filtering characteristics of high efficiency.

### Screens And Accessories

In the category of screens and accessories, curved and flat, I was privileged to view an interesting development recently pertaining to a variable curvative screen frame. By means of motor drive this frame is capable of continuous variation from flat to extremely deep curvature. This item should be of considerable importance in determining most desirable curvature for a given house. It is equally as important in houses desiring a curved screen who also find it necessary to fly the screen.

These and similar developments are consistent with activities which have always characterized equipment activities in motion pictures. There is nothing in these programs which signal major obsolescence of your equipment. They should in no important way influence you in delaying programs of improvement which you may now contemplate.

What has been said with respect to projection and its carefully considered progress is equally true of sound, booth accessories, lobby and auditorium facilities and the many items essential to your plant.

to the first-run theatre. On the other hand, all too frequently, by the time the print has reached the subsequent-run house it has been subjected to high temperatures sufficient to have introduced either severe curl or permanent buckle damage. In most of these instances a curved gate will permit acceptable showing of prints, where this would not otherwise be possible.

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## Allied Artists

(1954-55 releases from 5501;  
1955-56 Releases from 5601)

- AT GUNPOINT—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).
- ATOMIC MAN, THE—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)
- BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Corale Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)
- BIG TIP OFF, THE—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)
- BOBBY WARE IS MISSING—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the dual-lers—66m.—see Jan. 25 issue. (5532)
- COME ON, THE—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)
- CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)
- CRIME IN THE STREETS—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)
- DEADLIEST SIN, THE—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)
- DIG THAT URANIUM—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)
- FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)
- INDESTRUCTIBLE MAN, THE—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)
- INVASION OF THE BODY SNATCHERS—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)
- JAIL BUSTERS—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)
- KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)
- LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)
- MAGNIFICENT ROUGHNECKS—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue. (5616)
- NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton, Keith Larsen—Average programmer—80m.—(1.85-1). (5526)
- PARIS FOLLIES OF 1956—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)
- PHENIX CITY STORY, THE—DOC—John McNitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)
- RETURN OF JACK SLADE, THE—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)
- SHACK OUT ON 101—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names foil to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)
- SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)
- SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)
- SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)
- TOUGHEST MAN ALIVE—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)
- WARRIORS, THE—COSMD—Erol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)
- WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope). (5520)
- WICKED WIFE—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)
- WORLD WITHOUT END—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

### TO BE REVIEWED OR IN PRODUCTION

- CANYON RIVER—George Montgomery, Marcia Henderson.
- CHASING TROUBLE—Huntz Hall, Stanley Clements, Bowery Boys.
- CRUEL TOWER, THE—John Ericson, Mari Blanchard.
- 54 WASHINGTON STREET—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).
- FIRST TEXAN, THE—Joel McCrea, Wallace Ford, Felicia Farr—(Print by Technicolor)—(CinemaScope)—(PS). (5615)
- FOUR SEASONS, THE—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)
- FRIENDLY PERSUASION—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).
- HOLD BACK THE NIGHT—John Payne, Mona Freeman.
- HOUSE ON LOOKOUT MOUNTAIN—Bill Elliott, Kathleen Case.
- JEANNIE—Vera Ellen, Tony Martin—(CinemaScope)—(Made in England).

## MOTION PICTURE

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SECTION 2  
Vol. 56, No. 8

JUNE 20, 1956

- NAVY WIFE—Joan Bennett, Gary Merrill, Shirley Yamaguchi. (5611)
- NIGHT TARGET—Bill Elliott, Eleanor Tanin.
- NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)
- NOT OF THIS EARTH—Paul Birch, Beverly Garland.
- NOTRE DAME DE PARIS—Gina Lollobrigida, Anthony Quinn—(Made in France).
- OKLAHOMA, THE—Joel McCrea, Vanessa Brown, Gloria Talbott—(Color)—(CinemaScope).
- SCREAMING EAGLES—Tom Tryon, Jan Merlin, Alvy Moore. (5610)
- STRANGE INTRUDER—Edmund Purdom, Ida Lupino, Ann Harding.
- THREE FOR THE JAMIE DAWN—Ricardo Montalban, Laraine Day, June Havoc.
- THUNDERSTORM—Linda Christian, Carlos Thompson—Leg.: B—(Made in Spain).
- WELCOME DANGER—Huntz Hall, Stanley Clements, Bowery Boys.
- YAQUI DRUMS—Rod Cameron, J. Carrol Naish, Mary Castle.
- YOUNG GUNS, THE—Russ Tamblyn, Gloria Talbott, Scott Marlowe.

### Associated

- BLONDE BAIT—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue—(Made in England). (5506)
- LAST OF THE DESPERADOES—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)
- TWO-GUN LADY—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

### TO BE REVIEWED OR IN PRODUCTION

- THREE OUTLAWS, THE—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)
- WILD DAKOTAS—Bill Williams, Jim Davis, Coleen Gray—73m.—(5505)

### Astor

- DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue—(Made in England).
- FEAR—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).
- PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue—(Made in England).

### KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

- Abbreviations following titles indicate type of picture.
- |                                     |                                |
|-------------------------------------|--------------------------------|
| AD—Adventure drama                  | HISD—Historical drama          |
| ACD—Action drama                    | MD—Melodrama                   |
| BID—Biographical drama              | MUC—Musical comedy             |
| BIDMU—Biographical drama with music | MU—Musical                     |
| BUR—Burlesque                       | MUW—Musical western            |
| C—Comedy                            | MY—Mystery                     |
| CAR—Cartoon feature                 | MYC—Mystery comedy             |
| CD—Comedy drama                     | MYD—Mystery drama              |
| CDMU—Comedy drama musical           | MYMD—Mystery melodrama         |
| CMU—Comedy musical                  | NOV—Novelty                    |
| COMP—Compilation                    | OPC—Operatic comedy            |
| COSMD—Costume melodrama             | OPD—Operatic drama             |
| D—Drama                             | OD—Outdoor drama               |
| DMU—Dramatic musical                | OMD—Outdoor melodrama          |
| DOC—Documentary                     | ROMC—Romantic comedy           |
| ED—Educational feature              | ROMCMU—Romantic comedy musical |
| F—Farce                             | ROMD—Romantic drama            |
| FAN—Fantasy                         | SAT—Satire                     |
| FANMU—Fantasy musical               | SFD—Science fiction drama      |
|                                     | TRAV—Travelogue                |
|                                     | W—Western                      |

### Buena Vista

(Walt Disney)

- AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).
- GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue—(Technicolor)—(CinemaScope)—(Disney).
- LITTLST OUTLAW, THE—D—Pedra Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).
- SONG OF THE SOUTH—FAN—Ruth Warrick, Bobby Driscoll, James Baskett—Reissue should do okay—94½m.—see Jan. 11 issue—(Technicolor)—(Buena Vista-Disney).
- TO BE REVIEWED OR IN PRODUCTION
- DAVY CROCKETT AND THE RIVER PIRATES—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).
- SECRETS OF LIFE—True Life Adventure—CinemaScope in part).
- WESTWARD HO, THE WAGONS—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

### Columbia

(1954-55 releases from 701;  
1955-56 Releases from 801)

- APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)
- AUTUMN LEAVES—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see May 2 issue. (104)
- BATTLE STATIONS—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)
- BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue. (831)
- BRING YOUR SMILE ALONG—MU—Frankie Lane, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)
- CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)
- COCKLESHELL HEROES—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made). (813)
- COUNT THREE AND PRAY—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 issue—(Technicolor)—(CinemaScope). (811)
- CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)
- CROOKED WEB, THE—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)
- DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)
- DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)
- EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see June 13 issue. (102)
- EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see June 13 issue—(Technicolor)—(CinemaScope). (101)
- FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)
- FURY AT GUNSIGHT PASS—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)
- GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)











BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).
BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).
BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).
BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).
BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).
CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).
DEMENTIA—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).
DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).
FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue—(American Releasing).
FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made In Mexico)—(Gibraltar).
GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).
LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).
LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).
MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).
MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).
NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).
OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).
OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue—(SuperScope).
ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).
OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).
PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).
ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).
SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).
STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).
SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).
TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).
WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)
ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).

ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).
APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(Associated Artists).
BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue—(National Telefilm).
COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).
EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).
FORBIDDEN CARGO—MD—Satisfactory programmer—83m.—see June 13 issue—(Jacon).
HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).
JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).
KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).
RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(VistaVision)—(Lopert).
SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).
TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).
THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).
HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferranicolor)—(Italian-made)—(English titles)—(Continental).
IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).
KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).
LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue—(Yugoslavian-made)—(English titles)—(Grand Prize).
LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).
MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).
NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).
ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).
PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).
PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferranicolor)—(French and Italian made)—(English narration)—(Van Wolf-API).
SAMURAI—ACD—Quality import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).
SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).
SHEEP HAS FIVE LEGS, THE—CD—Ferdinand—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).
SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).
SINS OF POMPEII—COSMD—Micheline Prele—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).
SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).
STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—Mexican-made—(Spanish-language)—(English titles)—(Meadow).
SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).
THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).
TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).
TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica—Highly amusing import—95m.—see Jan. 25 issue—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).
TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—(Dubbed in English)—(Color)—(Bell).
UMBERTO D.—D—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).
UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

Foreign-Made

(Distributors' addresses will be furnished on request)
ALONE IN THE STREETS—D—Exploitable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).
ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).
BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).
BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).
BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magcolor)—(Russian-made)—(English titles)—(Artkino).
CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).
CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).
DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).
DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).
DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).
ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).
FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4105, 4106, 4107, and 4152, 4253, 4154 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for Columbia Two Reel Comedies, All-Star, Assorted Favorite Reprints.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for Comedy Favorite Re-releases, Cinemascope Musical Travelarks, and Serials.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for The Three Stooges, Candid Microphones, and Color Favorites.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for CINEMASCOPE MAGOOS, MR. MAGOO (4), CINEMASCOPE CARTOON SPECIALS, SCREEN SNAPSHOTS, THRILLS OF MUSIC (6), UPA ASSORTED CARTOONS (4), WORLD OF SPORTS, MGM TWO REEL CINEMASCOPE FEATURETTE, CINEMASCOPE CARTOONS (6), GOLD MEDAL REPRINT CARTOONS (14), and CARTOONS (6).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for PASSING PARADES (6), ROBERT BENCHLEYS (6), Paramount CARTOON CHAMPION REISSUES (12), CASPER CARTOONS (6), GRANTLAND RICE SPORTLIGHTS (6), HERMAN AND CATNIP CARTOONS (6), NOVELTOONS, POPEYE CARTOONS (8), SPEAKING OF ANIMALS CHAMPIONS (4), TOPPERS (6), VISTAVISION SPECIALS, and RKO Two Reel BROWN-KIRKWOOD REISSUES (2).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for RAY WHITLEY REISSUES (2), RKO-PATHÉ SPECIALS (8), SPORT SPECIALS (2), MY PAL REISSUES (2), One Reel SCREENLINERS (13), SPORTSCOPES (13), WALT DISNEY CARTOONS (Technicolor), and WILDLIFE ALBUM (Technicolor).

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes entries like 'Adventure In Capri', 'Pigskin Pewees', 'Hunters Of The Sea', etc.

Universal-International

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'MUSICAL FEATURETTES (12)', 'SPECIAL CINEMASCOPE FEATURETTE', 'COLOR PARADES', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'WALTER LANTZ CARTUNES (Technicolor)', 'Tree Medlc', 'Pigeon Holed', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'WALTER LANTZ CARTUNES (6) (Reissues)', 'Dog Tax Dodgers', 'Playful Pelican', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'VARIETY VIEWS', 'Alert To Danger', 'Brooklyn Goes to Paris', etc.

Warners

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'ANAMORPHIC SPECIALS (WarnerColor)', 'Journey To The Sea', 'Italian Memories', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'SPECIALS (WarnerColor)', '24 Hour Alert', 'Down Liberty Road', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'COLOR SPECIALS (10) (Reissue)', 'Movieland Magic', 'The Golden Tomorrow', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'CLASSICS OF THE SCREEN (6) (Reissue)', 'Small Town Idol', 'It Happened To You', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'ANAMORPHIC SPECIALS (WarnerColor)', 'Heart Of An Empire', 'Springtime In Holland', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)', 'Doggone Cats', 'The Rattled Rooster', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'BUGS BUNNY SPECIALS (8) (Technicolor)', 'Knight-Mare Hare', 'Roman Legion-Hare', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'Napoleon Bunny-Part', 'Barbary Coast Bunny', 'Half-Fare Hare', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'JOE McDOAKES COMEDIES (6)', 'So You Want To Be A Vice-President', 'So You Want To Be A Policeman', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'MELODY MASTER BANDS REISSUES', 'Jan Savitt And Band', 'Artie Shaw And Orch.', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'MERRIE MELODIES (22) (Technicolor)', 'Dime To Retire', 'Speedy Gonzales', 'Two Scents Worth', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'THE SPORTS PARADE (10) (Technicolor)', 'Picturesque- Portugal', 'Fish Are Where You Find Them', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'WARNER SPECIALS (7)', 'An Adventure To Remember', 'Shark Hunting', 'Faster And Faster', etc.

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'An Adventure To Remember', 'Shark Hunting', 'Faster And Faster', etc.

Miscellaneous

Table with columns: Release No., Release Data, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes 'Emperor Penguins, The-(Buena Vista)', 'Goya-(Harrison)', 'Grey Ghosts-(British Information Service)', etc.

distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<b>Crime In The Streets</b> James Whitmore, John Casavetes	<b>Hot Blood</b> (CS-TC) Jane Russell, Cornel Wilde	<b>Forever Darling</b> (CS-EC) Lucille Ball, Desi Arnaz	<b>Artists And Models</b> (VV-TC) Dean Martin, Jerry Lewis	<b>Naked Sea</b> (TC) Allen H. Miner (Documentary)	<b>Secret Venture</b> (English-made) Kent Taylor	<b>Carousel</b> (CS55-DC) Gordon MacRae, Shirley Jones	<b>Black Sleep</b> (Bel-Air) Basil Rathbone, Akim Tamiroff, Lon Chaney, Jr.	<b>Red Sundown</b> (TC) Rory Calhoun, Marlboro Hyer	<b>Our Miss Brooks</b> Eve Arden, Gale Gordon	<b>The Day The World Ended</b> (SS) Richard Denning, Lori Nelson (American Releasing)
<b>King Of The Coral Seas</b> Chips Rafferty, Ilma Adey	<b>The Harder They Fall</b> Humphrey Bogart, Jan Sterling	<b>The Last Hunt</b> (CS-EC) Robert Taylor	<b>The Trouble With Harry</b> (VV-TC) Edmund Gwenn, Shirley Maclaine	<b>Glory</b> (SS-TC) Margaret O'Brien, Walter Brennan	<b>On The Threshold Of Space</b> (CS-DC) Guy Madison, Virginia Leith	<b>Shadow Of Fear</b> (Roxbury) Mona Freeman, Jean Kent, Maxwell Reed	<b>Backlash</b> (TC) Richard Widmark, Donna Reed	<b>Miracle In The Rain</b> Van Johnson, Jane Wyman	<b>The River Changes</b> (Made in Germany) Rosanna Romy Horald Moresch	<b>Wild Dakotas</b> (Associated) Bill Williams, Coleen Gray
<b>The Atomic Man</b> Gene Nelson, Faith Domergue	<b>Rock Around The Clock</b> Bill Haley and Comets The Platters	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>The Rose Tattoo</b> (VV) Burt Lancaster, Anna Maanani	<b>Postmark</b> (English-made) Robert Beatty	<b>The Man In The Gray Flannel Suit</b> (CS-DC) Gregory Peck, Jennifer Jones	<b>Star Of India</b> (TC) (Stross) Cornel Wilde, Jean Wallace	<b>The Kettles In The Ozarks</b> Marjorie Main, Arthur Hunnicut	<b>Serenade</b> (WC) Mario Lanza, Joan Fontaine	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Blonde Bait</b> (Associated) Beverly Michaels, Jim Davis
<b>Indestructible Man</b> Lon Chaney, Jr., Marian Carr	<b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman	<b>The Yearling</b> (RE-TC) Gregory Peck	<b>The Court Jester</b> (VV-TC) Danny Kaye, Glynis Johns	<b>Hidden Guns</b> Bruce Bennett, Angie Dickinson	<b>The Revolt Of Mamie Stover</b> (CS-DC) Jane Russell, Richard Egan	<b>High Noon</b> (RE) (Kramer) Gary Cooper, Grace Kelly	<b>The Creature Walks Among Us</b> Jeff Morrow, Rex Reason, Leiah Snowden	<b>The River Changes</b> (Made in Germany) Rosanna Romy Horald Moresch	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>Please Murder Me</b> (DCA) Angela Lansbury, Raymond Burr
<b>The Wicked Wife</b> (English-made) Nigel Patrick, Moira Lister	<b>Uranium Boom</b> Dennis Morgan, Patricia Medina	<b>The Stratton Story</b> (RE-TC) James Stewart	<b>Anything Goes</b> (VV-TC) Bing Crosby, Jeanette Nolan, Donald O'Connor	<b>When Gangland Strikes</b> John Hudson, Raymond Greenleaf	<b>23 Paces To Baker Street</b> (CS-DC) Van Johnson, Vera Miles	<b>The Killing</b> (Harris-Kubrick) Sterling Hayden, Marie Windsor	<b>The Price Of Fear</b> Merle Oberon, Lex Barker	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles	<b>The Three Outlaws</b> (SS)
<b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gates	<b>Over-Exposed</b> Cleo Moore	<b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly	<b>The Birds And The Bees</b> (VV-TC) George Gobel, Miltzi Gaynor	<b>Doctor At Sea</b> (Tricolor) (English-made) Dirk Bogarde, Brigitte Bardot	<b>Hilda Crane</b> (CS-TC) Jean Simmons, Guy Madison	<b>Rebel In Town</b> (Bel-Air) John Payne, Ruth Roman	<b>A Day Of Fury</b> (TC) Dale Robertson, Mara Corday	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>As Long As You're Near Me</b> (N.D.F. Production) O. W. Fischer, Morla Schell (Foreign-made)	<b>Swamp Women</b> (Pothe Color) (Woolner) Marie Windsor, Touch Connors
<b>The Come On</b> (SS) Anne Baxter, Sterling Hayden	<b>Blackjack Ketchum, Desperado</b> Howard Duff, Maggie Mahoney	<b>Gaby</b> (CS-EC) Leslie Caron, John Kerr	<b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon	<b>Track The Man Down</b> Kent Taylor, Petula Clarke	<b>Mohawk</b> (Color) Scott Brady, Rita Gam	<b>Johnny Concho</b> (Kent) Frank Sinatra, Phyllis Kirk	<b>Outside The Law</b> Ray Danton, Leigh Snowden, Grant Williams	<b>As Long As You're Near Me</b> (N.D.F. Production) O. W. Fischer, Morla Schell (Foreign-made)	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Crashing Las Vegas</b> Bowery Boys	<b>Jubel</b> (CS-TC) Glenn Ford Volerie French	<b>Bad Man</b> (CS-EC) James Cagney, Itene Papas	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>Stranger At My Door</b> MacDonald Carey, Patricia Medina	<b>The Proud Ones</b> (CS-DC) Robert Ryan, Virginia Mayo	<b>Beast Of Hollow Mountain</b> (CS-DC) (Nassour) Guy Madison, Patricia Medina	<b>Tap Roots</b> (RE-TC) Van Heflin	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Screaming Eagles</b> Tom Tryon, Jan Merlin	<b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Itene Papas	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>Terror At Midnight</b> Scott Brady, Joan Vohs	<b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter	<b>The Ambassador's Daughter</b> (CS-EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Thunderstorm</b> (Spanish-made) Linda Christian, Carlos Thompson	<b>Safari</b> (CS-TC) Victor Mature, Janet Leigh	<b>Forbidden Planet</b> (CS-EC) Walter Pidgeon, Anne Francis	<b>The Leather Saint</b> (VV) Paul Douglas, John Derek	<b>Circus Girl</b> (Tricolor) (European made)	<b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush	<b>Fragile Fox</b> (Aldrich) Jack Palance, Eddie Albert, Robert Strauss	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>The Four Seasons</b> (Pothe Color) David Wayne, Marcia Henderson	<b>Secret Of Treasure Mountain</b> Valerie French, Raymond Burr	<b>The Swan</b> (CS-EC) Grace Kelly, Alec Guinness	<b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint	<b>Zanzabuku</b> (Tricolor)	<b>Massacre</b> (Anasco Color) Dane Clark, James Craig, Marta Roth	<b>Massacre</b> (Anasco Color) Dane Clark, James Craig, Marta Roth	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Navy Wife</b> Joan Bennett, Gory Merrill, Shirley Yamaguchi	<b>Storm Over The Nile</b> (CS-TC) Laurence Harvey, Anthony Steel	<b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey	<b>The Proud And Profane</b> (VV) William Holden, Deborah Kerr	<b>The Maverick Queen</b> (Tricolor- Naturama) Barbara Stanwyck, Barry Sullivan	<b>Abdullah's Harem</b> (TC) (Young) George Montgomery, Mona Freeman	<b>Huk</b> (TC) (Young) George Montgomery, Mona Freeman	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>No Place To Hide</b> (DC) Dovyd Brian, Marsha Hunt	<b>The Eddy Duchin Story</b> (CS-TC) Tyronne Power, Kim Novak	<b>Bhwani Junction</b> (CS-EC) Ava Gardner, Stewart Granger	<b>Pardners</b> (VV-TC) Dean Martin, Jerry Lewis	<b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English	<b>The King And I</b> (CS 55-DC) Deborah Kerr, Yul Brynner	<b>Hot Cars</b> (Bel-Air) John Bromfield, Joi Lansing	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr	<b>Autumn Leaves</b> Jaon Crawford, Cliff Robertson	<b>The Catered Affair</b> Bette Davis, Ernest Borgnine	<b>The Vagabond King</b> (VV-TC) Kathryn Grayson, Oreste	<b>Thunder Over Arizona</b> (Naturama- Tricolor) Skip Homeier, Kristine Miller	<b>Bus Stop</b> (CS-DC) Marilyn Monroe, Don Murray	<b>Run For The Sun</b> (SS-EC) (Russ-Fied) Richard Widmark, Jane Greer	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Hold Back The Night</b> John Payne, Mona Freeman	<b>Earth Vs. The Flying Saucers</b> Hugh Marlowe, Joan Taylor	<b>Annie Get Your Gun</b> (RE-TC) Betty Hutton	<b>The Search For Bridey Murphy</b> (VV) Teresa Wright, Louis Hayward	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicia Farr	<b>Run For The Sun</b> (SS-EC) (Russ-Fied) Richard Widmark, Jane Greer	<b>Run For The Sun</b> (SS-EC) (Russ-Fied) Richard Widmark, Jane Greer	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Magnificent Roughnecks</b> Jack Carson, Mickey Rooney, Nancy Gates	<b>The Werewolf</b> Don Megowan, Joyce Holden	<b>The Fastest Gun Alive</b> Glenn Ford, Brodieck Crawford, Jeanne Croize	<b>The Search For Bridey Murphy</b> (VV) Teresa Wright, Louis Hayward	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicia Farr	<b>Run For The Sun</b> (SS-EC) (Russ-Fied) Richard Widmark, Jane Greer	<b>Run For The Sun</b> (SS-EC) (Russ-Fied) Richard Widmark, Jane Greer	<b>The Toy Tiger</b> (TC) Jeff Chondler, Laraine Day, Tim Hovey	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipopps</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn

**PROMISED FOR EARLY RELEASE**

**SYMBOLS USED ABOVE: CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.**

If you prepare trade ads  
you need trade paper "quotes"  
**BUT...** if you book theatre  
you need honest, analytical  
and complete "reviews"

MOTION PICTURE

# EXHIBITOR

ESTABLISHED 1918 - And a Truly Independent Theatreman's Paper ever since



The INDUSTRY'S  
MOST "Theatre-Wise"  
WEEKLY . . .

**OUR REVIEWS**  
are published  
those who "book"  
and that is why  
they are...  
*The Least Quoted  
of ALL Industry  
Trade Papers.*

JAY EMANUEL PUBLS., INC.  
246 N. Clarion Street  
Philadelphia 7, Penna.

**MOTION PICTURE**

# EXHIBITOR

**JUNE 27, 1956**

VOLUME 56

NUMBER 9

IN TWO SECTIONS

• THIS IS SECTION ONE



## **MGM Enters TV Field**

*(page 8)*

## **"Neck-In-The- Noose Sales"**

*(editorial)*

**AND FEATURING: EXTRA PROFITS**

← Joe Cronin, left, Boston Red Sox general manager, and Edward M. Fay, pioneer Rhode Island exhibitor, are co-chairmen of the current Jimmy Fund drive.

# LOTS OF GOOD MOVIES

"I've heard so much about that amazing  
**'THE FORBIDDEN PLANET'.**"

(CinemaScope-Color)  
Walter Pidgeon • Anne Francis • Leslie Nielsen  
and Robby, The Robot

"Give me a Western with a love story like  
**'TRIBUTE TO A BAD MAN'.**"

(CinemaScope-Color)  
James Cagney • Don Dubbins • Stephen McNally  
Vic Morrow • and introducing Irene Papas

"Isn't it romantic!  
**'THE SWAN'** is for me."

(CinemaScope-Color)  
Grace Kelly • Alec Guinness • Louis Jourdan  
Agnes Moorehead • Jessie Royce Landis • Brian Aherne  
Leo G. Carroll • Estelle Winwood • Van Dyke Parks

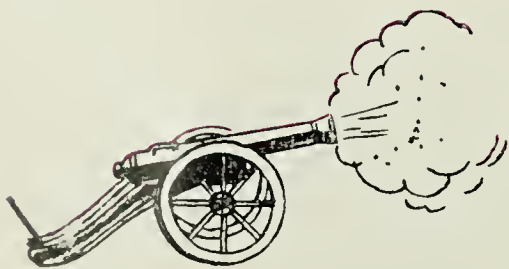
"I'm taking the girl friend!  
**'GABY'** is a hand-holding picture."

(CinemaScope-Color)  
Leslie Caron • John Kerr • Sir Cedric Hardwicke • Taina Elg

SOON YOU'LL KNOW WHAT ALL THE SHOOTING'S FOR!  
NATIONWIDE THEATRE SCREENINGS JUNE 27th to JULY 21st

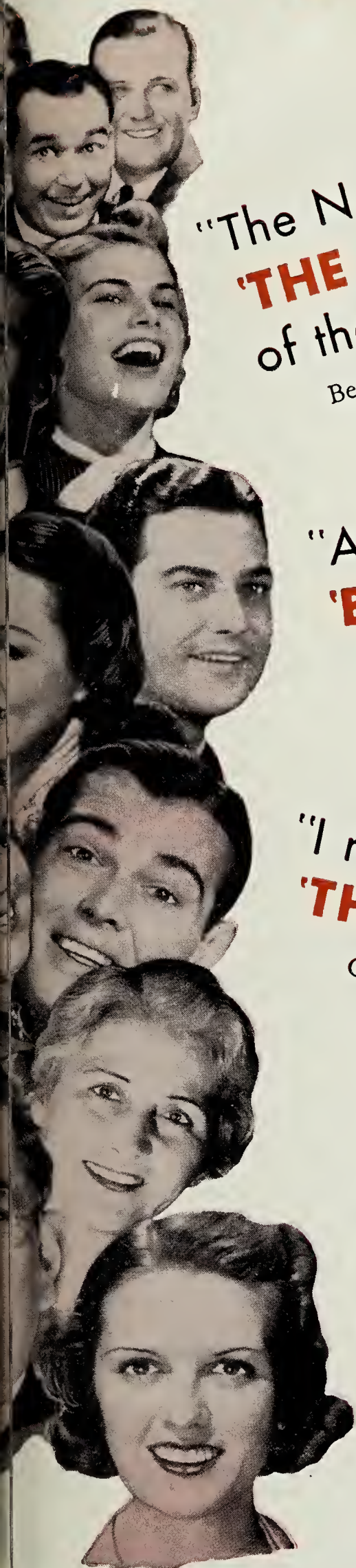
In all Exchange Cities, the talk-of-the-industry sensation

**"SOMEBODY UP THERE LIKES ME"**





# OR EVERYONE'S TASTE!



"The N. Y. Herald Tribune says:  
**'THE CATERED AFFAIR'** is the 'Marty'  
of the new movie year."  
Bette Davis • Ernest Borgnine • Debbie Reynolds • Barry Fitzgerald

"Ava's gorgeous and the action's terrific.  
**'BHOWANI JUNCTION'** is my type of movie."  
(CinemaScope-Color)  
Ava Gardner • Stewart Granger • Bill Travers

"I read all about it in Argosy Magazine.  
**'THE FASTEST GUN ALIVE'**"  
Glenn Ford • Jeanne Crain • Broderick Crawford • Russ Tamblyn

"I'd love to see the exclusive pictures of  
**'THE WEDDING IN MONACO'**"  
of His Serene Highness, Prince Rainier III and Miss Grace Kelly  
(CinemaScope-Color)

## "THEY'RE ALL FROM M-G-M!"

If you haven't played them you're missing a lot of fine shows.

P. S. And ask your M-G-M Branch about the Tom & Jerry Cartoon Short  
"BUSY BUDDIES" now playing at the Capitol, N. Y. Dorothy Kilgallen  
over WOR network said, "Rates Academy Award!"



# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

## From SYRACUSE, N. Y.

This is the first letter I have ever written to a trade publication (except to request information on theatre products), even though it has now been 32 years since I started, at the age of 13, to cashier for my father during school vacations. I will be as brief as possible, although I do want to point up a few aspects of this business that is my life's interest.

1. On a local, heavily traveled boulevard there stood for years a run-down single service station. It was alone on a four-cornered intersection. Less than two years ago, with car sales at an all-time high, it closed. Since that time, after it closed, three modern stations have been built on the other three corners. Brother exhibitors, this is a modern parable that each and every one of us should remember and use for guidance. You can't do business in a run-down plant. I don't waste money imprinting my letterheads and use a rubber stamp, but under my carpeting I have three-quarter inch rubber padding and after nine years I still note the look on some patrons' faces when they first step on it. My 600 seat sub-run is the only stereophonic equipped theatre in this large city except for three of the largest first runs, and I curse each and every obstacle that has prevented stereo sound from being the box office magnet that it could be.

2. Little brothers, the big expensive promotions are out of our reach; but the pleasant "Good evening," "Thank you," and "Good night" can be promoted at no expense. I have arranged my setup so that I can act as doorman and candy "girl." I have a standing offer of free admission to anyone I do not thank when they give me their ticket. No adult has ever collected. The fact that I have to take my own tickets is the tipoff that "the good old days" are behind me also, but having to let my doorman go has brought me into much closer contact with the public.

3. One of the best men for exhibitors to know is the fellow who sells advertising gimmicks, calendars, ash trays, napkins, etc. Restaurants are only too happy to use your imprinted napkins. Likewise ash trays. Children are delighted to receive novelties.

4. Don't overlook children's matinees regularly. There are many features available for them outside of the westerns. There are "the Kettles," "the Francis," and "the Bonzos" from Universal; RKO documentaries; Metro's "Lassies"; Allied's "Bombas"; Columbia's "Jungle Jim"; and always cartoons. Dig them out with your exchange booker. An organization or trade paper (MOTION PICTURE EXHIBITOR?) should intercede with Paramount to make their Martin and Lewis pictures available for kiddie shows. I am repeatedly turned down by my local Paramount exchange. This is a campaign that could do as much for the little fellow as the bigger, more showy objectives that are now being sought.

5. Now a knock, and a boost. Your maga-

zine is too limited to devote a whole page to publishing letters commending your services and on top of it, editorial comments for each letter. But your editorials are the best. They are hard-hitting, direct, timely and constructive. Many times I have wanted to commend you for them and say, "That's exactly the way I feel."

6. And lastly a suggestion. Let's assume that there are 15,000 theatres. Let's say that each theatre sends out two letters daily, exclusive of letters to the exchanges. That's 30,000 letters daily; 180,000 letters weekly (excluding Sunday); and 9,360,000 letters yearly. Would your organization consider making up a series of 10 or 20 institutional ads that could be included in each letter? You could offer to supply them at a nominal cost to exhibitors just as you do with your other theatre operating forms. The art work, ideas, and so forth are far beyond the means of the small individual exhibitor, but sold as a service it should be used by every theatre in the country. Also, I don't believe that a small sticker to be attached to the upper left hand corner of the envelope under the return address would violate postal regulations.

ALBERT I. GILBERT  
Wescot Theatre

*EDITOR'S NOTE: That is pretty good thinking, Mr. Gilbert, and you should write more often. We don't think #1, #2, or #3 need further comment from us. On #4, we have the matter of Martin-Lewis pictures under discussion with Hugh Owen of Paramount, who is normally a pretty heady and fair operator, and we'll let you know how it comes out. On #5, while we only publish about 10 per cent of all letters received, how else can we share with readers some of their very interesting views? And we are happy that you like our editorials. You should! For, you see, we also are practical theatre operators so we see things just about the way you do. #6 we don't feel equipped to do, but we will pass it along to COMPO where they already have a tremendously powerful advertising series that would probably only need reprinting. We suppose that is everything! We again repeat: You should write more often.*

## From NORTHWOOD, IOWA

As a human interest explanation of how this 100 bucks (Winner of SHOWMANSHIP SWEEPSTAKES contest 49) will be used, I have put 50 into the theatre's account, and the other 50 will be used to buy a tent and to take my six-year-old son on his first overnight fishing trip with his Pappy.

It is unpleasantly true that SHOWMANSHIP SWEEPSTAKES winners can make better use of your cash award than in any

past period in the entire history of small town theatre operation.

You can be sure that I'll continue working hard, and submitting entries.

CHARLIE JONES  
Northwood Theatre

*EDITOR'S NOTE: Remembering our own "first overnight fishing trip," we'll just hope for good fishin' and feel proud that S. S. had a part in it.*

## From WASHINGTON, D.C.

I was genuinely surprised when my copy of MOTION PICTURE EXHIBITOR (June 6, 1956), showed Milton Schwaber and me on the front cover. This picture appears just about on the anniversary of my start in film business as a "lousy stenographer" with the old General Film Company. It was Monday, June 24, then. So, on Sunday, June 24, I start my 45th year in distribution.

JAKE FLAX  
Republic Pictures Corp.

*EDITOR'S NOTE: Mazel-Tov! We promise not to wait 44 years before you rate the cover again!*

## From NEW YORK, N. Y.

How right you are in your editorial of May 16 ("12.50 ACCOUNTS . . . AND LOSSES").

It is constructive thinking, and points a way toward saving and building an industry to which so many have given their entire business lives, instead of limiting it to destruction by degrees.

W. E. GREEN, President  
National Theatre Supply

*EDITOR'S NOTE: Coming from one of the highly respected executives, and best business brains, of the equipment field, we are flattered by these volunteered views. Thank you, Mr. Green!*

## From FLINT, MICH.

I would like to again tell you how much I like MOTION PICTURE EXHIBITOR. It is a treasurehouse of new and worthy ideas, and not having it week by week would be like trying to run a theatre without film. I find the articles both entertaining and enlightening, and the editorials and the Physical Theatre department my favorite reading, although there is little that I fail to read from cover to cover. I might also mention that the Servisection reviews and data are invaluable aids to all theatremen.

F. A. PHILLIPS  
Nortown Theatre

*EDITOR'S NOTE: Wow! We'll let you write our house ads!*

## From CASTRO VALLEY, CAL.

Your MOTION PICTURE EXHIBITOR editorials have been super during the past few months.

Keep it up!

J. W. TOLER  
Chabot Theatre

*EDITOR'S NOTE: Thanks! We appreciate your readership!*

# EXHIBITOR



**JUNE 27, 1956**

VOLUME 56 NUMBER 9

## NECK-IN-THE-NOOSE SCALES

NOT PARTICULARLY NEW, but being exhumed in some territories where it has been possible to catch theatremen napping, is a particularly tricky sales gimmick that for lack of a better label could be called Neck-In-The-Noose sliding scale.

Under it, a particular picture will be offered at 40 per cent "from the first dollar" to a certain gross, let us say \$500, and "one per cent more for every three per cent increase up to a 50 per cent film rental." So at each three per cent, or \$15, of additional gross, the rental percentage moves up another percentage point, *all the way back to that first buck of income.*

And therein lies the gimmick!

Just look at our hypothetical \$500 gross:

Terms	Rental	Rental Rate	Theatre Keeps
\$500 40%	\$200.00	40%	\$300.00
575 45%	258.75	*40% + 78 1/3% of overage	316.25
650 50%	325.00	**40% + 83 1/3% of overage	325.00

\*\$75 more gross, divided into \$58.75 more film rental = 78 1/3%

\*\*\$150 more gross, divided into \$125 more film rental = 83 1/3%

So, in doing an overage of \$150, the distributor gets \$125 of it and the theatremen keeps only \$25. Now there is a real incentive to get out and spend some extra hours in field exploitation, and to get back some of that "lost patronage." Yes sir! In today's market that quarter century note is a prize, indeed!

But, if this is a fair way to divide the first \$150 of increase over the basic \$500 gross, let's look at what would happen if this same formula should be continued for another 10 points, i.e. another \$150. At the total gross of \$800 (\$500 plus \$300 of increase), the film rental would be 60 per cent, or \$480 (the original 40 per cent plus 93 1/3 per cent of the increase), and the theatre net after film cost would be \$320. So that last \$150 of increase would actually cost the theatre \$5 to take in. And, if the theatre should be stupid enough to continue to sell tickets, and if the gross should continue to rise to \$905, the film cost would also rise to 67 per cent, or \$606.35, and the theatre would have remaining only \$298.65, or \$1.35 less than it had when the gross was

only \$500. From that point, with every additional \$15 of gross, the theatre would actually keep less and less.

Of course, present day Neck-In-The-Noose sliding scale doesn't actually keep climbing that way, but levels off at 50 per cent, so that a total gross of \$800 would pay a film rental of \$400 (the original 40 per cent plus 66 2/3 per cent of the increase). From the theatre standpoint, however, the damage is done in that area between 40 per cent and 50 per cent, where too much of a percentage is taken too quickly.

Recalling a somewhat similar sales policy attempted by Charlie Chaplin on "THE GREAT DICTATOR," we had occasion to refer back to the editorial, "SUCKER SELLING PRACTICES," in our issue of May 6, 1942. The following excerpt will bear repeating even 14 years later:

*Our point is that: Things are not going to get any easier for the exhibitor. But he has no one to blame if he goes for something he does not understand. Once the cry used to be: "Put it in the contract!" Let's change it to: "Don't sign if you don't know what you are signing!" Discuss each new plan with your auditor. Being ashamed to do so will definitely cost money. Exhibitors should now start brushing up on their arithmetic!*

NOTE: We are aware of the fact that a similar one-for-three scale can follow the true sliding scale method of increasing only from the preceding percentage step. Under this latter method, the above 45 per cent terms would be reached at \$579.63, at which point the film rental would be \$260.83; the theatre would retain \$318.80, and the distributor would have gotten 76 1/3 per cent of the increase. And the above 50 per cent terms would be reached at \$671.95, at which point the film rental would be \$335.98, the theatre would retain \$335.98, and the distributor would have gotten 79 per cent of the increase. But Neck-In-The-Noose sliding scale, moving at dollar steps, is a way to take bigger chunks at even a lower grossing level.

## \$7200 IN SHOWMANSHIP PRIZES

WITH THIS ISSUE, SHOWMANSHIP SWEEPSTAKES, the uniquely different trade paper effort to encourage theatre-level selling, completes its first full year. It is uniquely different, because MOTION PICTURE EXHIBITOR, with its \$100-per-week prize, is the *only* trade paper that not only *talked* showmanship, but actually spent \$5,200 from its own pocket to *do something* about it.

At this time we want to thank the 53 Theatre Circuit Executive Judges who have voted so carefully and so steadily, and the four film distributors (COLUMBIA, UNIVERSAL, PARAMOUNT, and RKO) who distributed additional \$500 prizes on outstanding shows, thereby adding \$2,000 to our own weekly total.

While this marks the first full year, we plan on even bigger prizes for showmanship in the years ahead.

**Jay Emanuel**

Thursday  
Evening,  
June 28th  
20th Century-Fox  
Brings  
You

**YOUR RICHEST  
ENTERTAINMENT  
EXPERIENCE!**

DARRYL F. ZANUCK

presents

IN THE COMPLETE GRANDEUR OF

**CINEMASCOPE  
55**

RODGERS & HAMMERSTEIN'S

**The King and I**

COLOR BY DE LUXE

starring

**DEBORAH KERR + YUL BRYNNER**

with **RITA MORENO** · MARTIN BENSON · REX THOMPSON

Produced by

Directed by

Screenplay by

**CHARLES BRACKETT · WALTER LANG · ERNEST LEHMAN**

Music by

and Book and Lyrics by

**RICHARD RODGERS · OSCAR HAMMERSTEIN II**

From their musical play based on "Anna and The  
King of Siam" by Margaret Landon

Choreography by

**JEROME ROBBINS**

**DUAL WORLD PREMIERE**

**Roxy Theatre, New York · Chinese Theatre, Los Angeles**

and immediately thereafter in the leading theatres of the world!

# BROADWAY GROSSES

(As of this Monday)

## "Duchin" Makes Boxoffice Music

NEW YORK—The Paramount, Radio City Music Hall, and Capitol were the three Broadway first-runs doing better than average business last week according to MPE figures.

The breakdown was as follows:

**"That Certain Feeling"** (Paramount). Paramount (\$45,300)—Opening week was sure to top \$53,000 with the film given a fast start by personal appearances of Bob Hope and Pearl Bailey on opening day.

**"D-Day The Sixth Of June"** (20th-Fox). Roxy (\$40,000)—The fourth week hit \$23,000, with \$20,054 in the till for Tuesday through Sunday. Ice show on stage.

**"The Eddy Duchin Story"** (Columbia). Radio City Music Hall (\$144,000)—First week was sure to reach \$165,000, with Thursday through Sunday accounting for \$105,000. Usual stage show.

**"The Searchers"** (Whitney-Warners). Criterion (\$25,800)—Fourth week down to \$21,000.

**"Trapeze"** (UA). Capitol (\$49,800)—Third stanza claimed a very good \$51,000.

**"The Leather Saint"** (Paramount). Globe (\$14,800)—Second and last week only \$8,500.

**"Unidentified Flying Objects"** (UA). Mayfair (\$15,600)—Second and last week dropped to \$9,000.

**"The Proud And Profane"** (Paramount). Astor (\$29,000)—Reported \$24,000 on second week.

**"The Catered Affair"** (MGM). Victoria (\$20,400)—Second week okay at \$20,000.

**"Safari"** (Columbia). Loew's State (\$28,700)—First week expected to hit \$20,000.

## "Trapeze" Ads Back In Times

NEW YORK—United Artists which yanked "Trapeze" ads in the New York Times following an unfavorable review on the film by motion picture editor Bosley Crowther and a similar unfavorable essay used as a follow up the following Sunday, resumed advertising last week with Sunday copy for the Capitol which reproduced the film's rave review by Arthur Knight, The Saturday Review, and which appeared on the first page of the newspaper's motion picture section.

UA had been supported by many industryites, who let it be known that they thought Crowther had gone out of his way to pan the picture. The same sources, it was said, commended UA for replacing the ad copy in the newspaper.

## 20th-Fox Consolidates Shorts

NEW YORK—With the resignation effective July 1 of Lem Jones, 20th-Fox short subject sales manager, and his assistant Clayton Bond, the company last week confirmed the fact that it is consolidating its shorts department with the general sales department.



Fritz Lang, director, RKO's "Beyond A Reasonable Doubt," recently held a trade press interview at the New York RKO home office.

# NEW YORK By Mel Konecoff

MEMO FROM BOSS: "Take the afternoon and evening of June 19 off. It'll be a nice day to maybe take a ride on a Navy tug around New York Harbor, go



KONECOFF

on a tour of the Brooklyn Navy Yard, have a drink in the Officers' Club, grab some chow in the crew's mess aboard the aircraft carrier USS Lake Champlain, look the vessel over, and then catch a screening of Universal's wonderful film, "Away All Boats," with hundreds of gobs

on the flight deck. After this you can go home and hit the sack because the next day you gotta work a full day with no more of this half-day bit."

MEMO TO THE BOSS: We dood it. How much do we OWE you? —MK

**PARTY NOTE:** Russell V. Downing, president and managing director, Radio City Music Hall, thought it would be nice if we attended a cocktail party in honor of Kim Novak, Victoria Shaw, and director George Sidney, all of whom are connected in some way with "The Eddy Duchin Story" which just happened to be opening at the Hall the next day. He has such wonderful thoughts. We'll leave this in the typewriter until we get back and at that time report fully.

Hic. Now leshee where were we? Oh, yes! Kim's a big one. Victoria is a medium sized one. Sidney's a talented director. Russell Downing was his usual affable self. That's all.

**H'RAY TEAM:** When Bob Hope makes a film, he follows through all the way. Having completed "That Certain Feeling," he's making sure of a head start anyway, like for instance it opened at the Paramount in Times Square so he agrees to make personal appearances on stage all (Continued on page 16)

# CAN NEWS

(Trade Headlines Of The Issue)

## Distribution

MGM to directly handle distribution of its film library to TV (page 8).

Robert H. Schmid, RKO Teleradio Pictures v-p, discusses film merchandising at studio meeting (page 8); MGM consolidates Omaha and Des Moines exchanges (page 9).

## Exhibition

Alfred Starr, TOA executive, discusses dangers facing theatres; hits backlog sale to TV (page 9).

## International

Sixteen new theatres join Canadian Exhibitors' Association (page 16); Walter Branson, RKO vice-president in charge of world wide distribution, predicts increase in foreign business (page 16).

## Mel Konecoff

Trip around New York harbor and tour of Brooklyn Navy Yard in connection with U-I's "Away All Boats"; Kim Novak and others attend Radio City cocktail party for Columbia's "The Eddy Duchin Story"; Barney Balaban praises Bob Hope's p.a.'s in connection with Paramount's "That Certain Feeling" (pages 7 and 16).

## Organizations

John Williams named head Mississippi Theatre Owners Association (page 17).

COMPO praises summer film line-up in Editor and Publisher ad (page 10).

## Production

Supreme Court okays Zanuck independent production contract with 20th-Fox (page 9); Elia Kazan's production unit to use Gold Medal Studios in Brooklyn, N. Y. (page 8).

# I N D E X

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**FEATURE REVIEWS ON:** "The First Texan" (Allied Artists); "Navy Wife" (Allied Artists); "Three For Jamie Dawn" (Allied Artists); "The Fastest Gun Alive" (MGM); "Abdullah's Harem" (20th-Fox); "The Creeping Unknown" (UA); "As Long As You're Near Me" (Warners); "Santiago" (Warners); "Satellite In The Sky" (Warners); "Fire Maidens From Outer Space" (Saturn).

# MGM To Handle Own Backlog For TV

## RKO Producers Hear Merchandising Plans

HOLLYWOOD—Innovations in motion picture merchandising were presented to RKO producers last fortnight at a meeting in the studio attended by General Teleradio and RKO studio executives and representatives from the J. Walter Thompson advertising company.

Robert A. Schmid, vice-president, RKO Teleradio Pictures, gave a comprehensive rundown of their national and international distribution set-up and then explained how the parent company's vast communication chain, including the world's largest radio network, will provide limitless facilities for merchandising RKO pictures throughout the world.

Schmid disclosed the results of a confidential depth survey just taken of the basic motion picture tastes of the public, broken down into every possible category, and their response to each medium of merchandising.

Robert Black, vice-president, J. Walter Thompson, discussed the advertising agency's program for RKO pictures and displayed ads for three soon-to-be-released productions, "Back From Eternity," "The First Traveling Saleslady," and "Tension At Table Rock."

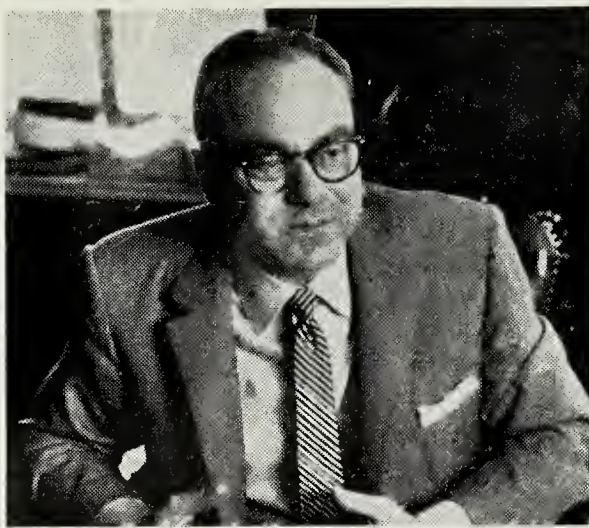
The session, attended by Daniel T. O'Shea, RKO president, was closed by William Dozier, vice-president in charge of production at RKO, who stated that the integration of the exploitation facilities of General Teleradio into this new over-all merchandising plan will pave the way for a closer understanding and cooperation between the producer, the sales department and the distributor.

Present were Mervin Houser, director of studio publicity, and producers Paul Gregory, Samuel Fuller, Edmund Grainiger, John Farrow, Walter Wanger, Stanley Rubin, Stuart Millar, Arthur Lubin, Harry Tugend, Richard Sokolove, the King Brothers, Bert Friedlob, Robert Hardy Andrews, William Bloom, and Samuel Wiesenthal.

## Film Classics In Danger

HOLLYWOOD—Additional financing is required by the Academy of Motion Picture Arts and Sciences to complete its reclamation of approximately two million feet of unprojectable paper prints of films made between 1894 and 1912 which are gradually disintegrating in the vaults of the Library of Congress, president George Seaton indicated last fortnight.

Footage reclaimed on celluloid to date, totaling more than 37 miles, would have disintegrated within five years if allowed to remain in the vaults, and since the Library has no appropriation for film preservation, the Academy has assumed the responsibility. Time, therefore, is threatening the project also; Academy member Kemp R. Niver, Renovare Productions, and his crew can process an average of only 1,000 feet of paper prints each day to 16mm. reels.



Clarence Greene, producer, United Artists' "Unidentified Flying Objects," recently announced in New York that he and partner Russell Rouse had concluded a new three-picture production-distribution agreement with UA, with two features planned for release in 1957.

## Kazan Firm Is First To Use Gold Medal

NEW YORK—A. W. Schwalberg, chairman of the board, Gold Medal Studios, Inc., announced recently that the first company to use its facilities (the old Biograph Studios) is Elia Kazan's Newtown Productions, which will produce "A Face In The Crowd."

Gold Medal, which recently took over the studios on a long term leasing arrangement, is now carrying out a complete modernization program under the supervision of Milton Glass. When completed, the Gold Medal Studios will be the largest motion picture center in the east.

Schwalberg stated that Kazan's use of Gold Medal's facilities confirms his belief that more motion pictures will be made in the east because producers now will have available at Gold Medal two of the largest sound stages in the country, with the added facilities of dressing rooms, rehearsal halls, showers, cutting rooms, projection rooms, carpenter shop and a commissary. The total investment including leasehold, modernization and equipment, will exceed \$1,500,000.

The deal was negotiated by Martin Poll, president, Gold Medal, and John Johnston, representing the Kazan organization.

## PR Firm In Film Field

NEW YORK—The Ettinger Company, New York and Los Angeles public relations firm, has organized a motion picture publicity, promotion and exploitation department, it was announced last week. Service will be available from pre-production periods through release for companies operating in the United States and abroad.

Don McElwaine, for many years a publicity executive at MGM, will head the department, with headquarters in Hollywood. McElwaine has produced films as well as having served as publicity and advertising manager for several major producing companies.

## Will Negotiate Directly With Nation's TV Stations; Approximately 770 Features, 900 Shorts Set For Rental

NEW YORK—The board of Loew's, Inc., at a meeting last week at the company's offices reached a decision on the distribution of MGM pictures produced prior to 1949 and now available for presentation on television. MGM will itself enter the television field and will negotiate directly with the many stations throughout the United States and Canada, as well as in other areas which have adopted commercial television.

For several months many offers have been presented to Arthur M. Loew, president, Loew's, Inc., and have received careful consideration. These offers included outright sales of negatives as well as propositions to lease the films for long term periods. While the cash amounts and percentage offers were substantial, the board decided that the company would be well advised to enter the television distribution field on its own so that it could exploit every facet and bring to the company the greatest amount of revenue. MGM activities will extend to new productions especially produced for television. First productions are planned for 1957-58 season. In addition, the company intends to acquire interest in TV station ownership.

Some months ago, Charles C. Barry, former network vice-president and program executive, was engaged to study and organize the television policies of the company. Richard Harper, a member of the sales department, was assigned to assist Barry. Within the coming months a TV distribution organization capable of negotiating in all the cities where stations are located will have been completed.

Approximately 770 feature films and 900 short films, all produced between the advent of talking pictures and 1949, will be made available for rental to TV stations. Among the features are "The Yearling," "Easter Parade," "Mrs. Miniver," "Random Harvest," "Gaslight," "National Velvet," "The Great Ziegfeld," "Boys Town," "Good-Bye Mr. Chips," "Wizard Of Oz," "The Big House," "Grand Hotel," "Min And Bill," "The Merry Widow," "Valley Of Decision," "San Francisco," "Mutiny On The Bounty," "Meet Me In St. Louis," "Boom Town," "The Good Earth," "Little Women," "Three Musketeers," "David Copperfield," "Treasure Island," "A Tale Of Two Cities," and many others.

A selected number of pictures will be available for presentation as spectaculars on the networks.

## NTA Earnings Up

NEW YORK—Ely A. Landau, president, National Telefilm Associates, Inc., reported that earnings in the third fiscal quarter increased the television film distributor's net income for the nine month period ended April 30 to \$242,618, equal to 37 cents per share, as against a deficit for the entire 1955 fiscal year.

## MGM Consolidates Omaha, Des Moines

NEW YORK—Charles M. Reagan, vice-president and general sales manager, Loew's, Inc., last week announced the promotion of Richard L. Huffman from assistant branch manager to branch manager at Charlotte, succeeding the late Jacques C. ReVille. At the same time, John H. Allen was promoted from salesman at Jacksonville to assistant branch manager at Charlotte.

Reagan also announced consolidation of MGM's Omaha and Des Moines sales territories under branch manager Vincent F. Flynn who will transfer his headquarters from Omaha to Des Moines. G. E. McGlynn, formerly branch manager at Des Moines, has been retired because of ill health.

Reagan said that sales and booking activities and all clerical work in connection with accounts in the two territories will be conducted at MGM's Des Moines office. Shipping and inspection of prints for accounts in the Omaha territory will continue at the company's Omaha address. Salesmen will continue, as in the past, to call on customers in the Iowa, Nebraska, and South Dakota areas comprising the Omaha shipping territory. Exhibitors in this area have done most of their booking with the salesmen or by mail and telephone, few making more than periodic visits to exchange headquarters, it was said.

### AA Directors Meet

HOLLYWOOD—A meeting of the Allied Artists board of directors was held last week, with Steve Broidy, company president, at the helm. At the same time, a three-day advertising and sales meeting was opened on William Wyler's "Friendly Persuasion." Wyler took part in the meetings.

### Lida Joins A.-P.A.

NEW YORK—Fred Lida has been named national director of advertising, publicity and exploitation for Artists-Producers Associates, it was announced last week by A. W. Schwalberg, president.

# Starr Asks, "Is Theatre Outmoded?" Sees Danger In Backlog Sale To TV

## Republic Policy Switch Sets Low Budget Films

HOLLYWOOD—Herbert J. Yates, head, Republic Pictures, announced last fortnight that in line with the company's retrenchment program the studio would resume production around the middle of July, but that the planned program called for 18 low budget films only and that each would cost between \$150,000 and \$250,000.

It was admitted by Yates that the company's attempt to compete with major studios in the making of product budgeted as high as \$2,000,000 did not produce the expected profits for Republic.

Republic will, however, complete two high budget films, "Stockade" with Ray Milland, and "Papa Married A Mormon," which Frank Lloyd will direct.

## Maryland Censors Challenged

BALTIMORE, MD.—The industry last fortnight awaited with interest the forthcoming decision of the Maryland Court of Appeals on the appeal by United Artists and Carlyle Productions, Inc., from a ruling of Baltimore City Courts upholding the Maryland State Board of Motion Picture Censors in ordering a narcotics injection scene eliminated from "The Man With The Golden Arm."

This marks the first time in the state's history that the high court has been asked to decide a censorship case.

The film companies contend that "no prior restraint by way of censorship is valid . . . that the scene in doubt does not incite to crime or teach or advocate methods of using narcotics . . . that censorship is an infringement of freedom of speech."

NASHVILLE, TENN.—At the annual meeting of the Tennessee Theatre Owners Association last fortnight, Alfred Starr, chairman of the executive committee, Theatre Owners of America, posed this question, "Is the motion picture theatre outmoded?" He pointed out that the situation has worsened since last year.

"More TV stations, more sets, particularly cheaper color sets, better programming, with improvements, such as wall projection, are all coming, just as sure as tomorrow is coming. Added to this condition is the seriousness of the sale of film libraries to TV, forced by stockholders' demands for quick profits. However, the blow that almost broke our backs was the U. S. Treasury Department acceptance of these sales as capital gains. Another thing facing us is subscription TV, which, if allowed, will eliminate the exhibitor as a competitor, even for new motion picture film. The battle is far from being won. An effort will be made after the general election this fall to license toll TV on a trial basis," said Starr.

While commenting on the Warner sale. Starr said, "we are hopeful and it is most important that the transaction fall into the hands of Si Fabian. Our ace in the hole is in the fact that the large divorced circuits, who have enormous investments, must survive. If Warners falls into the wrong hands, there is a possibility of a direct liquidation to TV interests and another producer will be gone."

Claude C. Mundo, administrative assistant to the president, struck a note of optimism when he theorized "that too much negative thinking was in no way helping the industry to solve its problems, but creative and positive thinking would ultimately open the way for exhibitors to improve their boxoffice take. While there is no doubt that more and better product at this time, would help solve the exhibitors present dilemma, the exhibitor is in no position to sit idly by and wait for self-sustaining pictures. He must tackle the problem now by selling the product he has to the best of his ability."

### Reade Drive Honors Gage

OAKHURST, N. J.—Managers of the nearly 40 conventional and drive-in theatres of the Walter Reade Theatres, Inc., will honor their executive vice-president, Edwin "Pete" Gage, with a seven-week summer showmanship drive starting July 31.

Details were outlined last fortnight at an all-day meeting of all managerial personnel at Mayfair House, Oakhurst, N. J., circuit headquarters, by president Walter Reade, Jr.

More than \$4,000 in cash awards will be distributed during the seven-week period, and managers will compete with each other in six categories, gross, expenses, attendance, concessions, exploitation, and theatre operations. Points are awarded for the best job in each category, and the manager with the most number of points will win weekly prizes.

# Zanuck Independent Production Unit At 20th-Fox Approved By N. Y. Court

NEW YORK—New York Supreme Court Justice Thomas A. Aurelio last fortnight approved a recommended settlement of a stockholders action, which included a contract under which Darryl F. Zanuck, 20th-Fox production head, currently on leave of absence, will become an independent producer.

Pointing out that of a reported 18,000 20th-Fox stockholders only four filed with the court on the proposed settlement, Justice Aurelio said that even these did not object to the settlement, but sought more time, which was denied. He declared that after carefully considering all paper filed in the action, including the objections which "lacked merit," the proposed settlement dated March 29 was declared fair and reasonable, and the referee's

recommendation was approved and confirmed.

Under the contract Zanuck may independently produce up to five pictures annually at an aggregate cost not over nine million dollars and 20th-Fox will finance 50 per cent of the negative cost of each feature, supply the studio facilities, and distribute the films. If necessary, 20th-Fox will lend Zanuck funds for his 50 per cent equity.

The contract had already been signed by Zanuck and Spyros P. Skouras, 20th-Fox president. 20th-Fox also gets worldwide distribution rights, including sub-licensing for a 21-year period following the first general release and may reissue at will. Television licensing would require consent of both parties.

# NBC's President Sarnoff Denies Charges Of Network TV Monopoly

WASHINGTON—Robert W. Sarnoff, president, National Broadcasting Company, told the Senate Committee on Interstate and Foreign Commerce last fortnight that the television industry's vital objective of developing the maximum number of stations should not be obscured or diverted by attacks on network operations.

If these attacks should lead to restriction of network operations through additional government regulation, Sarnoff claimed that the "whole delicate balance of network advertising, affiliation relationships and service to the public would be upset.

"Moreover, various types of regulation which have been proposed could not be effected without regulating advertisers; and such a step would raise the most serious problems not only for television, but for the American enterprise system," he said.

Sarnoff revealed in his statement that in its first eight years, from 1947 through 1954, NBC-TV incurred a cumulative loss of over \$4,000,000. Only in 1955 did the network achieve a cumulative net profit, which amounted to \$2,315,000, or less than one-half of one per cent of cumulative net sales for the nine years of the network's operation.

"These facts show that any claim of exorbitant profits from this high risk business is not in accordance with the economic realities," Sarnoff said, adding that the NBC-TV network represents annually 6,500 different programs, serves 200 stations, and does business with over 200 advertisers of all kinds.

He further stated that NBC produces less than one-third of the programs in its schedule; and that between 80 and 90 per cent of the total hours on the NBC network consists of live programs. NBC's share of all national advertising revenue in 1955 was 2.7 per cent, and its share of all TV advertising revenue was 21.7 per cent, he said.

"No network comes near controlling a share of the market large enough to approach a monopoly position," he concluded.

## Landau Blames Government For "Monopoly By Default"

WASHINGTON—Ely A. Landau, president, National Telefilm Associates, Inc., one of the country's major film distributing organizations, referred to the situation in the broadcasting industry as a government-created "monopoly by default," both at the station and network levels.

In directing his fire towards the FCC Landau told the committee that the networks are taking advantage of a situation not of their own creation, but added that they are simply following the course of action any businessman would take under similar circumstances. He placed the fault for this "monopoly by default" at the doorstep of the agency which by keeping the allocation doors shut has prevented the formation of the additional networks which could give more program strength to more stations, more market-places to more advertisers, and mean more

## Coyne Sees Chance In Exhib Tax Fight

NEW YORK—Robert W. Coyne, special counsel and a member of the governing committee of COMPO, which is leading the new industry drive against the ticket tax, stated last week while in briefly from Washington that he felt "reasonably optimistic" about the fate of the legislation before the Ways and Means Committee.

He declared that he had asked a "delegation" of exhibitors from two "key states" to join him in the capital "to do special work" regarding the position of "several" members of the committee on the tax relief legislation.

A less optimistic note was sounded when the Treasury Department came out against any tax reductions this year.

## MPAA Survey Postponed

NEW YORK—It was learned last week that the proposal that a study of industry management by a leading business management organization, as planned by the directors of the MPAA, had been put off indefinitely.

It was said an effort will be made to clear up all doubts of the legality of the proposal. This question was voiced by the sales managers of some of the companies, who raised the possibility that concerted action on the part of all companies might violate certain government restrictions.

## Pillot Gets New Post

NEW YORK—Leo Pillot, special events manager, has also been appointed national magazine contact for 20th-Fox, it was announced by Edward E. Sullivan, publicity director.

de-centralization of control in the field of network telecasting.

Discussing the field syndicators, Landau told the committee that they have built businesses running into many millions of dollars, selling products which seldom is broadcast in prime time. And that business has been built on the premise that the viewing public has shown in survey after survey that it will seek out such programming. Advertisers have been quick to discover this and have taken advantage of the opportunity to reach these people via Class B or C time.

Landau told the committee he objected to Robert Sarnoff's remarks about the quality of film programming. He quoted from his letter to the NBC president in which he said "to condemn film programming is to deride a long accepted form of entertainment, favored by both the viewer and the advertiser who has found that these shows attract top audiences and move merchandise."

## Fine Summer Lineup Lauded By COMPO

NEW YORK—The 64th in the series of COMPO ads in Editor and Publisher points up the fine pictures which will be shown in the nation's theatres this summer. Under the caption, "For The Best In Entertainment, It Is The Movie Theatre," the ad lists 20 pictures which will be in summer release by the 10 major studios.

"The country's air-cooled movie theatres," the ad said, "will be offering this summer some of the finest entertainment ever put before the American people. This entertainment will be the unusually fine motion pictures that the major studios have been producing in the last few months. They show conclusively that it is in the movie theatre that the real entertainment story is found."

The list of pictures follows: Allied Artists, "Crime In The Streets" and "The First Texan"; Columbia, "The Solid Gold Cadillac" and "The Eddy Duchin Story"; MGM, "Somebody Up There Likes Me" and "High Society"; Paramount, "The Man Who Knew Too Much" and "That Certain Feeling"; Republic, "The Maverick Queen" and "Lisbon"; RKO, "The First Traveling Saleslady" and "The Brave One"; 20th-Fox, "The King And I" and "Bus Stop"; United Artists, "Trapeze" and "A Kiss Before Dying"; Universal, "The Toy Tiger" and "Away All Boats"; and Warners, "The Searchers" and "Moby Dick."

## Buying Combines Attacked

WASHINGTON—In a letter to Senator Hubert Humphrey, chairman, Senate Small Business Committee, David Bartell, general counsel, Colosseum of Motion Picture Salesmen of America, said that the buying combine "is a Frankenstein in the motion picture industry and may well be ruinous to the exhibitor and the distributor alike."

The buying and booking combine is an exceedingly important factor in the controversy raging between the exhibition and distribution branches of the motion picture industry, Bartell said, but it appears have been studiously avoided by each.

So-called independent buying and booking combines render no real service to either the distributor or the exhibitor, he charged, asserting that no combine or group of combines can replace the film salesman in his contribution to the stability and progress of the film industry.

Bartell said that in the past two years there has been a decrease of more than 75 salesmen in the industry and that the cry for governmental regulation of film rental has added to the responsibility of the salesmen. Government regulation is not a substitute for salesmanship, he added. It is merely an effort to avoid responsibility, a short-cut to an immediate short-sighted objective.

## SPG Headquarters Planned

HOLLYWOOD—Samuel G. Engel, president, Screen Producers Guild, announced last fortnight that the group would soon build permanent headquarters here on an appropriate site.

Screen Directors Guild and Screen Actors Guild previously built their own headquarters buildings.



THESE ARE **THE STARS** OF

# TRAPEZE



HECHT AND LANCASTER Present

BURT **LANCASTER** TONY **CURTIS**

GINA **LOLLOBRIGIDA**

in

## TRAPEZE

also starring KATY JURADO • THOMAS GOMEZ  
with JOHN PULEO • MINOR WATSON

Directed by **CAROL REED**

Produced by JAMES HILL

Screenplay by JAMES R. WEBB

Adaptation by LIAM O'BRIEN • A SUSAN PRODUCTION

**CINEMASCOPE**

Color by DE LUXE

**READY  
IN  
JULY...**

**THRU  
UA**



HECHT AND LANCASTER present

# TRAPEZE

**NEW YORK**

(Capitol Theatre)

**LOS ANGELES**

(Fox-Wilshire Theatre)

**CHICAGO**

(United Artists Theatre)

**LAUNCH THE**

**BIGGEST GROSSING**

**PICTURE IN**

**UA HISTORY!**

THRU  
**UA**

## 'Teeners Council Hits For Canadian Exhib

PHILADELPHIA—A. C. Hartshorn, Regent, Oshawa, Ontario, Canada, with his 'Teeners Advisory Council idea, has been adjudged winner of this week's SHOWMANSHIP SWEEPSTAKES' contest and his check for \$100 is on its way to him.

L. E. Forester, Frontier Theatres, Inc., Dallas, Tex., one of the judges who makes a point to comment on his choice for winner, stated, "This should be a 'must' for every town. These Canucks really think!"

### WINNING ENTRY

#### 'TEENERS ADVISORY COUNCIL

Submitted by A. C. Hartshorn  
Regent, Oshawa, Ontario, Canada

972 seats • 75 cents top admission  
General patronage.

The formation of this group was the results of our effort to reach the students of our high schools and to let them in on the operation of our theatre.

Turned down by the Board of Education in our effort to secure a list of names of all girls attending our two collegiates, we enlisted the assistance of our usherettes, all high school students, who circulated sheets of paper throughout both high schools, managing to get the names of 450 girls who seemed to be interested in the formation of this group.

My wife's aid was enlisted and she became Counsellor of the group. Personalized letters were sent inviting the girls to attend an organizational meeting. These went by first class mail to be more impressive, and were on specially printed stationery headed "Regent Theatre 'Teeners Advisory Council."

Chet Friedman, MGM, was contacted and agreed to be speaker at the first meeting. He brought a few trailers of coming MGM attractions with him and these were run off after he spoke briefly about Hollywood and movie stars and pictures in general. The girls joined in whole heartedly and Friedman was a happy choice for the first meeting.

First off, announcement was made of the theatre's new student admission prices—a special reduced rate; and this put us in solid with our audience immediately.

Promoted prizes were awarded and numbered 15. They included nylon stockings, necklaces, cosmetic sets, cartons of Pepsi-Cola, and theatre passes. They were awarded in rather unusual fashion. Counting from the rear of the theatre rows were called off, then seat numbers, and whoever was in that particular seat was presented with the gifts. This proved a quick, as well as satisfactory, method of giving out the gifts. The cooperating merchants all promised to duplicate the gifts at subsequent meetings of the Council.

It had been decided to give our guests refreshments; and Pepsi-Cola donated syrup and cups for 450 girls, practically turning this phase of our effort into a "Pepsi Party." Since we wanted to give the girls something besides the soft drink,

# SHOWMANSHIP SWEEPSTAKES

## 1955-56 SERIES Finalists In Contest No. 52

George Nonamaker

Editor



we decided upon doughnuts, but due to the short time we had to prepare, we had to buy our own as arrangements for a promotion of them could not be made quickly enough.

We did not have a public address system; but wound up with an amplifier, two speakers, a floor and a desk mike. The radio station heard what we were attempting and sent over a tape recorder and an operator to tape the show for future use over the local station.

We borrowed a small desk and table lamp for our speaker's use. Not having a stage since the installation of Cinema-Scope, these props were placed on steps leading to the stage which were used as a temporary platform. The main stage curtains were decorated with two large pennants, measuring some three feet x 10 feet, printed in school colors, and welcoming the students from each of the two collegiates.

We started the first meeting at 11 a.m., but found that two hours was not enough time, so we moved up the starting time to 10 a.m. subsequently, and the 'teeners still claim they do not get enough of the

### Small Town Exhib Top Sweeps Winner

PHILADELPHIA—It was ascertained last week that Charles Wallace, 4-Star, Scottville, Mich., had been the top money winner in SHOWMANSHIP SWEEPSTAKES during the first year of this MOTION PICTURE EXHIBITOR feature.

He won \$500 from Paramount and \$100 from MPE on "We're No Angels" (contest 21), and \$100 from MPE on MGM's "Trial" (contest 51) for a total high of \$700.

And his theatre has only 340 seats and is located in a town of approximately 1,200 population.

## Sweepstakes Contest Enters Second Year

PHILADELPHIA—With the inclusion of this week's contest, number 52, we reach the end of the first full year of SHOWMANSHIP SWEEPSTAKES. This means that MOTION PICTURE EXHIBITOR has paid out \$5,200 in cash in weekly \$100 prizes for the entries voted upon by our board of 53 theatre circuit executive judges.

Similarly, it means that 260 entries have been published, all containing ideas on advertising, exploitation, or publicity that might well be adapted by other theatre-men, since five entries were published each week, with one of the five being the winner for that particular week. This would have given you almost that many high priced ad-pub-exploitation men working for you if you adapted all of the material, something you certainly could not have afforded regardless of the size or affluence of your theatre.

This also means that the film distributors paid out in the first year of the contest \$2,000: Columbia, \$500 on "It Came From Outer Space"; Universal, \$500 on "The Private War Of Major Benson"; Paramount, \$500 on "We're No Angels"; and RKO, \$500 on "The Treasure Of Pancho Villa."

As we enter the second year, the film distributors have a total of \$1,850 riding on various pictures in the contest. This breaks down to \$750 from United Artists on "Alexander The Great"; \$500 from Columbia on "The Harder They Fall"; and \$500 on "Earth vs. The Flying Saucers," also from Columbia.

"inside dope" on movies, etc. Their enthusiasm is beyond description. We thought that possibly the girls would not join in discussions and that they would be bored with meetings of this type; but nothing could be further from the truth. Not one girl left the theatre during the first two-hour session.

The girls are asked for opinions, requested to give their movie and movie fan preferences, etc., and their likes and dislikes are given serious thought when arranging future bookings. Stills on future attractions at the theatre and also on various film stars are distributed free to the girls attending. Membership cards are issued to those attending, and these are good for reduced student admissions when shown at the boxoffice at regular shows.

Plans for future sessions are announced, including one that arrangements are being made with a merchant for a live-model 'teen-age fashion show, etc. Also that at

some future meetings feature films will be previewed occasionally, in addition to the showing of trailers, as done at the first meeting, and the inviting of "boy friends" to a future meeting.

After analyzing results of our first meeting we can see that meetings of this type can be beneficial in a number of ways in promoting various pictures; in getting girls together to talk about our business, movies in general; in promoting new ideas; in getting student prices underway with an enthusiastic reception a foregone conclusion; in the good will that most of the 300 girls who attended the first meeting now have for us.

It's a lot of work; but the expressions of opinion received, are bound to help us in catering to the teen-age audience we have finally reached through the medium of the Advisory Council.

**\$1,850<sup>00</sup>**  
IN  
**SHOWMANSHIP  
PRIZE MONEY  
THIS WEEK**

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on —**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

**UNITED ARTISTS**

**\$750<sup>00</sup> on —**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on —**

**"Earth vs. The Flying Saucers"**

(This Prize Expires December 5, 1956)

## RUNNER-UP NUMBER 1

### "PERSONALITY PARADE"

Submitted by Ivan F. W. Ackery  
Orpheum, Vancouver, B. C., Canada  
2374 seats • 90 cents top admission  
General patronage.

The way business is these days and with "Bingo" cutting into our grosses one has to put on "the thinking cap" to try and combat this stiff competition.

We have thought up many stunts and ideas that have helped us considerably, but none have clicked like the "Orpheum's Personality Parade," which is a new innovation that we present on our stage Friday nights.

"The Personality Parade" is an old idea with a new twist in stage shows which we use as an added inducement. Local or world-known entertainers from night clubs, radio, television and screen are interviewed on the apron of our stage by the manager. The interview gives our stage hands opportunity to fly our big CinemaScope screen and prepare the stage set for a half hour stage presentation.

When I started this new idea I wondered where we would get enough entertainers for this weekly added stage attraction. I have found out since that I can have a different stage attraction every Friday night indefinitely without having the same act twice. By scouting the city for local entertainers and by watching the daily newspapers for personalities who might be in town we have no trouble in getting the talent we want. We find local talent who are up and coming and who have had lots of good publicity are the best boxoffice attractions.

As for the cost of these stage shows—the non-professional groups are gratis. The only cost to us is the orchestra and stage hands. Even the film exchanges are getting into the act and helping us out by letting us deduct our expenses from the weekly film grosses. Why shouldn't they? We average an extra \$500 for them on Friday nights.

The following are some of the entertainers and personalities we have presented on our "Personality Parade": Harvey Lowe, world's yo-yo champion; a Chinese boy, who escaped from Red China and who has performed in front of Royalty; The Elgar Choir of B.C.; a local group of teen-agers who toured the U.S.A. and Europe yearly; "Miss Myta," the performing chimpanzee, promoted from a local department store; "Wonder Kids," the highlights from a revue put on by the Vancouver Sun. We got lots of publicity on this one at no cost to us; and "The Magic Circle," 10 local magicians in a night of magic. Upcoming features are "Chinatown Revue," sponsored by the Chinese merchants; "Barbershop Quartet Contest"; "Square Dancers"; "Gymnastic Display from the Y. M. C. A."; "Vancouver Jazz Society," and many others.

A special night being planned is theatre "home made." This will be in the nature of a nickelodeon silent movie with illustrated slides, etc., combined with an old-fashioned country store.

As this is a one night a week shot, advertising is almost cut to nil. We do not increase our newspaper space, but generally make room for "Personality Parade" mention in a dark space in the

ad the night before, and on the night of playing. We also utilize the space in our free newspaper advertising tie-in we have with the Vancouver Province. We also obtain a second front newspaper story gratis weekly. This is given in return for passes for some promotional contest the newspaper is usually running.

The two popular disc jockeys make a transcription of the stage shows and this is played over our loud speaker system during intermission breaks. The radio station gives us this service free, as we in turn allow them to plug themselves on the transcription.

Not only has "Personality Parade" increased our boxoffice receipts; but the feature has created excellent public relations. I hope others will try the feature as with a little forethought, imagination, and know-how, the results are bound to be pleasing.

## RUNNER-UP NUMBER 2

### GOLDEN ANNIVERSARY

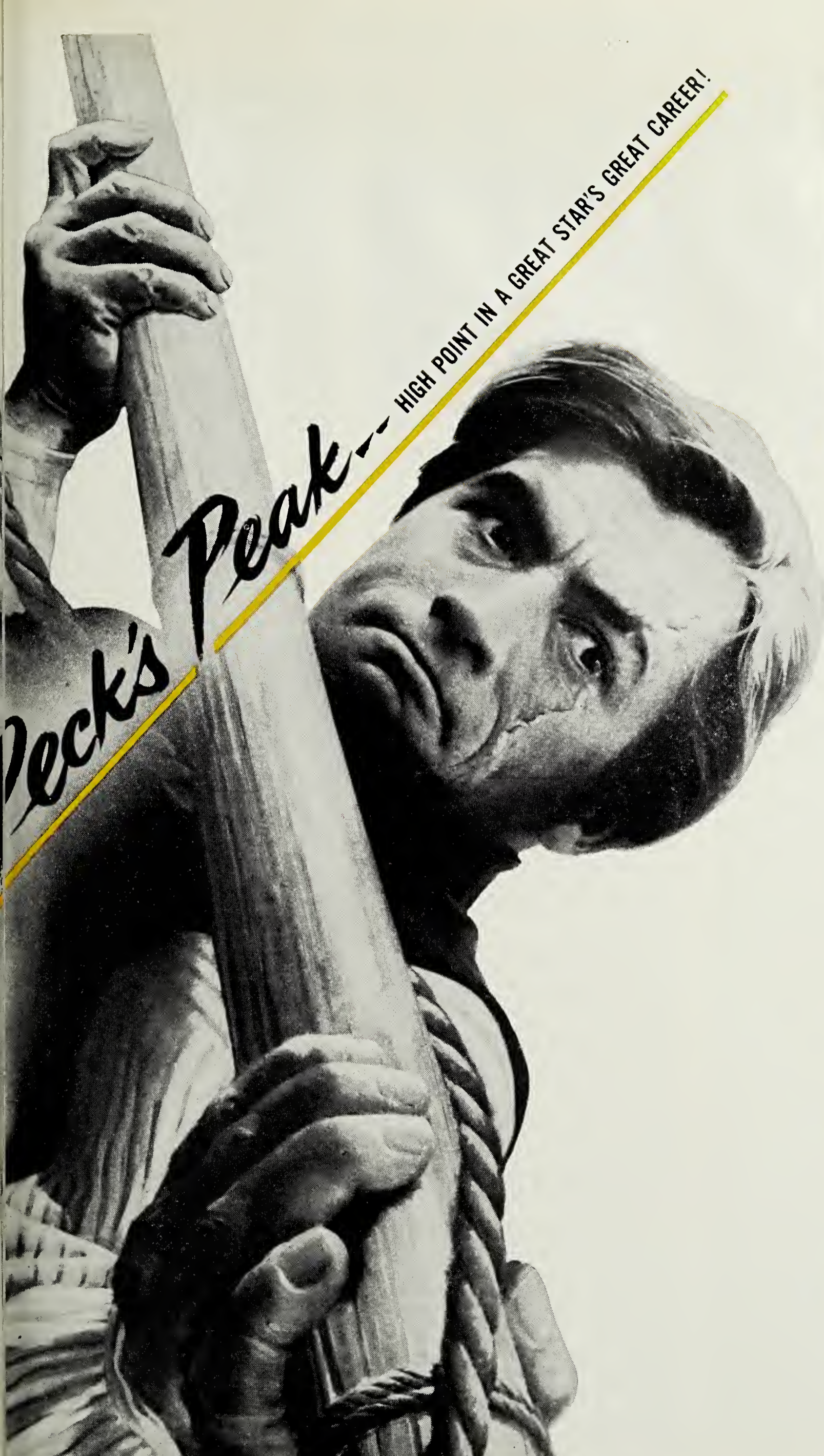
Submitted by Mrs. Florence Fick  
Hollywood, Lake City, Minn.  
450 seats • 50 cents top admission  
Urban and rural patronage.

The opening gun in our 50th anniversary commemoration campaign was fired when we incorporated the following message at the top of our regular newspaper ad: "Hollywood motion pictures have been good, wholesome entertainment for all the family in Lake City continuously for half a century!" The following week, entirely unplanned, the editor in his first page column, "The Round-Up," devoted several paragraphs to "memories of silent movies," serials, etc.; and this inspired some historical research for the following week's full page ad, which aroused many nostalgic comments about town.

This ad pointed up the birth of the "flickers" in the United States as well as in Lake City, where the first picture house opened in 1905. Free passes were offered if "50 was your lucky number." This included persons 50 years old; married for 50 years; with 50 children or grandchildren; living in Lake City for 50 years; a member of a local organization or employed by a local concern for 50 years; own a 1950 model car; have license or social security number starting or ending with "50"; are a 1950 graduate of a Minnesota high school or college; have attended 50 of the 450 shows presented at the theatre since Jan. 1, 1954; are the 50th person entering the theatre each night.

The next step was to tie in merchants with the anniversary and this was done with a half-page ad, paid for by us, suggesting that "Lake City join in baking with Lake City flour; buying only Lake City bread; eating only Lake City ice cream; wearing only Lake City bought clothes and shoes; riding in Lake City sold cars; producing with only Lake City serviced farm equipment, etc." In brief, patronize only Lake City business. The ad continued, "Think for a moment of the Lake City dollars spent out of town every day! Every Lake City business man could hire one or more additional Lake City people . . . who, in turn, would spend his wages in Lake City . . . if you would

(Continued on page 17)



Peck's Peak

HIGH POINT IN A GREAT STAR'S GREAT CAREER!



"**'MOBY DICK'** combines every good phase of great entertainment!" JIMMY FIDLER

"Gregory Peck's magic performance and John Huston's far-and-away best directing job give **'MOBY DICK'** the greatest style of any motion picture ever made!" LELAND HAYWARD

"Gregory Peck gives his greatest performance in **'MOBY DICK'** — one of the very great pictures. John Huston has created an epic cinema that will thrill all ages and both sexes!" JESSE L. LASKY

"**'MOBY DICK'** is one of the most exciting pictures ever made!" MERVYN LEROY

"A magnificent picture!" LOUELLA O. PARSONS

"**'MOBY DICK'** is a big advance in film-making!" DAVID O. SELZNICK

WARNER BROS. PRESENT **GREGORY PECK • RICHARD BASEHART • LEO GENN** IN THE **JOHN HUSTON** PRODUCTION OF HERMAN MELVILLE'S **'MOBY DICK'** and **ORSON WELLES** as Father Mapple • Screen Play by Ray Bradbury & John Huston • Color by Technicolor • A Moulin Picture • Directed by JOHN HUSTON • Presented by Warner Bros.



# The International Scene . . . . .

## Canada

### Canadian Exhib Unit Gains New Members

TORONTO—Inclusion of the 16 theatres formerly operated by the Fingold-Dale group as new members of the Motion Picture Theatres Association of Ontario marks one of the largest groups of theatres to join the association in one month. In addition to the 16, there was the Aron, owned by B. Fairley, Campbellford. The other 16 are located in Acton, Burlington, Cooksville, Cornwall, Dundas, Georgetown, Kingstons, Midland, Oakville, Oshaway, Ottawa, Owen Sound, West Hill, and Woodbridge.

In his monthly bulletin to all members, Arch H. Jolley, executive-secretary, MPTAO, points out that Toronto theatres can hold an "after Sunday midnight show," Monday, July 2. Jolley, however, opines that "whether one would pay at this season of year is doubtful."

Jolley has been active as a speaker to various business groups in the province. He addressed a joint meeting of Haliburton and Fenelon Falls Rotary Clubs, arranged by Rotarian Lou Consky, Molou, Haliburton. At a big movie night arranged by the Kinsmen Club's Morley McPhee, Strand, Simcoe, Jolley spoke on the importance of a theatre to the business community.

**CINE CHATTER:** The Ontario Board of Censors classified eight pictures in the "Adult Entertainment" category during the month of May. The restricted classification was removed from "I Am A Camera," now in the "Adult Entertainment" category. . . . Reported sale of Batten Films to Julian Roffman and Ralph Foster is off, with Roffman and Foster returning to their old name, Meridian Films. Meanwhile, Batten Films remains on the block, it is reported. . . . Harry Coleman has sold Coleman Electric, Toronto, to General Theatre Supply Company Ltd., national theatre supply firm. Operating in Ontario only, Coleman Electric, organized in 1914, was the oldest supply house in Canada. The stock has been removed from the building which housed it on Dundas Square, Toronto, and the name will vanish. GTS, a subsidiary of Famous Players Canadian Corporation, also acquired the goodwill, said Coleman, who isn't getting out of the business altogether. . . . A big pitch for the TV viewers is being made by both Famous Players and Odeon Theatres on the TV stations home grounds. Through newspaper advertising on the radio and TV page. Famous runs a daily ad with the heading, "Today! Come Out For Great Entertainment at Famous Players Theatres." It then says, "More Information: Amusement Page." Odeon has reported it is taking space in the Radio-TV Guide to woo the patrons back from the small screens to the theatre screens.

—Harry Allen, Jr.



At the recent Columbia dinner party in honor of Fusao Kobayashi, president, Toho, Japan's leading motion picture company, at Le Valois Restaurant, New York, were M. Kawakita, president, Towa Eiga Distributing Company and a director of Toho, and Lacy W. Kastner, president, Columbia International.

### Red Film Upsurge Seen By USIA Chief

WASHINGTON—The U. S. Information agency last week reported an increase in film production in the U.S.S.R. According to Turner B. Shelton, chief, Agency's motion picture service, the Russian-made films are aimed at winning international acclaim for Red "cultural achievements."

Shelton's report claims that Russian-made films will be upped to 75 this year, with 120 features a year the goal by 1960. "Two distinct types of films are being produced by the Communists. One is the 'sweetness and light' variety for export to countries that ban the showing of outright propaganda films, and the other are the obvious propaganda films for countries where such showings can be obtained . . .

"The production of documentary films is being upped with Communist China, for example, set to produce 220 newsreels and documentaries this year . . .

"The Communist film campaign is just beginning. Communist countries have little difficulty peddling their films even in free countries. Where distribution presents a problem, they subsidize boxoffices, lease theatres, and enlist the help of 'front' organizations, such as film societies, 'friendship' groups, and social clubs."

### Cinerama Spanish Bow In Caracas, Venezuela

NEW YORK—Harry M. Kalmine, vice-president and general manager, Stanley Warner Corporation, last week announced the signing of a contract for the opening of the first Cinerama theatre in the Spanish speaking world, the Teatro Del Esto, Caracas, Venezuela. The Spanish speaking world premiere with "This Is Cinerama" as the opening presentation will take place Sept. 13. Kalmine signed the agreement with Carlos Plaza, president, Cines Venezuela C. A.

### Branson Sees Surge In Foreign Business

NEW YORK—RKO's business abroad will show "a substantial increase over last year," it was predicted last week by Walter Branson, vice-president in charge of world-wide distribution, who just returned from a month's trip visiting RKO offices in Great Britain and on the continent.

"There has always been enthusiasm among our foreign sales staffs and now we are beginning a period of a continuous flow of top-grade product from our own studio," Branson explained. "During the past year business has continued to be big," the sales executive said, pointing to the pace-setting grosses of "The Conqueror" wherever it has played.

Business in general, as observed by Branson, "is similar in some respects to the way it is in this country. Where there is commercial television, such as in England, the movie boxoffice tends to be less active. But there is still a great interest among the public in the subject of motion pictures and its personalities. And, of course, Hollywood films and stars are usually of greatest interest to the people. Hollywood, I found, is still a big magic word the world over."

### Konecoff

(Continued from page 7)

day long with Pearl Bailey and an orchestra backing them up. The show consisted of patter, good-natured bantering with the audience, bits of music, and an introduction of his family, to say nothing of producer-writer Melvin Frank and Norman Panama. The audience loved the show.

Later, up in the executive dining room where Barney Balaban sort of hosted a luncheon for Hope and members of the press, in a voice tinged with laryngitis, Balaban paid tribute to Hope for being realistic in these times and for following through after a film has been made. He liked the film and thought everyone else would as well.

Hope replied that all the nice things he said were hard to believe, but he convinced him even though he was using Crosby's old voice. The veteran of some 50 films gave much credit to Frank and Panama for their craftsmanship. He sleepily noted that he was up before six a.m. to do a show for the burglars and had been carrying on via various TV and radio shows on behalf of the film.

(Incidentally, out of left field, we thought we heard Balaban telling someone that Paramount was perfectly willing to make films for exhibitors at cost. In other words, let exhibitors enter production and Paramount will make and distribute initially at cost. Naturally, if it works out, eventually they may seek a profit on these types of deals).

(ASIDE TO ED HYMAN): It was really wonderful seeing the Paramount come to life again with a stage attraction, and the audience seemed to be highly sparked over the event as well. Maybe you ought to consider these shots in the arm more often.

## Showmanship Sweepstakes

(Continued from page 14)

stop adding traveling expenses to the cost of out-of-town merchandise available locally; and on local shopping trips 'Buy Lake City' instead of items shipped in from other cities." The slogan, "Let's quit building surrounding towns. Remember, by helping your own community you're actually helping yourself . . . and, oh yes, we almost forgot . . . GO TO THE MOVIES IN LAKE CITY SO YOUR MONEY STAYS HOME, TOO!"

As a direct result of this 30 local merchants began sponsoring "shoppers' matinees each Saturday. We sold tickets to each merchant for \$3.00 per week, for a \$900.00 total. The merchants distributed the free tickets in whatever manner they saw fit. The tickets were accepted without charge for admittance to the Saturday shows. Window cards signified which stores were sponsoring the Shoppers' Matinees; and the stunt caught on.

The publicity we started more than paid off. At least everybody in the area now knows motion pictures have played, and are playing, a large part in the recreational lives of our folks for 50 years—and probably will for another 50 years, or so we promised in another newspaper ad.

## RUNNER-UP NUMBER 3

### A NEWSPAPER CONTEST ALWAYS HELPS

Submitted by Robert G. Rehme  
RKO Grand, Cincinnati, Ohio

1439 seats • \$1.25 top admission  
General patronage.

A good newspaper contest always helps in the selling of any picture. Usually it helps the newspaper circulation-wise; and the extra publicity and space obtained to plug the film is bound to help at the boxoffice as the title of the film and information about it is bound to hit the prospective patron that more frequently.

In this case, the contest on "The Man With The Golden Arm" was planted in the Cincinnati Times-Star and resulted in thousands of free lines of publicity, including bold type announcement of the contest across eight columns at the bottom of the first page of the paper on several occasions. In ads three columns wide by seven and one-quarter inches high, the contest was heralded as follows: "Win a gold watch. Find 'The Man With The Golden Arm.' There's nothing to it. This week a 'mystery man' will be walking around downtown Cincinnati with a Times-Star under his arm. If you, too, are carrying a Times-Star when you see this man, you can win a gold watch. All you have to do is ask him if he is 'The Man With The Golden Arm' and you win a gold watch! One watch will be awarded each day to the first person carrying that day's Time-Star who identifies the man. Anyone finding the mystery man after each day's watch has been claimed will receive a ticket to see 'The Man With The Golden Arm' at the Grand Theatre." Each day a different man played the part, and, in addition, the paper had their "Inquiring Reporter" on the street questioning the public about narcotics and the film. Also through this promotion, we

# This Was The Week When . . . . .

Star Rita Moreno launched a four-city promotional tour in the far west for 20th-Fox's "The King And I." . . . Film-Sync, Inc., was retained by United Motion Picture Organization to prepare an English-language version of "Rififi," French film success currently at the Fine Arts, New York. . . . Nation-wide personal appearance tours were set by Columbia for Kim Novak and Victoria Shaw, starred in "The Eddy Duchin Story." . . . Tudor Pictures' "Crowded Paradise" had its world premiere at the World, New York. . . . "The Friendly Persuasion" was set to world premiere in the fall as the first Allied Artists feature to play Radio City Music Hall.

Warners directors declared a dividend on its common stock of 30 cents per share, payable Aug. 4 to holders of record on July 13. . . . Gregory Peck and Sy Bartlett, partners in Melville Productions, announced the purchase of "Thieve's Market," original suspense drama. . . . "Somebody Up There Likes Me" was set by MGM for a July 3 world premiere at Loew's Warfield, San Francisco. . . . Columbia's board declared a common stock dividend of 30 cents per share payable July 30 to holders of record on June 29. . . . The world premiere of "Thrillarama Adventure," first feature in the newly developed Thrillarama process, was set for Interstate Theatres' Metropolitan, Houston, Tex., on July 25.

received free radio and TV spots on station WKRC, affiliated with the paper. The spots plugged the contest and the picture and gave playdate information.

The only cost to the theatre for the entire promotion was for lobby signs and a trailer. The prizes were promoted from a local jeweler, who also came through with a window display and plugged the contest on his own TV show.

Other highlights of our campaign on the picture were several co-op ads, one with a large department store, which ran two beauty parlor ads featuring the Eleanor Parker wave special; and a local savings and loan association, who not only ran a tie-in ad, but who offered free tickets to see the film to people bringing in "1911 Lincoln Head" pennies. A local auto dealer ran a half-page ad using the line "A Great Movie Comes To Town," etc.

In addition to many attractive window displays, particularly one at American Airlines at one of the busiest corners in town, where an art student drew reproductions of the stars of the film, we managed an attention-getting display on narcotics at the public library.

In the theatre lobby we put on display a Hi-Fi phonograph for a local dealer, and in return we received three weeks advance plugs on his radio program, on which we ran a contest giving as prizes 25 records promoted from the Decca Record Company.

## RUNNER-UP NUMBER 4

### POTENT WINDOW DISPLAYS AND CO-OP ADS

Submitted by M. H. Parker  
SW Strand, Erie, Pa.

974 seats • \$1.25 top admission  
General patronage.

Our campaign on "Guys And Dolls" was centered on outstanding window displays and some very worth while co-op ads.

A half-page ad with the G. C. Murphy Company tied in their record department on records from the film, with the ad giving full credit to the picture and playdates. A quarter-page ad from a department store gave full credit to the picture and playdates. This was on sweaters. A

## Williams Heads Mississippi TOA

EDGEWATER PARK, MISS.—John Williams, Jackson, Miss., was named president, Mississippi Theatre Owners Association, last week at the group's annual convention at the Edgewater Gulf Hotel here. He succeeds Teddy Solomon, named chairman of the board.

Reelected vice presidents were B. F. Jackson, Tom Garraway, and Stan Taylor. George Davis was elected secretary-treasurer.

A committee was named to make a study of theatre insurance rates, and principal speaker of the meet was Boyd Campbell, chairman of the board and past president, U. S. Chamber of Commerce, who is a native of Mississippi.

## Glett Leaves RKO Post

HOLLYWOOD—Charles L. Glett last week announced he was resigning as executive vice-president, RKO Studios, but that he will continue as a director and officer of RKO Teleradio, Inc. He said that continued ill health forced him to curtail his activities.

30-inch ad on luggage from Lockwoods gave similar credits; and a 22½-inch ad from the Union Bank gave credits, and we do not have our account there.

Window displays were set up with Trasks department store, three windows; a record bar; the Union Bank; and the G. C. Murphy Company.

The Union Bank display was so fine that the Erie Dispatch took a picture of it and ran a three-column art cut of it in the paper.

The department store was so well pleased with the cooperation that they received from the theatre and the response from their windows and the co-op ad that they ran a store-wide contest for their employees on "Guys And Dolls" sales, and the winners were presented with two tickets, purchased by the store, to see the film.

Newspaper publicity on the picture was considerable; and, in addition, free spots were obtained on four radio stations. Every time they played a song from the picture, they mentioned the theatre, film, and playdates. They also all ran interviews with Marlon Brando.

## NEWS OF THE TERRITORIES . . .

### Kiddieland Rides Draw Children To Drive-In

ALBANY—A firm believer in the law of progress for the successful operation of drive-ins, Harry Lamont made a capital investment to install the first free-electric rides setup in this exchange district outdoor situation at the Riverside, Rotterdam Junction. It consists of ferris wheel, merry-go-round, and tilt-o-whirl. There are also a kiddie race track, swings, teeter-totters, and other features.

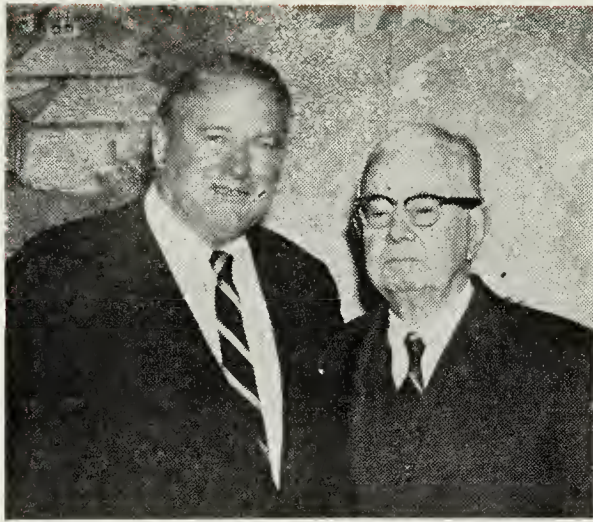
In large newspaper advertisements Lamont plugged "Kiddie Wonderland. Now open every night at 7. The most complete kiddieland in the entire capital district—and it's all free."

Supporting press and radio promotion for the premiere was the use of "Daddy Long Legs," stilt walker, on the streets of nearby Schenectady.

A resident of Albany, Lamont has been an exhibitor for 25 years and an outdoor-theatre operator for 15 years. He conducts the Riverside, Sunset, Kingston; Leeds, Leeds; Vail Mills, Vail Mills, as well as the indoor Vanderbilt, Greenville.

### Albany

Stanley Warner managers in Albany, Troy, and Utica planned vigorous participation in "New Season Operation Showmanship" drive, from July 1 through Sept. 30, with prizes totaling more than \$3,500. All-expense-paid trip to England for two weeks with wife is the big bait dangled. Those attending a New England-eastern New York state meeting at Hartford, Conn., for details on the business-boosting campaign by general manager Harry Kalmine and other SW officials, included Steve Barbett and Oscar J. Perrin, Sr., Albany; Sid Sommers, Troy; Mrs. Ottilie Fearing, Utica. . . . Condolences were extended to Sid Sommers, manager, Troy, Troy, on the death of his 62-year-old mother. . . . Fabian's Mohawk and Saratoga drive-ins repeated a glider giveaway for children. . . . Reopening of former Beach Drive-In, Lake George Village, by a new operator, Joseph Mirasola, proved one of the early-season encouraging developments. It was believed the first time, since World War II, that an automobiler had been relighted in the exchange district after a prolonged closedown. Mirasola also conducts the conventional Warren in neighboring Warrensburg. . . . Visiting newspaper offices, radio and television stations of Albany and Schenectady on behalf of UA's "A Kiss Before Dying" were featured players Virginia

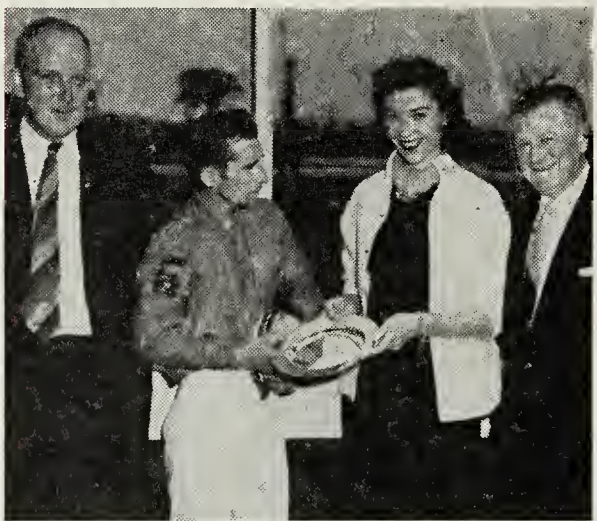


The general co-chairmen of the 1956 Jimmy Fund Drive, Joseph Cronin and Edward Fay, are seen above in a recent photograph.

Leith and Jeffrey Hunter. Miss Leith was accompanied from Albany to Schenectady by Philip Rapp, Fabian city manager and manager, Proctor's. Abe Bernstein, UA exploiteer, toured with the screen pair.

### Atlanta

Curley Burns, Columbia booker, was promoted to sales representative. . . . Margaret Stover, formerly with Republic, now is with Benton Brothers Film Express. . . . Cordie Whitfield resigned from Columbia. . . . George S. Owen, veteran Alabama exhibitor, announced his retirement. He plans to sell his four situations. . . . The screen of the Skyway Drive-In, Fitzgerald, Ga., was damaged by a severe storm, requiring the ozoner to close temporarily. . . . The Belmont, Nashville, Tenn., has switched to an art policy. . . . Veteran Jacksonville industryites Mr. and Mrs. Haines Drayton, planned to celebrate their 50th wedding anniversary with a large party. . . . R. N. Thomas, Tifton, Ga., replaces Tommy Brantley as manager, Royal, Blackshear, Ga. Brantley has been transferred to manager, Midway Drive-In, Nashville, Ga. Thomas formerly was with the Stein circuit. . . . James Henderson, formerly with Hamaker Theatres, Woodbury, Tenn., was appointed assistant manager, Starlite Drive-In and Four Lane Drive-In, Murfreesboro, Tenn. . . . The



Virginia Leith, star, "A Kiss Before Dying," Loew's State and Orpheum, Boston, recently presented the winning jockey of the feature race at Suffolk Downs, dedicated to Variety Club of New England, with a sterling silver plate. Left to right are Harry Gibby, owner of winning horse; jockey Fairbanks; Miss Leith; and Michael Redstone, assistant chief barker, Variety Club, and treasurer, Jimmy Fund.

### Back To Movies Is WOMPI Theme

ATLANTA—At the WOMPI board meeting held June 11 at the Variety Club, applications for membership were approved for Anne McNeely, Barbara Jean Johnson, Velma Crook, Mary Bridges, and Eleanor Wardlaw, all of Martin Theatres; Mary Jarvis, ABC; and Bobby Jean Amos, Kay Film.

Mrs. Stella Poulnot, president, appointed Mrs. Junanita Elwell chairman of the "Back to the Movies" committee, to serve with Mrs. Allene Robbins and Mrs. Jackie Cowart, newly elected president.

Plans are being finalized for the installation dinner tonight (June 27) at the Variety Club. Mrs. Christine Gilliam, Atlanta censor, will be mistress of ceremonies, and the guest speaker will be Guy Brown, district manager, Motion Picture Advertising, and past chief barker, Variety Club. Music will be furnished by the WOMPI choral group, directed by Miss Frances Hopkins, Republic.

Mrs. Poulnot honored the new WOMPI officers and past president Laura Kenny at her home at a tea. Mrs. Kenny will transfer to Jacksonville when the new United Artists branch is opened.

mother of 20th-Fox salesman Ben W. Chessney died recently. . . . M. W. Johnson closed his Darion, Darien, Ga., temporarily. . . . Bailey Theatres opened the Augusta Drive-In, Augusta, Ga. . . . Wendell Welch opened his Judean Drive-In, Dallas, Ga.

### Boston

Norman Zalkind, owner, Strand, Fall River, Mass., and Hyman E. Lapes, also of Fall River, were granted permission to build an outdoor theatre in Seekonk after they had withdrawn their petition to the Fall River planning board to build an open airer on Tucker Street. The Seekonk Selectmen voted unanimously to allow the two men to construct the Seekonk Family Drive-In Theatre on 35 acres of land situated near the Providence, R. I., line. Plans call for a theatre for over 1,000 cars with ground expected to be broken by July 1. An innovation for this theatre is the establishment of fishing facilities as there is a river running through the property. Joseph G. Cohen will handle the buying and booking. . . . Paul Gage, assistant manager, Beacon Hill, had been with the theatre less than a week when he was the victim of a holdup of the Saturday night's receipts. He was taking the bag of \$1700 in cash to the night bank deposit when he was accosted by a thug as he was entering his car at the rear of the theatre. Manager Harry Harding arrived on the scene a few moments after the robber had grabbed the money and disappeared up the hill. The film playing the theatre was "The Littlest Outlaw." . . . The Jimmy Fund was enriched by \$10,000 from a sweepstakes winner who wanted to share his good fortune with children suffering from cancer. Bion Frost, a retired ice dealer, won \$142,000 in the Irish Sweepstakes. He went to a baseball game at Fenway Park, sought out Ted Williams, and handed him a check for \$10,000 to be



**WHEN IN A RUSH  
FOR A SPECIAL  
TRAILER**

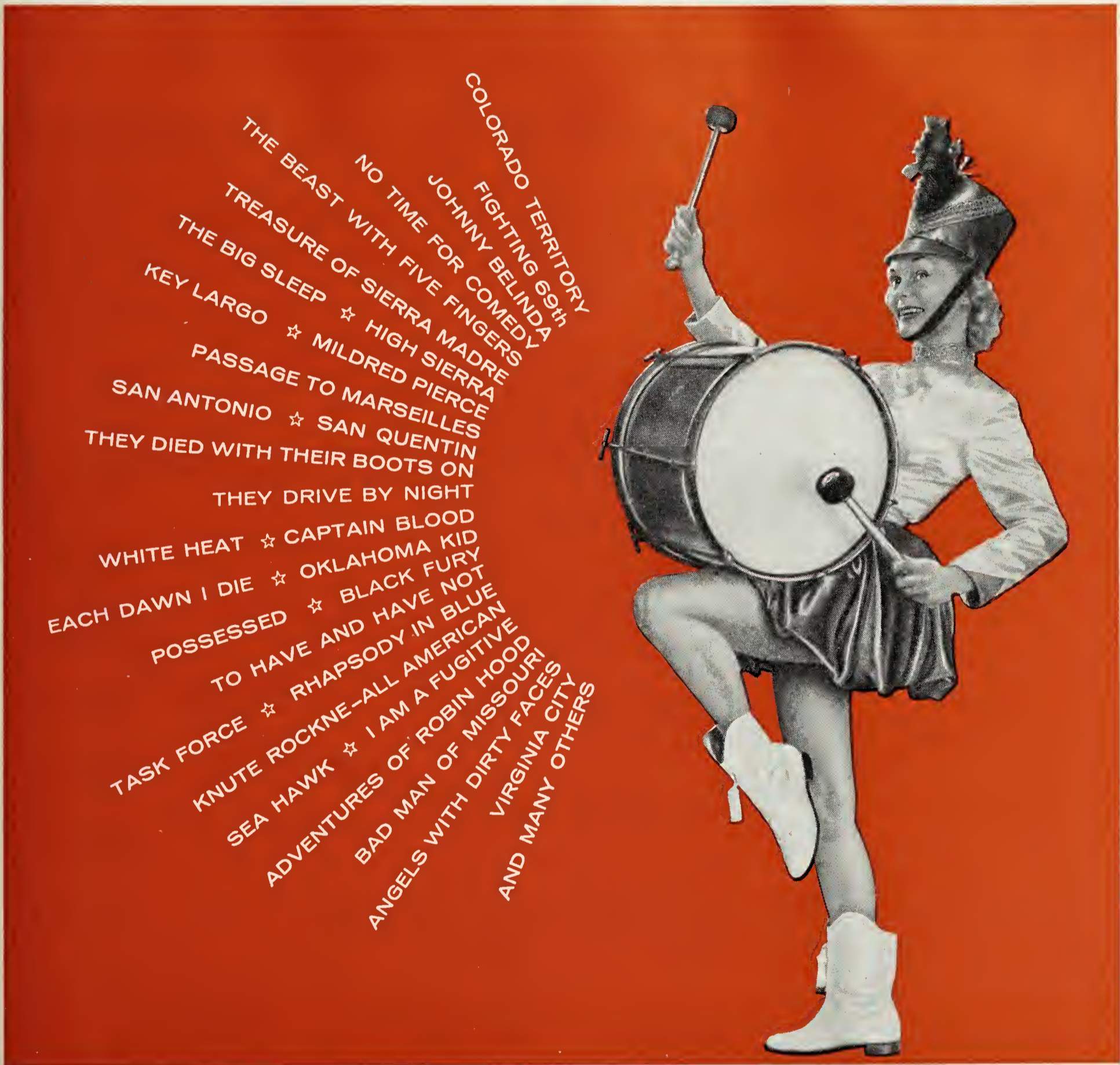
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 THE BIG SLEEP  
 SAN QUENTIN  
 KEY LARGO  
 PASSAGE TO MARSEILLES  
 SAN ANTONIO  
 SAN ANTONIO  
 THEY DIED WITH THEIR BOOTS ON  
 THEY DRIVE BY NIGHT  
 CAPTAIN BLOOD  
 WHITE HEAT  
 OKLAHOMA KID  
 EACH DAWN I DIE  
 BLACK FURY  
 POSSESSED  
 TO HAVE AND HAVE NOT  
 TASK FORCE  
 Rhapsody in Blue  
 KNUTE ROCKNE  
 I AM A FUGITIVE  
 SEA HAWK  
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 VIRGINIA CITY  
 AND MANY OTHERS

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Never before has a distributor been allowed to select the top-notch titles in the hit-filled Warner Bros. library! Every one a

proven winner, jam-packed with the kind of great-star, great-story excitement that spells B-O-X-O-F-F-I-C-E! Just look at this list of pictures, and then, *clearly your screen for action!* AVAILABLE THROUGH YOUR DOMINANT PICTURES EXCHANGE!

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Gerald M. Westergren has been named general manager, Basil Enterprises, owners and operators of 10 theatres in Buffalo and Niagara Falls, N. Y.

given to the fund. Right away he was ushered into the front office of Joe Cronin, co-chairman of the Jimmy Fund, and congratulated by various members of the Red Sox staff. . . . Mel Davis, who has been head booker at Republic for nine years, has resigned to join Screen Guild Productions, Inc., as a combination booker-salesman, working with the new branch manager, Lewis Ginsburg. . . . The Pine Island Drive-In, Manchester, N. H., operated by the Shea Circuit, is being enlarged from about 300 cars to 800. . . . The newly-appointed eastern division manager of 20th-Fox, Morton Moscowwitz, made his initial appearance conducting a two-day sales meeting. Phil Engel, publicist, is now handling the Albany and Buffalo territory in addition to his Boston and New Haven cities, thus covering the entire northeast sector under district manager Al Levy. . . . Norman Zalkind, owner, Strand, Fall River, Mass., who is a member of the class of 1931 at the Durfee High School made the chief address at the annual Founders' Day exercises held the day after graduation at the high school.

**PROVIDENCE, R. I., NEWS**—Thieves, who apparently hid in the neighborhood Elmwood after closing time, stole about \$100 from a vending machine in the lobby and ransacked the office, according to William McTiernan, manager. . . . State and civic dignitaries, theatremen, and delegates from civic clubs attended the funeral of Mrs. Mabey Fay Clarke, sister of Edward F. Fay, veteran exhibitor, and mother of Albert J. Clarke, former Majestic manager. . . . The Majestic, cooperating with neighboring stores, distributed thousands of coupon circulars to patrons in a give-away promotion. Hundreds of dollars worth of gifts were offered by the Empire Street Friendly Neighborhood Merchants for simply depositing signed coupons in various stores. In the month-long contest, the Majestic gave 50 guest tickets.

**Buffalo**

Phil Engel was in to meet with Arthur Krolick, Charles B. Taylor, and Ben Dargush on promotion plans for "The King And I," which will have its western New York premiere June 29 in the Center. Engel succeeds Joe Lebworth as 20th-Fox field representative covering the Buffalo area. He headquarters in Boston. . . . Leon Herman is supervising the distribu-

tion of Republic pictures in both Buffalo and Albany these days. The Albany branch has been closed. . . . Hugh McGuire, manager, Paramount exchange, has found a house and will bring his family to Buffalo from Philadelphia early next month. . . . The Buffalo Museum of Science devoted its entire half-hour television program over WBEN-TV to the strange animals of "The Animal World," current at the Center. A highlight was the use of five minute clips on the Warners production. The Courier-Express used a two-page pictorial preview in its Sunday roto section on the same picture.

Thirty-five taxis used posters on the rear of the cars which constantly were moving over Buffalo and Western New York. Thousands of flash heralds were distributed in the downtown section. There was a terrific TV spot announcement saturation schedule on WBEN-TV, WGR-TV, and WBUF-TV and a special 500-line ad in the local news section of the Courier-Express on Sunday before opening, which was placed by Warners and gave not only the Center opening date but some 35 other towns and cities in western New York. The campaign was planned and executed by Arthur Krolick, Charles B.

# The Tip-Off On Business

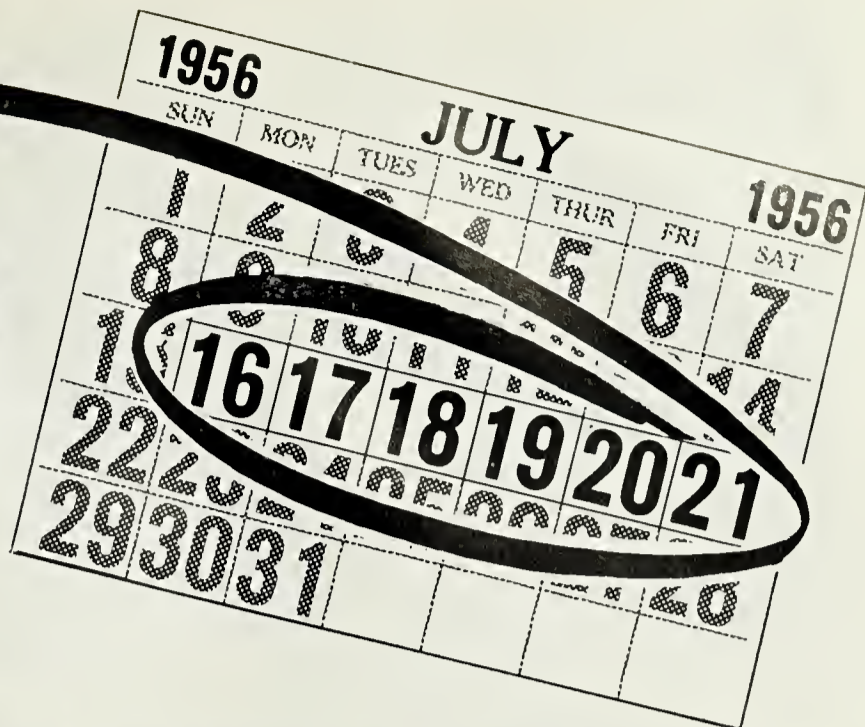
(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (JUNE 27)

- Registering grosses in the highest brackets.
- Just fair, nothing out of the ordinary, average.
- Good, although not breaking down the walls.
- Disappointing, below what was expected.

THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox)		AUTUMN LEAVES (Columbia)	
THE MAN WHO KNEW TOO MUCH (Paramount)		D-DAY THE SIXTH OF JUNE (20th-Fox)	
WHILE THE CITY SLEEPS (RKO)		GREAT DAY IN THE MORNING (RKO)	
THE REVOLT OF MAMIE STOVER (20th-Fox)		THE GREAT LOCOMOTIVE CHASE (Buena Vista)	
THE HARDER THEY FALL (Columbia)		THE FIRST TEXAN (Allied Artists)	
23 PACES TO BAKER STREET (20th-Fox)		NIGHTMARE (UA)	
GABY (MGM)		EARTH VS. THE FLYING SAUCERS (Columbia)	
THE SEARCHERS (Warners)		— and —	
JUBAL (Columbia)		THE WEREWOLF (Columbia)	
THE RACK (MGM)		SAFARI (Columbia)	
STAR OF INDIA (UA)		STORM OVER THE NILE (Columbia)	
		COCKLESHELL HEROES (Columbia)	
		CRIME IN THE STREETS (AA)	

# THESE LEADING THEATRE GROUPS HAVE PLEDGED AUDIENCE COLLECTIONS



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**DURING THE WEEK OF JULY 16:**

LOEW'S • STANLEY WARNER • WOMETCO • FABIAN • RKO • MID STATES  
ALGER • WALLACE • SELECTED THEATRES • STRAND ENTERPRISES  
IOWA-UNITED • TRI-STATES • CHAKERES • DELFT • MIDWAY • STANDARD  
THEATRES • WAXMAN • FLORIDA STATE • LIGGETT-FLORIN • CAROLINA  
AMUSEMENT • GENERAL THEATRES • WELLON'S DRIVE-IN-THEATRES

**Let's help our own!**  
PLEASE SIGN AND MAIL  
THIS PLEDGE FORM  
**TODAY!**

*We care*



**Here's my Pledge, Mr. Fabian!**

Will Rogers Memorial Hospital  
National Office  
1501 Broadway, New York 36, N.Y.

SURE WE'LL HELP... you may depend on my cooperation in showing  
the Will Rogers Hospital appeal trailer, and taking up audience collec-  
tions during the week of July 16, 1956.

THEATRE \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

EXCHANGE AREA

CIRCUIT

MANAGER'S NAME

PLEASE PRINT OR TYPE • FILL IN ALL INFORMATION

## Down Memory Lane With Booth Veteran

BUFFALO—Jay Golden, district manager, RKO Theatres, with headquarters in Rochester, is sparking a celebration by the RKO Palace in Kodak Town on July 18 to mark the 50th anniversary of the opening of the old Bijou Dream as the first motion picture theatre in Rochester.

Many Rochesterians remember the Bijou Dream which was not razed until 1913. An advisory committee to assist with plans for the celebration, set up by Golden, includes Mayor Peter Barry, City Historian Blake McKelvey; President Carl S. Hallauer, Bausch and Lomb; Donald McMaster, vice-president and general manager, Eastman Kodak Company; Oscar N. Solbert, director, George Eastman House; and James Card, Eastman House film curator, along with representatives of early movie interests, newspapers, and of unions connected with motion picture operation.

While all was quiet on the screen during the many intervals of the 14-hour movie day when the Bijou Dream was operating, there was anything but a dead spell in the projection booth, where the hardest working man in the house was cranking for all he was worth at a film spool winder to get ready for the next showing. When the picture was resumed, he would grind away by hand to feed film across the projector.

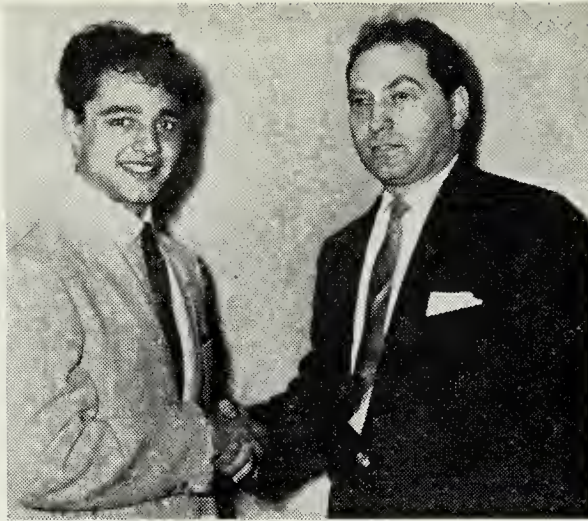
How well Fred C. Tross remembers, for he was the projectionist back in the early days of the Bijou Dream when motors were forbidden in projection rooms because of fire hazards. Tross, who now is an operator at the Regent in Rochester and has been a projectionist nearly all his life, was probably the first man in Rochester to rig up an automatic projection apparatus. He wasn't aware when he did it that the police frowned on such mechanization, but it worked fine. It was compounded on an electric motor and a steel frame. "There was a Sgt. McCarthy who used to come to the theatre every day," Tross recalls, "and one day he heard about my machine. He told me that if he ever caught me working a motor in the booth he would have to arrest me. It had been quite a job winding the things by hand. Sometimes I found myself winding with both hands, working one way with one hand and in the other direction with the other."

There were no Sunday movies in those days, but shows ran from about 9 a.m. until 11 p.m., and Tross' salary was \$18 a week.

Taylor, and Ben Dargush. . . . A possibility that only the theatre section of the Erlanger theatre building will be demolished, while the front section containing stores and offices will remain intact, is now disclosed in Buffalo. A spokesman for the real estate agents for the property owner, Isaac Gordon of Rochester, said construction of the building makes practical partial demolition.

### Charlotte

The Colonial, Kannapolis, N. C., closed last month and the manager, Robert Ewell, was transferred to another Stewart-Everett house in Lincolnton, N. C. Circuit



Sal Mineo was greeted recently by house manager Leonard Bloom on his arrival at the Victoria, New York, to make personal appearances in connection with the premiere of his Allied Artists' film, "Crime In The Streets."

vice-president C. B. Trexler described the closing as "temporary," but said that reopening plans are very indefinite. . . . The Belvedere, Dilworth, and Lincoln were the scene of theatre parties for children, sponsored by the Junior Chamber of Commerce and June Dairy Month officials. . . . Guest of honor at a shower was Miss Jackie Marie Furr, who was married to Joel Wells in Plaza Presbyterian Church. Hostess at her home was Mrs. L. R. Gilland, Jr., wife of the Stewart-Everett Theatres executive. . . . The North 29 Drive-In has leased the theatre for church services each Sunday at 8:30 a.m. . . . WBTB has asked the FCC to allow it to televise the oral arguments of applicants for a competing television station here. Since WBTB is the only television station in the Charlotte area, vice-president Charles Crutchfield said "there is a resultant, high degree of interest among more than one-half million TV families in the proceedings." . . . Tommy and Jimmy Dorsey will appear with their band and stage show here. The show, sponsored by Southern Attractions, Inc., will be held at the Coliseum. T. D. Kemp, Jr., is owner and operator, Southern Attractions. . . . One hundred and fifty-three children received attention during May in the Variety Club Clinic, according to Miss Lou Alice Cox, clinic nurse. . . . Patsy Griffin, stenographer and clerk with Paramount, leaves to accept a position with the Transylvania Music Company as secretary. . . . Sam Sanders, former employee with Paramount, is enjoying his new job with Allied Artists as salesman.

### Chicago

La Rabida Sanitarium, sponsored by Variety Club, was recipient of a \$7,000 check from the Junior Philanthropic Society. . . . James M. Gill, veteran theatreman, recently purchased the State, Shawneetown, Ill., from D. O. Lanham. . . . B and K installed the latest in air-conditioning at the United Artists. . . . Twenty million dollars worth of executive brains are working with Mayor Daley's Committee of 500 for a greater Chicago. The mayor is urging a "Festival of the Americas." He said, "It is high time that our theatre, opera, writers, and artists receive not only enthusiastic support from us, but also world recognition. We must make Chicago one of the great cities of the world in every respect." . . . Several retired streetcar conductors who still like

## Columbus Theatre Damaged By Vandals

COLUMBUS, O.—Damage estimated between \$3500 and \$4000 was caused by vandals who entered the Rivoli, a West Side neighborhood house, and slashed the 16 by 30 foot screen from side to side, tore down drapes, pulled down lobby posters, broke a glass partition, tipped over the candy machine, broke seats, and smashed a clock.

It was the worst damage ever suffered by a Columbus theatre through vandalism. Owner George Pekras told detectives the screen was cut in two either by a broken beer bottle or a sharp knife. A beer bottle was found in the theatre. Pekras had closed the house for redecorating the night before the attack.

The vandalism was discovered by Joe MacDonald, manager, nearby Ritz, when he went to the Rivoli for a can of film. Pekras believes the vandals had an accomplice who hid inside the theatre when it closed.

to meet the public are proving to be courteous and reliable ticket-takers. . . . Mrs. Beulah Kohne and Mrs. Francis Shoemaker recently took over the operation of the Chandlerville, formerly the Chan, Chandlerville, Ill. . . . Movie auditoriums seem to be the main targets in the city-wide hunt for a triple-slayer whose picture has been featured in the dailies. The latest search was in the 3,200-seat Belmont, following the doorman's tip to police that he saw the fellow enter. Twenty plainclothesmen surrounded the suspect while uniformed police waited in the lobby. The search proved fruitless. . . . Eddie Silverman, Essaness chief, is trying to sign Bing Crosby and Bob Hope for the life story of Van and Schenck, famed comedy team in song and dance. Silverman's initial production, "Phenix City," was a success. . . . R. L. Davis recently purchased the 37 Drive-In near Farina, Ill. . . . Kenneth Edgerly, veteran B and K manager, whose post was at the Paradise before John Balaban decided to raze the 3,612 seat movie palace because it was secondary to the nearby Marbro, is assisting at the State Lake and United Artists until a permanent place is assigned him. . . . Ed Lynch is building an outdoor house near Boonville, Ind.

### Cincinnati

Representatives of the governors of Ohio, Indiana, and Kentucky were among several hundred persons who attended a formal dinner at the Cincinnati Club preceding the premiere of the third Cinerama film, "Seven Wonders Of The World," at the downtown Capitol. . . . Paramount's "The Ten Commandments" has been booked into the downtown Grand for early December screening on a reserved seat basis. . . . Four RKO starlets modeled bathing suits at a local specialty shop as part of their bally for "The First Traveling Saleslady." . . . Midwest Theatre Supply is furnishing equipment for a new 300-car drive-in at Stanton, Ky., owned by James Kidd, Densil Faulkner, and J. M. Mahaffie. . . . James Dempsey has opened his new Twin Hills Drive-In at Harrodsburg, O. . . . Frank Weitzel,

## Treble Damage Suit Decision Due Aug. 1

PORTSMOUTH, O.—Decision in the suit for treble damages by several southern Ohio exhibitors against the Huntington-Cincinnati Trucking Company is expected by Aug. 1, following hearing before Judge Lowell Thompson of the Portsmouth municipal court.

Judge Thompson instructed attorneys to file briefs by July 1. Case of the Ohio, New Boston, was chosen by Judge Thompson as a sample of the complaints of other plaintiffs. Witnesses were James Malavazos, manager, Ohio; William V. Blake, transportation expert; and Lewis Merrill, defendant.

The trucking company claims that each double feature constitutes a "change of show." Plaintiffs argued that each change of bill is a show change. Judge Thompson said that he must decide whether the plaintiffs are entitled to treble damages, whether he has jurisdiction, and what constitutes a change of show.

Attorneys are Troy Feibel and Robert Shamansky, of Columbus, and Aronbold Schapiro, Portsmouth. Plaintiffs include Atomic and Waverly Drive-Ins, Waverly; Ohio, New Boston; Lyric and LaRoy, Portsmouth; Markay, Jackson; State, Wellston; State, Jackson; Fayette, Washington, C. H.; and Ro-Na, Ironton.

independent, is buying for the Marietta Drive-In, Marietta, O., W. E. Rose, owner. . . . Away was G. A. Kirby, Republic branch manager, to West Virginia points. . . . Jack Schmitzer, New York, RKO auditor, was in. . . . Meyer Adeleman, Philadelphia, president, States Film Service, and P. K. Wessel, treasurer, attended a company stockholders meeting in Chicago. . . . Jim Quigley, former U-I shipper, is now head shipper for States Film Service; Bill Little is new third shipper; and Betty Holingsworth is new assistant cashier. . . . Robert Coleman, RKO Kentucky salesman, has been transferred to city salesman here. . . . Mary Whalen, UA cashier, resigned to marry Fred Robbins of UA's Detroit branch. . . . Janet Hughes is the new receptionist at 20th-Fox.

COLUMBUS, O., NEWS—Lou Holleb has installed an 18-hole miniature golf course at the In Town Auto Theatre. . . . Manager Robert Boda, Hartman legitimate theatre, will erect a modern illuminated marquee. The 45-year-old decorative iron marquee of the Hartman has been torn down to make way for the new installation. . . . Local friends of Jack Dolde

were delighted to learn that he has been appointed manager, new Loew's Route 15 Drive-In, Monmouth County, N. J. Dolde was formerly assistant manager, Loew's Ohio, here, and later was assistant at Loew's Twins Drive-In, Chicago, and at Loew's Riviera, Miami, Fla. . . . Press, radio, and television representatives were guests at a surprise party for manager Walter Kessler at the Deshler-Hilton Motel Sky Room, at which he was presented with a plaque for master showmanship from United Artists. Ralph Pollock, special UA representative, made the presentation. The award was for Kessler's outstanding efforts in exploiting UA films. . . . Gray Barker, Clarksburg, W. Va., business man who has written a book titled "They Knew Too Much About Flying Saucers," was here to publicize "The

Day The World Ended" at RKO Grand. . . . Gerald Anderson, manager, Rialto, Plain City, O., has reopened the theatre after closing it briefly because he told city councilmen he could not pay \$115 in delinquent taxes. Anderson later agreed to pay the tax bill. . . . Marietta College trustees at Marietta, O., joined community groups trying to obtain the premiere of Universal-International's "Battle Hymn," based on the life of Marietta's airman hero, Col. Dean E. Hess. The picture is scheduled for release early next year. . . . Mrs. Gene Wedemeyer, of Columbus, 26-year-old housewife and mother of two small children, is the national winner in the "Meet Me In Las Vegas" contest conducted by 30 Loew theatres. She will fly to Las Vegas with her husband, Columbus city fireman, and spend four days at

## Film Exchange and Dealer Listing for the PORTLAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

### • Film Distributors

#### ALLIED ARTISTS, 928 N.W. 19th St.—Capitol 3-1131

Br. Mgr.: Gardan Wallinger. Sales: R. C. Carlsan. Bookers: Jame Taylor. Cashier: Barbara Slaybaugh. Field Exp.: James Shiller. Emerg. Phone: Taylor, OL 4-1201.

#### BUENA VISTA (Disney), 1812 N.W. Kearney—Capitol 7-7590

#### COLUMBIA, 1927 N.W. Kearney—Capitol 3-3101

Br. Mgr.: James Beale. Office Mgr.: Kenneth Snyder. Sales: C. H. Birchard, Marris Sherman. Cashier: Edith McDonald. Field Exp.: Sammy Siegel. Emerg. Phone: Snyder, ME 9-4472.

#### FAVORITE FILMS OF CALIF., 1923 N.W. Kearney—Capitol 3-7800

Sales: Cedric Hess. Emerg. Phone: Nane.

#### METRO-GOLDWYN-MAYER, 1963 N.W. Kearney—Capitol 7-2521

Br. Mgr.: Lau Amacher. Office Mgr.: A. S. McCarl. Sales: Larry Moran. Bookers: Frank Staeger, Eall Taylor. Field Exp.: Alan Wieder. Emerg. Phone: McCarl, CH 4-1B01.

#### NORTHWEST RELEASING, 1806 N.W. Kearney—Capitol 7-5471

Br. Mgr.: Zallie Valchak. Office Mgr.: Hildegard Peterson. Emerg. Phone: Petersan, CApitol 3-544B.

#### PARAMOUNT, 909 N.W. 19th Ave.—Capitol 7-3477

Br. Mgr.: Wayne Thariat. Sales: Frank Daty, James French. Bookers: Wayne Schwartzkaff, Jack Burgess. Cashier: Lucille Bishap. Field Exp.: Walter Haffman. Emerg. Phone: Thariat, CA 2-2050.

#### RKO, 915 N.W. 19th Ave.—Capitol 7-6535

Br. Mgr.: Richard H. Lange. Office Mgr.: Manrae Carlsan. Sales: George Jackson. Cashier: Jahn Weise. Field Exp.: Dan Prince. Emerg. Phone: Carlsan, AT 1-4294.

#### 20TH CENTURY FOX, 1932 N.W. Kearney—Capitol 3-6129

Br. Mgr.: C. F. Pawers. Office Mgr. and Baaker: Carl Handsaker. Sales: Jim Kilpatrick, Ken Septka. Cashier: Kalei Lang. Field Exp.: Eddie Yarbrough. Emerg. Phone: Handsaker, AT 1-7116.

#### UNITED ARTISTS, 1618 N.W. Kearney—Capitol 8-9405

Sales: Marris Segal, Jack O'Bryan. Emerg. Phone: Segal, CA 2-3965.

#### UNIVERSAL-INTERNATIONAL, 1953 N.W. Kearney—Capitol 7-1231

Br. Mgr.: R. D. "Dick" Colbert. Office Mgr. and Baaker: Ed Bramwell. Sales: Archie Halt, Dale Wilkins. Baaker: Harry Sargent. Cashier: Martha Yark. Field Exp.: Jack Matlack. Emerg. Phone: Bramwell, CH 4-97B3.

#### WARNER BROS., 935 N.W. 19th Ave.—Capitol 7-5624

Br. Mgr.: Albert Oxtaby. Office Mgr. and Baaker: Chas. W. Hudson. Sales: M. F. Keller, W. Patterson. Baaker: Kenneth Hathaway. Cashier: Edna Maare. Field Exp.: Willard Caughlan. Emerg. Phone: Hudson, CH 4-3092.

### • Supply Dealers

#### INTERSTATE THEATRE EQUIP. CO., 1923 N.W. Kearney—Capitol 3-7800

Emerg. Phone: NE 6-1613

#### MODERN THEATRE SUPPLY, INC., 1935 N.W. Kearney—Capitol 2-6437

#### PORTLAND MOVING PICTURE MACHINE CO., 916 N.W. 19th—Capitol 2-4367

#### B. F. SHEARER CO., 1947 N.W. Kearney—Capitol 8-7543

Emerg. Phone: CY 2-2306

### • Screen Trailers

#### NATIONAL SCREEN SERVICE, 904 N.W. 19th—Capitol 3-3741

Sales: Herb Cass. Emerg. Phone: CH 4-9865.

### • Signs, Advertising and Printing

#### ALEXANDER FILM CO., 4233 S.E. Washington—BE 5-2006

Dist. Mgr.: Art Smith. Sales: Ray Vetterlien, Ray Alexander.

#### NATIONAL SCREEN SERVICE, 904 N.W. 19th—Capitol 3-3741

#### PACIFIC POSTER CO., 1935 N.W. Kearney—Capitol 2-6428

Br. Mgr.: Howard Bell. Emerg. Phone: BE 5-40B7.

### • Service Companies

#### ALTEC SERVICE CORP., 1935 N.W. Kearney

#### CINE SOUND SERVICE, P. O. Box 1785—Capitol 3-9153

Br. Mgr.: L. K. Brisbin. Emerg. Phone: MI 4-4523.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

**NEXT!**

**New Haven Territory**

Issue of July 4

**Des Moines Territory**

Issue of July 11

Save them!



Paramount's Rocky Mountain and southwestern division executives are seen at their recent joint meeting at the Hotel Statler, Dallas. George Weltner, Paramount Film Distributing Corporation president; Jerry Pickman, vice-president in charge of ad-publicity; and Sidney Deneau, western sales manager, are seen seated in rear center. To their left, at right of photo, sit division managers Tom Bridge, southwestern; and Phil Isaacs, Rocky Mountain. Standing at left, rear, are branch managers James Ricketts, Denver, and Andy Anderson, Omaha. Seated in front of them are branch managers Frank Smith, Salt Lake City, and Buck Weaver, Oklahoma City. In foreground, left to right, are branch managers Harry Haas, St. Louis; Harry Hamburg, Kansas City; Don Hicks, Des Moines; and Frank Rule, Dallas.

Wilbur Clark's Desert Inn. She will receive \$1000, which she must spend at the resort city. The local contest was planted with the Ohio State Journal by manager Walter Kessler, Loew's Ohio.

## Cleveland

The Telegraph Drive-In, Toledo, has resumed for the fourth consecutive year its 8 a.m. Sunday drive-in church services. As previously, the services are sponsored by the Lutheran Men's League. Assisting the participating preachers during June, July, and August are Boy Scout troops. . . . George A. Delis, owner, East 30 Drive-In, Canton, and Mrs. Delis belately announce the birth of a girl the end of May. The Delises also have a 10-year-old son. . . . Mrs. Katherine Mack, longtime United Artists film inspectress who retired some years ago because of failing health, died in St. Vincent's Hospital following a stroke. Interment took place in St. Mary's cemetery, Elyria. Surviving Mrs. Mack is her only daughter, Hazel, of National Screen Service, and prior to that of Exhibitors Poster Service. . . . Bill Lissner, who has been selling film in Cleveland and Buffalo areas for the past 34 years, most recently with U-I, brought his motion picture career to an end last Saturday when he and his wife started off in their automobile headed for Winnipeg, Manitoba. Salesmen's Club of Cleveland honored him with a luncheon attended by about 75 industry members, who presented him with a set of luggage. . . . David Shia has resigned as postmaster in St. Clairsville, where he also assists in the operation of the Shia indoor and outdoor theatre, to devote time to his newly acquired Ford agency in St. Clairsville. . . . Nat Wolf, former Warners Ohio theatre zone manager, is reportedly convalescing according to schedule at Mt. Sinai Hospital from a recent gall stone operation. . . . William Len notified exchanges of the closing of the Savoy, Toledo, until further notice. . . . Jim Dempsey was guest of honor at a farewell testimonial dinner held in the Toledo Yacht Club with about 125 guests present. Martin G. Smith,

Smith and Beidler Circuit, was chairman, and Thor Hauschild, manager, Jesse James Drive-In, was master of ceremonies. The party was staged to say goodbye to Dempsey who leaves Toledo where he has been general manager of a drive-in circuit, and to wish him well in his new location in Danville, Ky., where he has acquired two drive-ins and one indoor theatre.

Industry members from New York, Buffalo, Pittsburgh, Cincinnati, Detroit, and Indianapolis were scheduled to be in Cleveland to attend the testimonial dinner in the Cleveland Hotel for Morris Lefko, who leaves RKO and Cleveland after 26 years to become assistant to Charles Boasberg for Paramount with headquarters in New York. . . . Sheldon Schermer, former Republic booker, is now a member of the Paramount organization awaiting a definite assignment. . . . Bill Biggio, who lives in Steubenville while owning and operating the Virginia in nearby Carrollton, is ploughing a new field. He has bought the Ford sales agency in Steubenville, according to report.

## Dallas

George Sidney, the well known Hollywood director, visited to spotlight his latest production, Columbia's "The Eddy Duchin Story," scheduled to open at the Palace here on July 4. . . . Also a visitor during the week was Joel McCrea, who spent an hour between planes en route to Houston, where he will premiere his new picture, "The First Texan," the story of Sam Houston. He also appeared here at the Majestic. . . . Martin Sweeny, Jr., Magna Theatres New York office, was here for the opening of "Oklahoma!" in Todd-AO at the Tower, operated by Interstate Theatre Circuit. . . . Jim Johnson has been named manager, Crest, here, replacing Jack Swiger, who has been named manager, new Phil Isley Kiest Boulevard Drive-In. Other members of the staff at the ozoner are Hubert T. Covington, Wendell W. Vaughan, Gerry Zipperer, Rosa Lee Ray, Martin Stanley, Herky Briggs, Stephen Swiger, Billy Franks, Charles Wallace, Donald Bloom, and Edward

Goebel. . . . Erma Lou Bridge, 81, mother of Tom Bridge, division manager, local Paramount exchange, died recently. . . . The Dallas WOMPI's observed their fourth anniversary. Special recognition was given to the four presidents who have headed the organization. Past presidents include Verlin Osborne and Maxine Adams. Present president is Lorena Cullimore, and incoming president is Grace Folsom.

Nicole Milinaire arrived here for a two day visit to promote United Artists' "Foreign Intrigue," for which she was the associate producer. . . . Mrs. J. J. Schaefer, president, auxiliary of Local 249, IATSE, was elected delegate to the State Federation of Labor, Austin.

## Denver

Officers were elected for the year and local operational problems were discussed at the directors' meeting of Allied Rocky Mountain Independent Theatres, held at headquarters. Officers named include Neil Breezley, Burlington, Colo., president; Thomas Smiley, Denver, vice-president; James Peterson, Littleton, Colo., treasurer; Miss Marie Goodhand, Kimball, Neb., secretary; and Joe Ashby again was named general manager. Directors are the officers and Richard Bennett, Lloyd Greve, Fred Hall, Paul Heeney, Robert Kehr, Lloyd Kerby, C. E. McLaughlin, Don Monson, J. K. Powell, Dr. F. E. Rider, Lawrence Schmidt, W. A. Simon, Glenn Wittstruck, and John Wood.

Recent closings in the area are the El Cobra, Santa Rita, N. M., and the Tejo, Hurley, N. M. . . . James Peterson, owner, Vogue, Littleton, Colo., is building a 200-car drive-in at Castle Rock, Colo. . . . John Roberts is closing the Emerson, Brush, Colo., for the summer while his Brush Drive-In is open. . . . Remodeling of the Columbia exchange gives each of the three salesmen a private office, and provides the booker with an improved setup. . . . William Lay has resigned as booker, United Artists.

## Des Moines

The Watson, Graettinger, Iowa, has been closed and notices posted that the theatre and equipment will be sold at public sale. . . . The Manning, Manning, Iowa, has been closed. Fred Dethlefs, owner, is reported ill. . . . Since the burning of the Rialto, Adel, Iowa, the local newspaper has started a campaign for the rebuilding of the house. The paper in an editorial pointed out that if 100 men would give the price of one package of cigarettes for 365 days and 100 kids would give the price of a large coke for the same days that the \$12,045 would help rebuild the house. . . . The Swea, Swea City, Iowa, has been reopened by Fred Albers. . . . The Corral Drive-In, Storm Lake, is holding Sunday church services.

## Houston

Vandals struck at the drive-ins here, the Lone Star's Winkler and Hempstead, and patrons suffered "flat tires" as a result of some 80 pounds of ingenious "flat traps," small multi-pointed gadgets shaped like jacks and hand made from concrete reinforcing screen. One customer reported 24 flats in one single tire. More than

(Continued on page 37)

# CANDYDLY SPEAKING

REFRESHMENT business at the drive-in is thrivin'.

ALTHOUGH the above statement exercises a bit of poetic license, there is nothing forced or contrived about the results of the survey this department has completed concerning refreshment operation in the nation's drive-in theatres.

WITHOUT stealing any of the thunder from the survey story, it is safe to say that the results prove exactly how important this phase of outdoor theatre operation has become. The fact that the average theatre is earning 40 to 45 per cent of its total gross at the refreshment stand is an indication of how *very* important it is to the economic status of the industry.

THE TOTALS, percentages and other carefully compiled data are, of course, the heart of any survey. But there are always a number of other things which show up; these by-products often reveal as much as a column of figures.

MANY of the theatremen who took the time and trouble to answer our questions also added comments that gave us some "why's" as well as "what's" about outdoor concessions. The individual replies seemed to boil down to the two words, *merchandise* and *merchandising*.

DRIVE-IN refreshment stand operators all were agreed that top-quality products were a must. If the drive-in patron is to be expected to spend almost half as much at the refreshment stand as he did at the box office, then he must also expect to get his money's worth in fresh, high quality merchandise.

AS FOR merchandising, the exhibitors and the firms who serve and service the concession stands, both appear to be aware of the importance of keeping the public informed of what there is to be had, and of the importance of getting this message across in a colorful, imaginative fashion.

JUST one more word about the intangibles uncovered by the survey. Although it is a word not usually identified with theatre concession operation, *courage* has also played a part in this multi-million dollar a year business. By theatremen having the courage to try new products, new packaging ideas and new prices, the public today can select from a tempting and growing assortment of tasty treats that helps make going to the drive-in "a night out."

—ARNOLD FARBER.

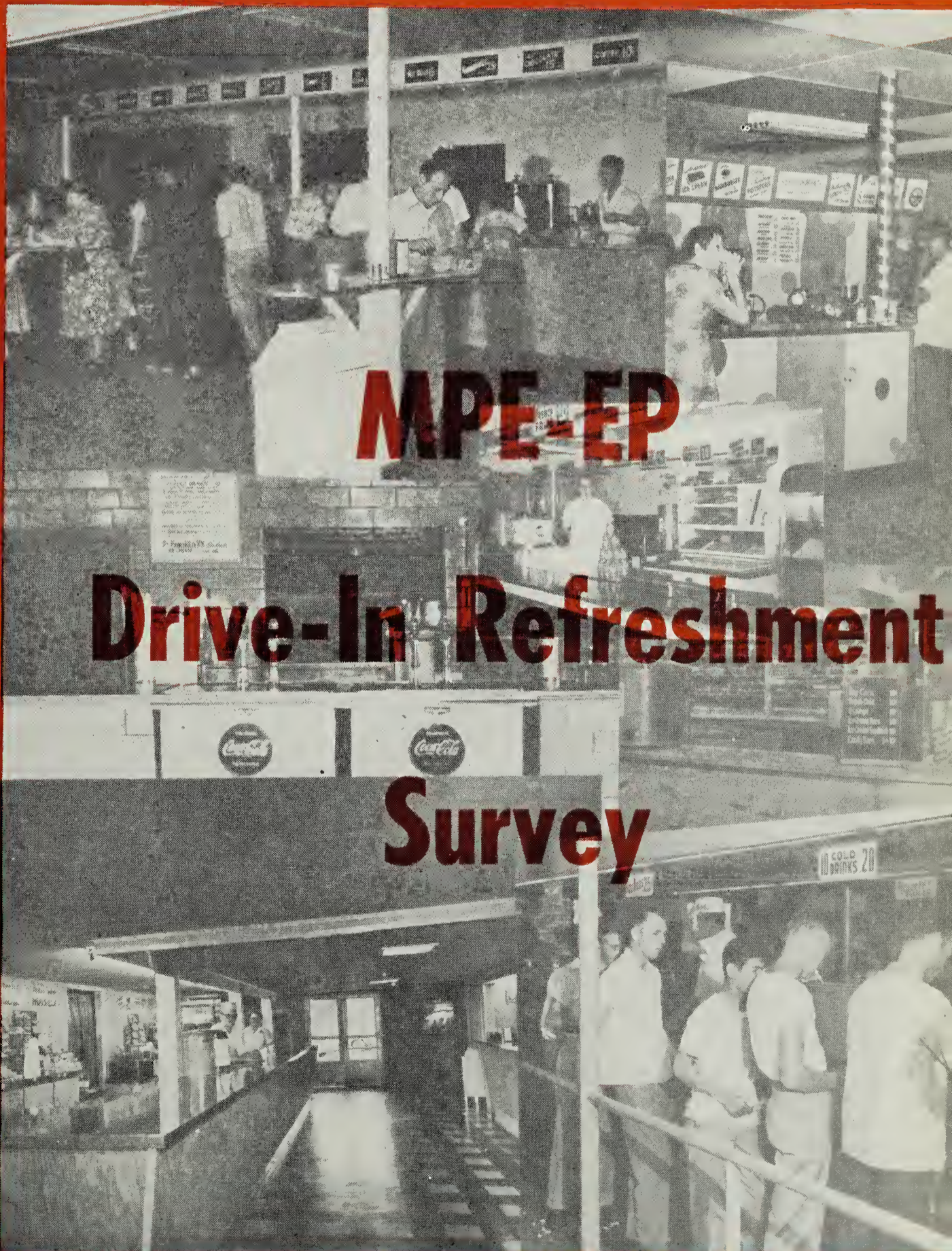
**Candy is Delicious Food**  
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

**Popcorn Is A Nutritious Food**

Cooperating with the  
POPCORN AND CONCESSIONS ASSOCIATION  
Dedicated to serving the popcorn  
and concession industries.

# EXTRA PROFITS





Why try to sell things the hard way?



When one drink sells itself the easy way!

Haven't you got enough problems without taking on the job of selling a less preferred product?

Make life easy! Make money easy! That's why over 80% of all theatres serving beverages feature Coca-Cola! You sell more people faster . . . get bigger volume . . . make more profit. There's no question about it!



"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.

**PROVED THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT**



**45%** of drive-in gross earned at the refreshment stand

**15.2** cents is the average sales price per item

**130** million dollars is annual refreshment gross

# The Drive-In Concession Market

**T**ODAY the operators of the nation's 5,000 drive-in theatres are earning 40 to 45 per cent of their gross at the refreshment stand, representing approximately \$130,000,000 a year.

The results of the survey of concession operations at drive-ins recently concluded by the EXTRA PROFITS DEPARTMENT of MOTION PICTURE EXHIBITOR indicates that the typical outdoor refreshment operation looks something like this:

*The drive-in has a car capacity of about 450; the stand is probably operated by the theatremen; the station system of serving is employed; popcorn, hot dogs and soft drinks are the most popular items sold; the average selling price per item is 15 cents; and hot dishes are starting to increase in popularity.*

## Best Sellers

Since popcorn has practically become a symbol of the drive-in theatre in the minds of the general public, it came as no surprise to learn that all of the nation's outdoor theatres sell this popular and profitable item.

Always two items that seem to go hand-in-hand, soft drinks and hot dogs tied for second and third place on the popularity parade. According to the survey 95.6 per cent, or 4,780 drive-ins, sell both hot dogs and soft drinks.

Perhaps it is the outdoor environment, or the dust picked up on the way to the theatre, but gum, which is sold in 50 per cent of the roofed theatres, is much more popular at the drive-in. The survey shows that 93.4 per cent, or 4,670 refreshment operations, handle this traditional product.

Another item that seems to be traditional at any outdoor amusement attraction is coffee. It was learned that 87.5 per cent of the drive-ins, about 4,400, have the facilities to serve this refreshing product.

The growth of the drive-in can probably be traced back to the time when it was decided to stress the family angle. And any place where parents and children get together it is almost a certainty that ice cream will be around someplace. The survey shows that ice cream ranks as one of the leaders in drive-in concession sales, with 83.5 per cent of the market, about 4,200 locations, selling this item.

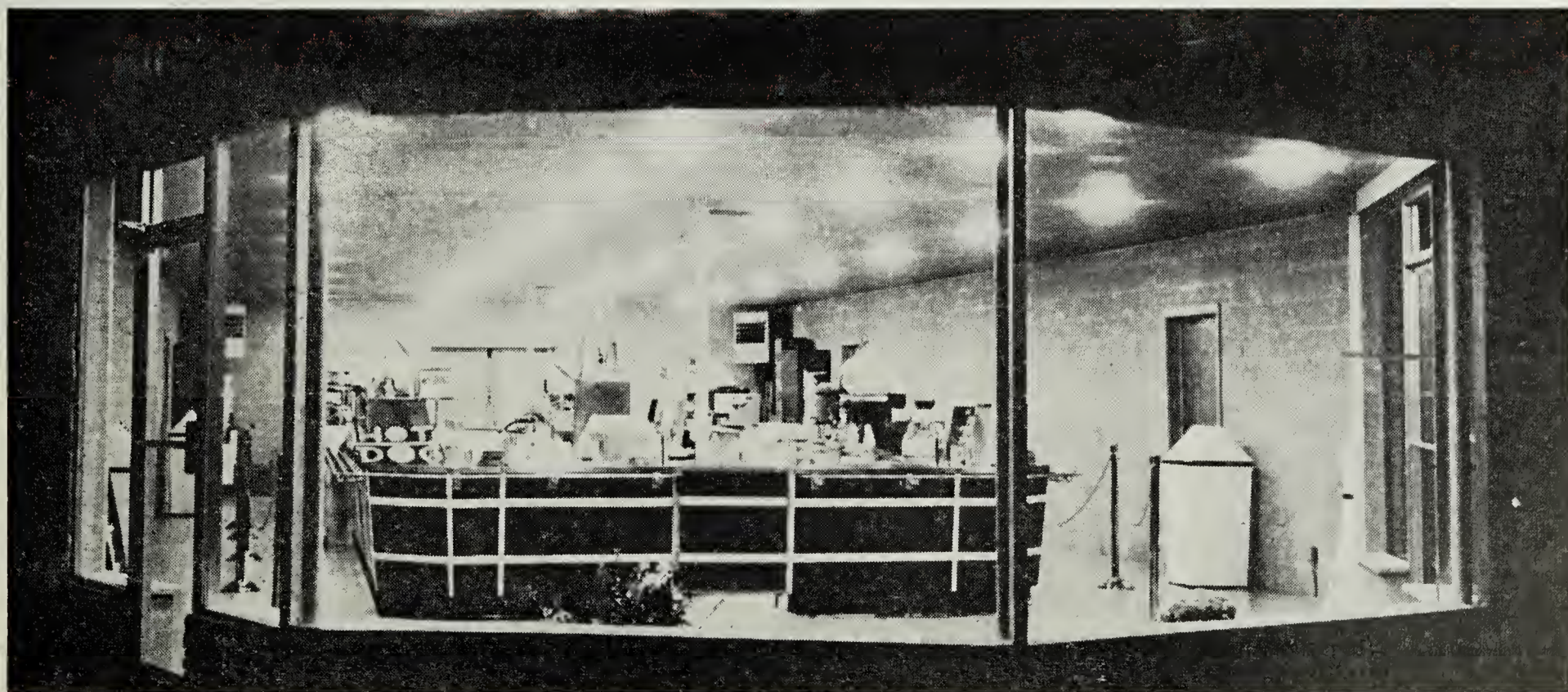
Products such as popcorn, hot dogs, ice cream, gum, and coffee have all become rather standard at drive-in theatres. In order to find out more about the complexion of refreshment operation at drive-ins, the survey attempted to ascertain the popularity, or lack of popularity of less common merchandise.

One item which is making rapid strides, and should be one of the leaders on refreshment menus if the trend continues, is sandwiches. The fresh air and the general picnic atmosphere created by the playgrounds, the patios and tables and chairs found in many outdoor theatres apparently all play their part in the growing popularity of the sandwich at the drive-in. The survey reports that almost 3,000 situations are now selling sandwiches.

An item that has surprising popularity among outdoor theatre patrons is chili-con-carne. According to the survey almost 1,000 drive-ins find it profitable to handle this item, representing 19.5 per cent of the market.

*(Continued on page EP-9)*

## Concession Merchandise At Outdoor Theatres Offers Patrons Variety In Taste And Price



People who go places like a light refreshment



That's why Pepsi-Cola is America



fastest growing soft drink!

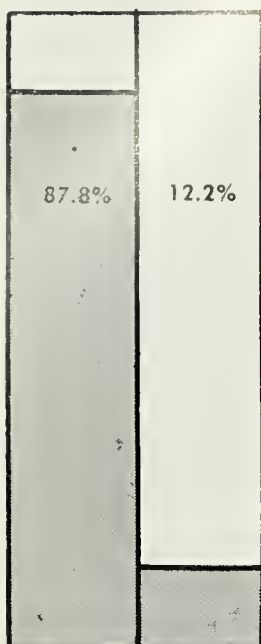
*And Pepsi means more drinks per gallon—more profit per drink, too!*

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York

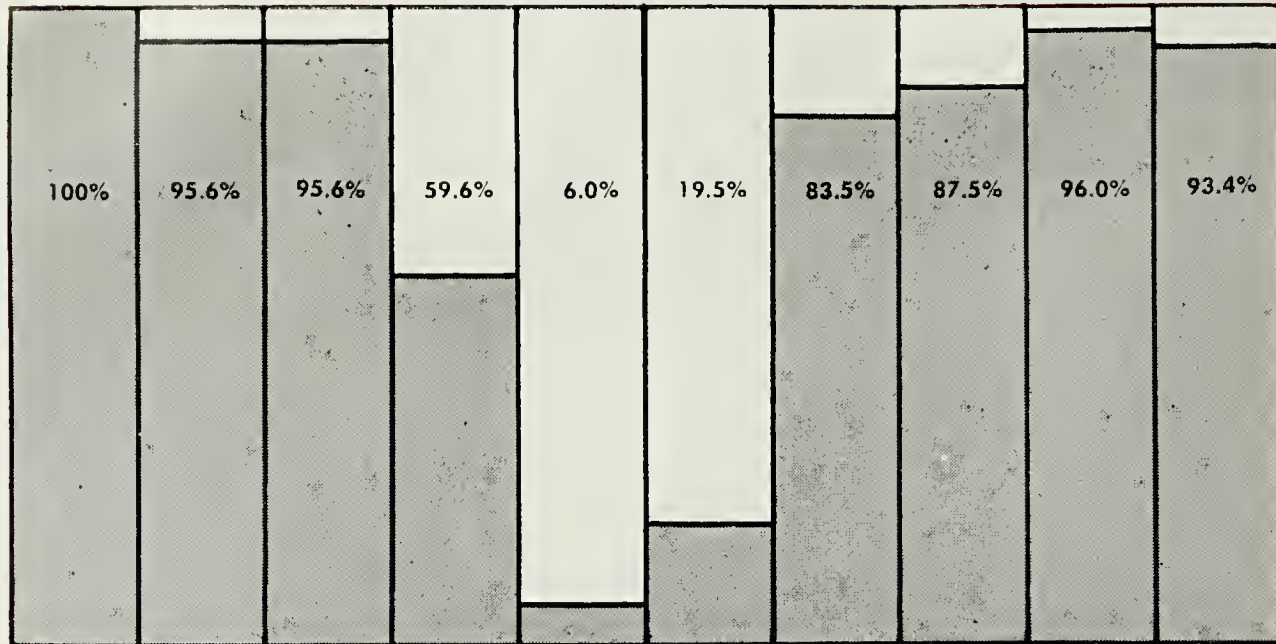


# MPE-EP Drive-In Theatre Refreshment Survey

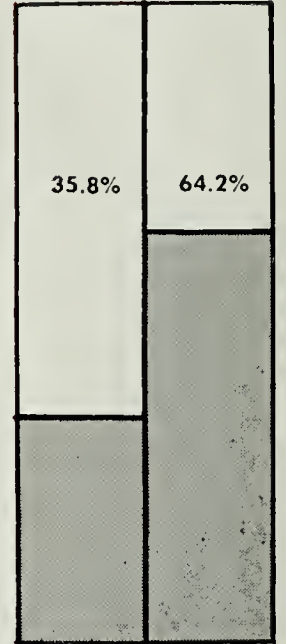
STAND OPERATION



POPULARITY OF ITEMS SOLD



LENGTH OF SEASON



Operated by Theatre  
Operated by Concessionaire

Popcorn Soft Drinks Hot Dogs Sandwiches Hot Platters Chili Ice Cream Coffee Candy Gum

Open All Year  
Open Seasonally

## Stand Operation

In drive-in refreshment operations, 87.3 per cent, or 4,390 drive-in concessions are operated by the theatre. The remaining 12.2 per cent, or 610, are run by professional concessionaires.

## Item Popularity

**Popcorn:** Survey indicates that 100 per cent of all drive-ins selling concessions sell popcorn.

**Hot Dogs:** There are 4,780 drive-ins 95.6 per cent of the total, who sell this item.

**Soft Drinks:** Here again, 95.6 per cent of the market, or 4,780 outdoor theatres offer soft drinks to their patrons.

**Sandwiches:** An increasingly popular item, sandwiches are sold in 59.6 per cent of the nation's outdoor theatres, representing 2,980 locations.

**Platters:** A fairly new item that is just starting to catch on, platters are now being sold in 300 drive-ins, representing six per cent of the total.

**Chili:** A surprisingly popular choice, chili is served in 19.5, or 975 of the nation's drive-in theatres.

**Ice Cream:** Always popular, ice cream is found in 83.5 per cent of the drive-ins, or about 4,175 locations.

**Coffee:** A solid favorite with drive-in patrons, coffee is served in 87.5 per cent, or 4,375 drive-ins.

**Gum:** The great majority of drive-ins, 93.4 per cent, or 4,670 sell chewing gum.

**Others:** Hot dishes such as Pizza pies, hamburgers, etc. are growing in popularity. Other items such as French fries, sno-cones, chocolate drinks, shrimp rolls, peanuts and pickles are among the many products being successfully sold in drive-ins.

## Season

**Open All Year:** Survey shows that 35.8 per cent of the drive-ins now operate a full 12 months.

**Seasonal:** The majority of drive-ins, 64.2 per cent, still operate seasonally, but many are lengthening their seasons.

## Type Of Service

**Station:** The station system of serving is used in 60.4 per cent of the drive-ins, reflecting the majority of small and medium sized theatres.

**Cafeteria:** A growing number of drive-ins, 39.6 per cent, 1,980, are now using the cafeteria style of serving, which has been found to be more efficient in larger operations.

## Price Range

It will be noted that in some cases the total is greater than 100 per cent. This is due to the fact that many items are sold for more than one price.

**Popcorn:** Price leader is 10 cents in 81.8 per cent or 4,090 drive-ins. There are 560, 11.2 per cent, drive-ins selling 15 cent popcorn; 3.5 per cent, or 175 selling 20 cent popcorn; and 11.4 per cent, 570, selling 25 cent popcorn.

**Hot Dogs:** Less than 0.5 per cent, about 25 theatres, are still selling a 10 cent hot dog; 15 cents finds favor in 12.5 per cent, or 625 drive-ins; the price leader is 20 cents, with 65.2 per cent, 3,260, selling at this price; another popular price is 25 cents, with 21.8 per cent, or 1,090 selling at this price. A few drive-ins are selling hot dogs in the 30-35 cent range.

## How The Survey Was Conducted

Questionnaires seeking answers on general theatre operation, physical equipment, and refreshment services, were mailed to approximately 8,000 motion picture theatres. This represented 40 per cent of the theatres in each of the 48 States, which were covered in the survey to obtain a true cross section of opinion, operational procedures, and equipment and refreshment requirements.

The approximate 15 per cent return on the questionnaire is far above the normally accepted figure sufficient to assure the statistical accuracy of this report.

**Soft Drinks:** The great majority of the drive-ins, 85.8 per cent, 4,290, sell soft drinks for 10 cents. Only four per cent, 200, sell a 15 cent drink; 1,305, 26.1 per cent handle 20 cent drinks; 6.2 per cent, 310 drive-ins, a 25 cent drink; and only two per cent, about 100 drive-ins, have a 30 cent drink for sale.

**Ice Cream:** Here again the dime is the most popular price with 66 per cent of the drive-ins, 3,300, selling 10 cent ice cream. There are 720, 14.4 per cent, drive-ins, selling ice cream for 15 cents; 10.1 per cent, 505, for five cents; and 4.9 per cent, about 245 locations, selling 20 cent ice cream products. The remaining six per cent is made up of 25, 30 and 35 cent items.

**Coffee:** A very popular item, 91.4 per cent of the drive-ins sell coffee for 10 cents. Only 1.7 per cent, about 85 locations, sell 15 cent coffee; 6.1 per cent, 305, sell 20 cent coffee; and only 0.8 per cent, about 40 drive-ins, sell five cent coffee.

**Hot Platters:** The price range, as brought out by the survey, is 45 cents to \$1.25, with 75 cents to \$1.00 being the popularity leaders.

## Paper Service

Paper cups and paper service are to be found in almost every drive-in theatre refreshment stand, with some use now being made of plastic utensils such as spoons.

## Average Price

The average price for all items sold at drive-in refreshment stands is 15.1 cents per item purchased.

## Gross Sales

The gross sale of concession items in drive-in theatres is approximately \$130,000,000, about 40-45 per cent of the total drive-in gross. This means that the average drive-in refreshment activities brings in a gross of \$26,000 a year.



## QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy — and you're making new customers all the time.

Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, N. Y.

**NOW AVAILABLE AT NEW LOW PRICES**

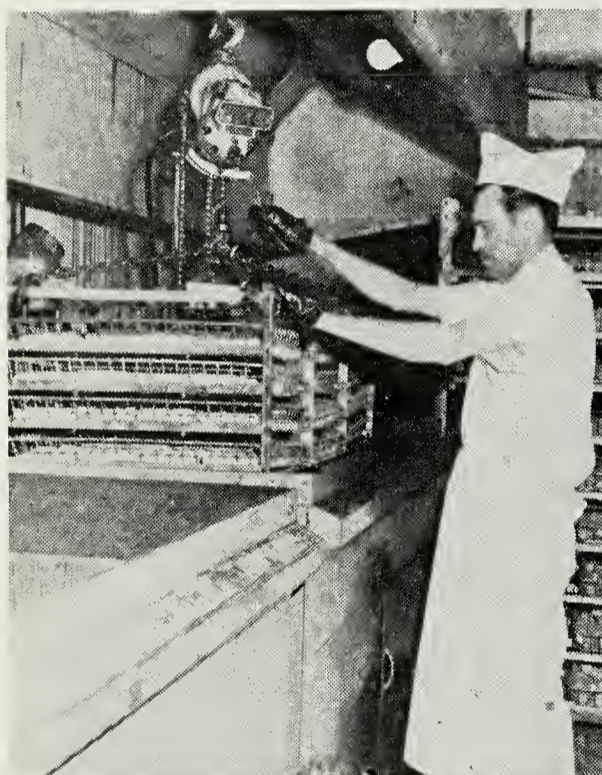
— See your Nestlé Representative



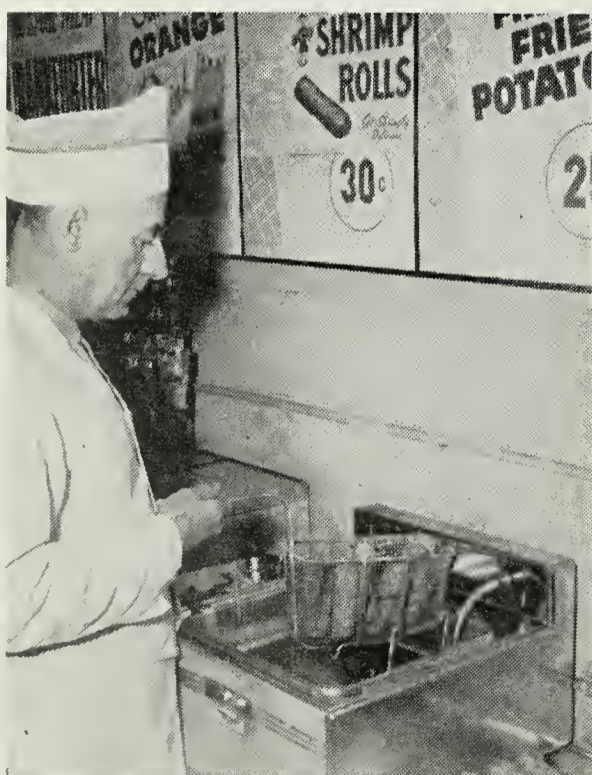
# SHRIMP

## Is Big

# BUSINESS



The shrimp rolls are expertly cooked (left) in the plant. Prior to that they are uniformly prepared by trained women (center) who fill them with the ingredients, including shrimp, vegetables and seasoning. The finished product is frozen and packed in cartons (right) for delivery to the drive-in theatre.



When the shrimp rolls arrive in the theatre, it is a simple matter to prepare them for patrons.

ATTRACTIVE to the public, easy to prepare, good profit return are all terms which can be applied to the sale of shrimp rolls at drive-in refreshment stands. With the public proving that it is willing and anxious to try different types of snacks, in addition to the old standbys, the concession operator is learning that it pays to carry such items.

One of the pioneers in the shrimp roll market for drive-ins is Flavo-Rite Foods, Inc., New York City. The growth of this firm since it was organized in 1950 is indicative of the growth of this item at drive-ins. Flavo's shrimp rolls were initially introduced and sold in 10 drive-in theatres in the Metropolitan New York area. Today, the firm sells this product in over 1,000 outdoor theatre refreshment stands throughout most of the country.

A closer look at the shrimp roll shows that it is mixture of fresh vegetables and shrimp, expertly seasoned, and encased in an egg noodle jacket. After the shrimp roll comes off the assembly line it is pre-cooked and quick frozen.

The shrimp rolls are packed and delivered frozen in cartons containing 50 units. According to the Flavo-Rite people they may be stored indefinitely in a freezer, and up to 10 days under normal refrigeration. This ability to store the shrimp rolls for extended periods of time is important to the average theatre concession manager, as it enables him to keep a good supply on hand, and not worry about spoilage.

Since the shrimp rolls come pre-cooked it is only necessary to heat them for two or three minutes prior to serving. Since they can be stored in bun warmers after frying, a quantity may be prepared just before the big concession break.

Most locations sell the shrimp roll for 30 cents, and this, plus the beverage that is usually purchased with the shrimp roll, adds up to a good profit combination for the refreshment stand.

Well aware of the importance of merchandising and promoting a product, Flavo-Rite has a full program to help  
(Continued on page EP-10)

## Pre-Mix Pepsi-Cola Dispensers Introduced



LIMA, O.—Using a new line of high volume pre-mix Pepsi-Cola dispensers designed and manufactured by S and S Products, Inc., Lima, O., as their weapons, bottlers of the soft drink have trained their sights on such targets as plant cafeterias, office building snack bars, school cafeterias, lunch counters, etc.

In addition, the Pepsi-Cola bottlers also feel that the pre-mix dispensers are ideally suited for many other types of locations, including drive-in theatres and restaurants and wherever conditions call for high volume dispensing of cold beverages.

The new Pepsi-Cola dispensers offer many advantages for such installations. They are as easy to operate as a kitchen faucet, and one operator can serve many people quickly and efficiently. Because of their high volume capacity, 25 to 80 gallons an hour chilled to 40 degrees, these dispensers are a match for rush hour crowds.

The dispensers use Pepsi-Cola pre-mixed at the bottling plant. As a result, all handling costs are sharply reduced, which means a higher net for all concerned, bottler and location operator. There is a big reduction in transportation costs, for example. The bottler's route men service the dispensers with replacement tanks of the pre-mixed beverage.

### Survey

(Continued from page EP-3)

#### Hot Foods

Although it ranked last in the popularity of items sold, with only 300 drive-ins, or six per cent of the total handling them, hot platters must be looked upon with interest and an eye to future sales. The reason for this is that hot platters are in a high price range, and they also tend to create the demand for soft drinks, ice cream and other items with a high net profit. The superb facilities to be found at the deluxe drive-ins built in the last few years, and opening every day, make it possible for hot platters of almost any type to be prepared and served at the drive-in.

In addition to hot platters, hot dishes in general seem to be making a place for themselves at the drive-in refreshment stand. Here again, the improved facilities both for food preparation and serving, plus the public's growing willingness to

purchase these products indicates that hot foods will become increasingly more popular.

The survey shows that at the present time the most popular dishes sold at drive-ins, excluding hot platters, are Pizza pies, bar-b-ques and hamburgers. Two other products which are starting to make an impact on the market are chicken and shrimp rolls.

One of the advantages of selling hot platters and hot dishes is, as mentioned previously, that it often creates additional sales. In addition to building more of a demand for drinks, ice cream, etc., these prepared foods also create a demand for side dishes. According to the survey French fries and potato chips are the

most popular side dishes sold at the drive-in.

#### Sales Price Range

The number and variety of refreshment products sold at drive-in theatres is much greater than in the average indoor location. Therefore, it is not surprising to find the price ranges at drive-ins to be wider and a bit more complex.

The following information gives pricing information about a variety of items sold at drive-ins. In many cases the totals will be greater than 100 per cent since many items are sold for two or more prices.

**Popcorn:** Ten cents is, by far, the most popular price for popcorn in the drive-in. Over 81 per cent sell 10 cent popcorn. A

(Continued on page EP-10)

# NEW!

## FOR DRIVE-IN THEATRES



## EXCLUSIVELY

# Dutch Treete

## Chocolate Drink delicious hot or cold

### None Better

An exceptionally fine chocolate flavored drink, specially prepared for drive-in theatres — will not be sold retail. Gives you an excellent profit mark-up without competition from local stores. A high quality beverage, in an 8 oz. can, that tastes good and is good for you and your customers.

National Sales Agents  
for the Drive-In Theatres

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MOTION PICTURE EXHIBITOR



FULLY ANIMATED  
Color  
Movie Trailer

Available To Boost  
Dutch Treete Sales



# PCA Show Booths Going, Going; Profit Ideas To Key Meeting

CHICAGO—The demand for display space at the Popcorn and Concession Industries Exhibition, Sept. 20-24, at the new Coliseum in New York, has resulted in the sale of 60 per cent of the 180 booths. This statement was issued by PCA President Bert Nathan and exhibit chairman Lester Grand. Popcorn-Candy and Concession Hall is a feature of the combined Motion Picture Industry's Convention, which includes Popcorn and Concessions Association, Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association.

"At the rate that exhibit applications are being received at the PCA office in Chicago," predicted Grand, "the last space should be sold before July 15, a good two months before the show opens." In a recent reminder sent to prospective exhibitors, Grand warned against any delay in selecting exhibit space, because the concession supply area is definitely limited to 180 booths. All other theatre equipment is being displayed in 120 spaces on the same floor of the Coliseum building.

"For popcorn and concession firms the greatest number and best quality of ideas will be found at the 1956 convention," stated Nathan.

"Popcorn and Concessions Association," continued Nathan, "was founded to serve every segment of the popcorn industry, the theatre concession operator and the professional concessionaire. All our segment programs are specifically planned to exchange the newest and most successful business practices that make for a more profitable operation."

"There are never any long-winded speeches at our conventions," promised PCA general convention chairman Lee Koken, RKO Industries Corporation, New York, "and there never will be. Every business man or woman attending our convention wants profitable ideas on improving his or her business, and that's exactly what we give them in our programming. Through six segments we invite business leaders to act as discussion leader on specific topics. They talk only 10 minutes to stimulate ideas and then we open it up for questions and an open forum discussion. The discussion programs are important," declared Grand, "but in my own book I want to see the newest in efficient equipment designed to cut costs, and that's just what will be found in our 1956 exhibit. There will be booths devoted to popcorn, candy, ice cream, soft drinks, vending, concession and manufacturing equipment, plus all types of food supplies."

Popcorn processors will display for taste sampling the newest hybrid types of popcorn developed by Purdue University and Iowa State College for more delicious flavor and higher volumetric expansion. The 1956 varieties offer profit margins never before dreamed of, according to William E. Smith, executive director, the Popcorn Processors Association, Chicago. Many processor booths will be equipped with the Official Volume Tester to pop the new hybrids and show their volumetric

## Faige & Assoc. Named Manley Distributor In New York Area

NEW YORK—Doc Faige and Associates was appointed the distributor of Manley, Inc., products, including the complete line of popcorn machines, warmers, and the Serv-A-Ramic drive-in theatre refreshment counters, it was recently announced by the two firms.

The territory to be covered by the Faige organization includes New York City, and adjacent areas in New York, New Jersey, and Connecticut. It was also revealed that jobbers and dealers will be appointed by Faige for direct sales to theatres, ball parks, amusement parks, industrial plants, and schools.

A full display of Manley merchandise will be on view in New York headquarters of Doc Faige and Associates. It was stated that this new distributing set-up will speed-up and facilitate service and delivery of the Manley line.

superiority and better flavor.

Soft drink manufacturers will display new vending and dispensing equipment offering more dependable operation, color and animation for point-of-sale attraction. In addition many will introduce new flavors and merchandising ideas.

Candy manufacturers displaying in the show will offer vending packs, point-of sale displays, special counter racks and many new items with high profit margins for the theatre operator or concessionaire. Among the other foods to be shown will be shrimp rolls, turkeyburgers, hamburgers, hot dogs, pizza, chicken, and doughnuts. Supplies on display are to be all varieties of bags in cellophane, glassine, polyethylene, foil, and moisture proof materials; boxes, salt, popping oils, butter, cooking oils.

Vending equipment will be largest display in PCA show history with manual and automatic drink vending machines, milk, sandwich, cookie, fruit, ice cream, candy, and other types of food venders.

The Statler Hotel will be the headquarters for PCA-*TESMA*-*TEDA* convention functions beginning with morning meetings and ending with evening social functions. All six segments of PCA will hold morning sessions from 9:30 a.m. to 12 noon on Sept. 20, 21, and 24, followed by luncheon. The entire afternoon will be devoted to the visiting of exhibits at the Coliseum. PCA entertainment chairman, Larry Blumenthal, Flavo-Rite Foods, New York, has announced that PCA will join with *TESMA* and *TEDA* in presenting a combined Suppliers Cocktail Party, Sept. 20 in the grand ballroom of the Statler Hotel playing host to Theatre Owners of America and all convention registrants. Two other special highlights will be the Pepsi-Cola Party on Sunday, Sept. 23 and the President's Banquet, hosted by the Coca-Cola Company, on Monday evening, Sept. 24 in the grand ballroom of the Waldorf-Astoria Hotel.

## Goodman Joins Sweden Freezer

SEATTLE, WASH.—The appointment of James H. Goodman as customer service supervisor for the Sweden Freezer Manufacturing Company was announced by Harvey F. Swenson, president.

Goodman will handle customer service problems, supervise the preparation of equipment handbooks and manuals and assist in the technical training of factory representatives.

## Shrimp (Continued from page EP-8)

smooth the way for the sale of shrimp rolls at the drive-in. Part of this program includes point-of-purchase promotion pieces that tie-in with Coca-Cola and Pepsi-Cola, and a full color movie trailer.

A new idea recently introduced by Flavo-Rite is the ingredients of the shrimp roll baked inside a bun. The snack is pre-cooked and only requires heating in the bun warmer.

As was stated in the headline of this story, shrimp is certainly big business at the refreshment stand.

## Survey (Continued from page EP-9)

popular figure is 15 cents with 11.2 per cent of the drive-ins using this price. Apparently 20 cents is considered an "odd" price for popcorn since only 3.5 per cent of the drive-ins sell at this price. Showing the influence of the use of butter and other seasonings, plus larger containers, 25 cent popcorn is sold at 11.4 per cent of the drive-ins.

**Hot Dogs:** Apparently the 10 cent hot dog is fast taking its place beside the five cent cigar, with only one-half of one per cent of the drive-ins selling a hot dog for a dime. The 15 cent price is a bit more popular with 12.5 per cent of the outdoor theatres offering hot dogs at this price.

The leader, however, is 20 cents, with 65.2 per cent of the drive-ins using this price. The second most popular price is 25 cents, which is used in 21.8 per cent of the drive-ins. At the other end of the hot dog price scale is a 30-35 cents. Slightly less than one per cent of the total number of drive-ins are able to sell a hot dog in that price range.

**Soft Drinks:** There appears to be rather general agreement as to the most popular price for soft drinks. Almost 86 per cent of the drive-in refreshment stands sell this item for 10 cents. The 15 cent drink is not too popular with only four per cent selling at this price. The second most popular price is 20 cents, with 26.1 per cent of the drive-ins using this sales price. The 25 cent soft drink appears to be making some headway, with 6.2 per cent of the drive-ins finding a market for this price item. The number of drive-ins able to sell a 30 cent drink is very small with only two per cent of those replying to the survey reporting any market at this price.

**Ice Cream:** The established price for ice cream appears to be 10 cents, with 66 per cent of the drive-ins selling at this price. A 15 cent ice cream product is next in popularity with 14.4 per cent selling at this price. That almost forgotten coin, the nickel, can still purchase ice cream in 10.1 per cent of the nation's drive-in theatres. Only 4.9 per cent of

(Continued on page EP-12)

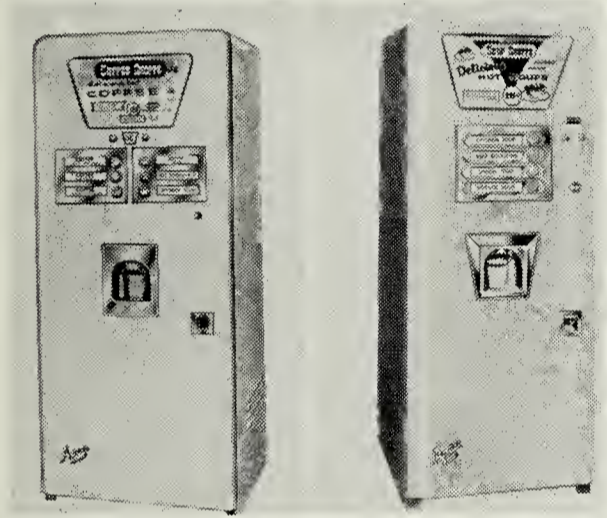


## APCO Expands Hot Beverage Line

NEW YORK—A new vending machine offering a large cup of hot soup has been developed by APCO Inc. (a subsidiary of U. S. Hoffman Machinery Corporation) manufacturer of cup vending machines.

This new unit, called the "Soup Shoppe," is a completely automatic dispenser that has a capacity of 300 cups offering four varieties of soup. Soup is available in powdered form, and can be interchanged to suit the tastes in various parts of the country. APCO is offering the "Soup Shoppe," available with a five cent or 10 cent coin acceptor. This dispensing unit is also available with a coin changer, accepting nickels, dimes, and quarters, at an additional cost.

Another new development in the "Coffee Shoppe, Jr.," which APCO recently introduced is that its capacity has been increased to 500 cups; and, it can also vend soup or tea, besides coffee and hot chocolate, from all dry ingredients.



## EXTRA PROFITS

Volume 11, Number 4 June 27, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blackburn Ave., Los Angeles, Calif.

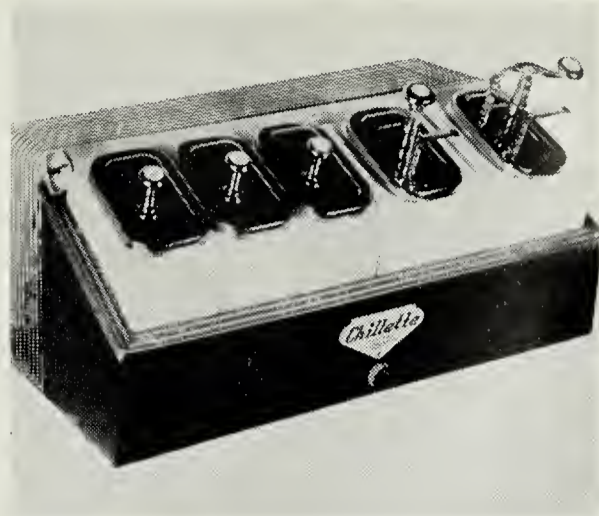
Advisory boards—  
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## New Topping Dispenser Aids Ice Cream Sales



PITTSBURGH—A completely self-refrigerated syrup and topping dispenser for counter-top use is being offered by the Du-Donne Manufacturing Company.

Called the Chilletto Flavor Bar, the unit occupies only 30 inches of valuable counter space, always a factor at theatre refreshment stands, and is 16 inches deep. Particularly suited for drive-in operations, the unit makes it possible to offer such ice cream specialties as sundaes, with their high-profit potential, according to the manufacturer.

Self-refrigerated, the Flavor Bar operates on a one-eighth horsepower compressor. There are no drains to connect as the defrost water and condensation evaporates into room air after defrost cycle. A removable drip pan permits periodic cleaning of spillage. Another feature of this unit is the thermostatic temperature control which operates from a simple knob control on the front of the cabinet. It is said to permit temperature adjustment from 30 to 45 degrees F., for proper chilling of all fruits, syrups, etc.

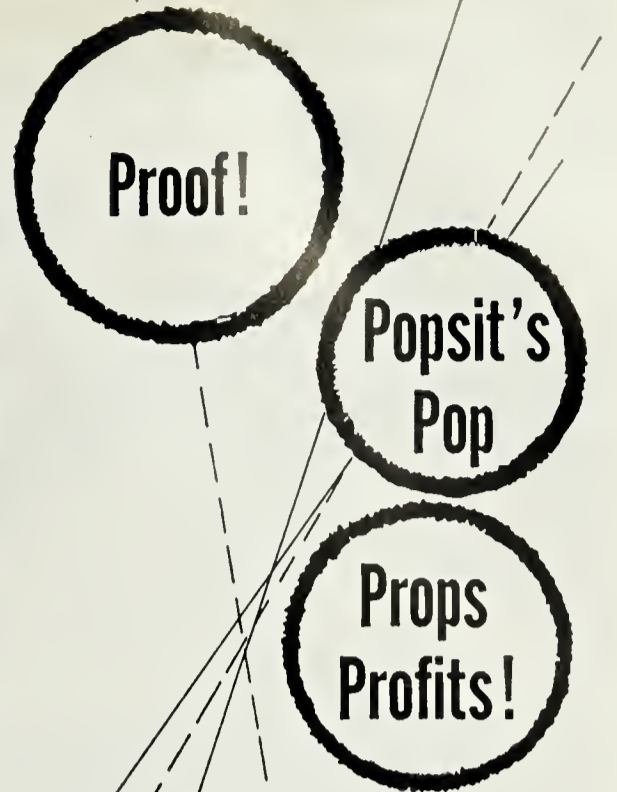
Designed to maintain the high standards of sanitation and cleanliness so important at any concession operation, the Flavor Bar is so constructed so that all syrup pumps may be quickly disassembled for cleaning. The pumps and ladles are made of stainless steel. In addition, each individual ceramic syrup jar may be removed for cleaning.

The compact nature of the Chilletto Flavor Bar makes it possible to move the unit easily in order to take advantage of the most efficient location.

Ice cream sales are said to rise considerably with the use of syrups and toppings, which should be of interest to profit-minded theatre concession managers.



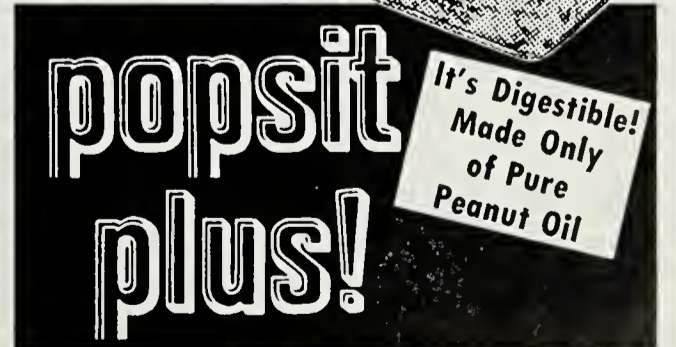
Charles Okun, Coco-Cola special representative, acted as the host on a boat ride around New York during recent Variety International convention.



It's a fact—proved in theatre after theatre—More people stop and buy popcorn when it has the butterlike flavor and color that comes only from POPSIT PLUS. Get our case histories . . . or order a sample case today!



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## Pepsi-Cola Promotional Displays Keyed To Major Holidays Of The Year



The two photos show the Decoration Day (top) and Easter (left) displays which have been developed for theatre concession stand use by the Pepsi-Cola Company.

These displays are part of a package of six displays consisting of pieces for Christmas, Easter, Decoration Day, 4th of July, Halloween and Thanksgiving.

Promotional material is shipped well in advance of each holiday, at no charge, to the theatre account using Pepsi-Cola, it was reported.

To date, the two pieces seen and the Christmas number are the only ones produced; the others are in work.

It is reported that this new concept in theatre merchandising has met with great success, and is being used in over 2,000 theatres on a regular schedule basis.

### Survey

(Continued from page EP-10)

the drive-ins find it practical to sell a 20 cent ice cream. The remaining six per cent is split up among 25, 30, and 35 cent ice cream products.

**Coffee:** This is the most consistently priced item in the drive-in, with 91.4 per cent offering coffee at 10 cents a cup. Less than two per cent of the drive-in refreshment stands offer 15 cent coffee. A 20 cent cup is a bit more popular with 6.1 per cent selling at this price. The once standard nickel cup of coffee can now be found in only 0.8 per cent of the drive-ins.

**Hot Platters:** Since this item covers such a wide variety of products, the price range also covers a wide range. The survey shows that hot platters may be purchased from a price of 45 cents to \$1.25. The most popular range, however, is 75 cents to one dollar.

### Other Observations

In conducting this survey a number of interesting facts were brought out that are very well worth the attention of the reader.

To give an indication of the variety of products sold in the refreshment area of a drive-in the following is a list of items which can be purchased at some drive-ins:

Sno-cones, cigarettes, cigars, gifts, sea food, tea, aspirin, donuts, milk shakes, turkey, chocolate drinks, cotton candy, corn-on-the-cob, beef sandwiches, tamales, peanuts, pickles and steak fingers.

The list is certainly not exhaustive, but it does offer some indication of the vast number of items that certain drive-ins have been able to sell, and offers some indication of the possibilities of expanding concession sales.

The survey showed that 87.3 per cent, or 4,390 drive-ins have refreshment stands operated by the exhibitor. As in the case of the roofed theatre, the primary reason for this is that the average outdoor theatre is a fairly small operation and does not require the services of professional help. The remainder, 12.2 per cent of the drive-ins, find it more profitable to use concessionaires.

Most refreshment people seem to agree that in a fairly small operation the station system of serving is the fastest and most efficient. The survey shows that 60.4 per cent of the drive-in refreshment operations use the station system, reflecting once more that 450 car average drive-in. However, as concession operations and drive-ins expand the cafeteria-style of serving is more widely used. At the present time 39.6 per cent of the drive-ins use the cafeteria system. Only 5.5 per cent of the drive-ins make use of car hops to serve patrons.

Almost every drive-in reports the use of paper service and paper cups. Such advantages as low cost, ease of handling, freedom from breakage and maintenance all make it apparent why paper products find so much favor in the drive-in.

In replying to the survey many exhibitors put in comments not specifically

asked for, and therefore they do not have any basis for direct analysis. However, these miscellaneous comments do offer some insight into the thinking of the men who operate the nation's drive-ins. The most consistent remark made was the need to purchase and serve top-quality merchandise. It seems to be generally agreed that the lower initial cost of an inferior product usually pays off in fewer sales and lost customers.

Top quality merchandise, however, appears to be only part of the formula for successful drive-in theatre refreshment operation. The creation of a friendly, and clean atmosphere, and a staff that is friendly and courteous appears to be equally important.

### Summary

In summing up the results of this survey it can be seen that refreshment sales at the drive-in theatre today are almost as important as box-office sales and deserves the attention and emphasis that most theatremen are giving to this phase of their operation.

The number and variety of products sold at drive-ins is much greater than at indoor houses, and the use of hot prepared foods appears to be making progress.

With almost 1,800 drive-ins now operating 12 months of the year and the remainder lengthening their seasons, plus the fact that many drive-ins are expanding their present facilities, the refreshment potential is greater than at any other point in drive-in history.

## "First Texan" Bow Draws Eyes Of Texas

HOUSTON—The eyes of Texas were on this city last fortnight when Allied Artists' "The First Texan," CinemaScope production about Sam Houston, had its gala world premiere in the Majestic.

Joel McCrea, who has the title role, was on hand to participate in the opening ceremonies and press conferences with radio, television, and newspaper representatives. The opening show hailed the University of Houston, with 100 members of the Intra-Fraternity and Sorority Cowboy and Cowgirl Groups greeting McCrea on his arrival at the theatre.

McCrea also made Texas appearances in San Antonio, Dallas, and Ft. Worth, and planned others in Memphis, Jacksonville, and New Orleans. A highlight of the Houston campaign was the selection, after a four-week contest, of Miss First Texan, with the cooperation of KGUL-TV and the Houston Press.

### Houston

(Continued from page 24)

50 patrons of the two drive-ins suffered from the "flat tires." . . . Mark Sheridan, southwest district manager, 20th-Fox, was in on a visit. . . Lowell Bulpitt, manager, Boulevard Drive-In, and president, Houston Independent Theatre Association, has announced that he is planning to stage a midnight swimming party for all members of the group within several weeks. . . The Avalon has made its bow here as an "art" house and for its first film presented the controversial "Game Of Love." . . Interstate Theatre Circuit, first to introduce the discount cards for teen agers, is sending out reminders that the cards are up for renewal. The plan is rounding out its first year. In many cases it gives the teen agers a savings of 50 per cent. Many independent theatres and other circuits are honoring the Interstate discount card. . . The King Center Drive-In, the only local twin screen ozoner, is pointing out the fact in their local newspaper ads that patrons can see either one of the two features first.

### Film Delivery Firm Split After Owner Sells

DETROIT—Cinema Service Company, which delivers film to theatres in the metropolitan area and suburbs, is being split into two companies, each firm to be taken over by an independent operator, it was reported last week. G. E. LeVeque, who founded the company in 1924, has sold out to two of his veteran drivers.

The Cinema Service name will be acquired by Elmer Bouer, who will handle East Side operations from headquarters at 12080 Rossiter Street. The West Side operations will be assumed by Walter Bullock, operating under the name of Walter's Film Service, with headquarters at 2936 Trumbull Avenue.

LeVeque, now 82, will continue active in business, operating Simon's Film Service in the Film Exchange Building area, and specializing in the production of advertising trailers.

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of money, time or effort . . .

## BERLO WILL ..... INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre  
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community . . . you'll earn more actual net profit when  
Berlo operates your refreshment stand than you can  
earn running it yourself! . . . You and your money  
will be completely free to operate and promote  
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all YOU do is CASH IN on net profits every month!**

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- BERLO, with over 40 years of successful vending experience knows what sells best and how to feature it for fast turnover!
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- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
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## Cinerama Gala Debut Stirs K. C. Excitement

KANSAS CITY—The debut of Cinerama at the Missouri on June 14 opened a new and revolutionary wonderland of realism in the field of entertainment to Kansas Citians. The premiere came off in elegant style, which means nothing less than white dinner jackets and formals, marching bands, lobby speeches, a couple of 80-million candlepower searchlights, and groups of persons standing around on the sidewalks. There was a red carpet in front of the Baltimore Avenue door of the Hotel Muehlebach, two busses and a procession of limousines to transport the special guests from the hotel to the theatre and some more red carpeting in the foyer.

On the distinguished guest list were 62 mayors and other city officials from the state of Sao Paulo, Brazil, and the wives of some of them.

H. M. Kalmine, vice-president and general manager, Stanley Warner Cinerama Corporation, and B. G. Kranze, vice-president, were also honored guests. Kalmine said Cinerama had been seen by upwards of 35 million persons.

The audience at this premiere totaled 1,050, which is precisely the number of available seats. Because of the vast amount of equipment necessary for this new form of projection and other problems connected with providing an undistorted view of the mammoth wrap-around screen, the regular seating capacity has been scaled down from its former 2,600.

Proceeds from the first showing went to the Kansas City Philharmonic Association, and the association members were lavish in their expressions of appreciation for this new venture.

## Jacksonville

Mrs. Bob Anderson, wife of the Main Street Drive-In manager, was hospitalized for treatment. . . . Johnny Jelinek, MPA salesman, was here to call on exhibitors. . . . The Pistol Club on Prison Farm Road was the scene of Variety's first summer barbecue and square dance. . . . Distribution men in from Atlanta were John Jarvis, IFE; Grover Livingston, Warners; and Jimmy Bello and Frank Lowery, representing Capitol and Astor. . . . Bob Corbit, Orlando ad writer, was here to turn out the FST ads while Edith Smith vacationed. . . . Horace Denning, area exhibitor chairman in the Will Rogers Drive, has urged all theatre men of the state to have an audience collection the week of July 16. . . . Frank Alig, former treasurer, FST Circuit, is ill in a Tampa hospital. . . . Frank Sparrow, veteran manager, Talgar's Ritz, Winter Haven, Fla., has resigned to sell real estate. . . . George Krevon, Imperial manager, is a delegate to the national Jaycee convention in Kansas City. . . . Frank Bell, FST district supervisor at Tampa, came in for home office conferences.

MIAMI, FLA., NEWS—Claughton Theatres admitted fathers free with a paid adult admission on Father's Day. . . . Jim Frazier was named Wometco relief manager. . . . George Aylesworth presently is managing the North Andrews Drive-In, Ft. Lauderdale, Fla. . . . Richard Lewis,

## Zoning Appeals Board Asked To Okay Drive-In

WESTPORT, CONN.—The Westport Zoning Board of Appeals is being asked to permit construction of a drive-in theatre, first such outdoor project in the town.

Norman Bialek, manager, Sampson-Spodick-Bialek Fine Arts here, has taken an option on a tract of land. Cost of construction was estimated at \$250,000 for the proposed 600-car capacity theatre.

S-S-B theatres, situated in southwestern Connecticut, are first-run situations, although primarily concerned with art house films.

Embassy employee, left to join the Air Force. . . . Don Tilzer, Claughton publicist, promoted a tie-in with Mohawk Carpet Mills, Amsterdam, N. Y., for the 20th-Fox production of "Mohawk," opening in the Normandy, Royal, and Trail. Prizes totaling more than \$500 will be offered winners of the essay contest on "Why I would like to win a Mohawk rug."

## Kansas City

Lawrence Lehman, former manager, Orpheum, and Mrs. Lehman are vacationing in Europe. . . . Robert F. Withers, president, Republic Pictures Midwest Film Distributors, Inc., died suddenly while attending a ballgame.

## Minneapolis

The town board of Eden Prairie, a Minneapolis suburb, has reversed its earlier decision and decided to rezone land needed for the Flying Cloud Drive-In from residential to commercial. Promoters of the outdoor stand are Otto W. Kobs and Martin F. Grill. Kobs also operates the Oxboro in suburban Oxboro. . . . The new Cinerama production, "Seven Wonders Of The World," has been set to open at the Century Aug. 7, according to Phil Jansen, managing director. The current production, "Cinerama Holiday," is in its 46th week in Minneapolis, while "This Is Cinerama" ran 67 weeks. . . . Arlene Dahl and her husband Fernando Lamas were in to help promote the sales of government savings bonds. . . . Bob Stone, new MGM press representative, is nursing his first case of sunburn incurred at one of this city's many lakes. Bob says that "he likes it here." . . . M. A. Levy, 20th-Fox mid-west district manager, is making a tour of all branches in his division. . . . Condolences to J. T. McBride, Paramount branch manager, whose brother James died in St. Louis.

## New Haven

Lewis Ginsberg, Amalgamated Buying Service, is now in charge of the Screen Guild exchanges in Boston and New Haven. . . . Mel Davis, former head booker, Republic, Boston, is now associated with Screen Guild and Federal Films, Boston, as salesman-booker. . . . Frank Manzi, former Paramount booker, here, is associated with the Amalgamated Buying Service as buyer-booker. . . . Quite a bit of interest was being shown in the testimonial dinner being given to Ted Jacocks, Branford, Conn., exhibitor, at the Waverly Inn, Cheshire, July 9. . . . The proposed

## Miami Fetes Hoover At Variety Banquet

MIAMI—A recent testimonial banquet for George Hoover, first chief barker, and now executive director, Variety Clubs International, was a colorful affair, held at the beautiful Westview Country Club, with 240 guests present.

Sigmund Eisenberg, chief barker, Tent 33, was the principal speaker, and he praised Hoover for his untiring efforts in behalf of Variety, both on a local and an international level. Hoover was cited specifically for being the guiding force in promoting and carrying to a successful conclusion the establishment of the Variety Children's Hospital here, which represents an investment of nearly \$2,000,000. A plaque was presented him by Tent 33 as a token of its esteem and in acknowledgment of some of Hoover's accomplishments. A silver platter was presented by the Ladies Auxiliary.

Variety International was represented by the presence of John H. Rowley, international chief barker. Hal Pelton, president, Pepsi-Cola Company of Miami, was chairman of the dinner committee and toastmaster for the occasion.

ban on outdoor theatres was debated at a public hearing held by the Berline Zoning Commission at the Town Hall on June 13, and the sentiment was about even. The commission reserved decision. . . . The Watertown Drive-In, Watertown, Conn., was due to reopen on June 27 after being rebuilt from flood damage. . . . Reported that the Pequot is to go on Friday, Saturday, and Sunday schedule starting in July. . . . Commodore Hull, Derby, Conn., is now on summer schedule. . . . For Father's Day, some theatres had promotional angles. Middletown Drive-In and Plainville Drive-In gave out cigars to dads. Palace, Capitol, Middletown offered free admission to fathers when mothers bought tickets. . . . Manchester High School had graduation exercises at the State. . . . E. M. Loew, Hartford, gave out free ice cream to children and had Brownie the Clown on June 15 when a new giant playground was opened.

HARTFORD, CONN., NEWS—Al Schuman, formerly general manager, Hartford Theatres Circuit, and Mrs. Schuman got back to their Daytona Beach, Fla., home, following a European trip. . . . Bernie Menschell, president, Bercal Theatres, Inc., reported two additions to the circuit. Pat Meyers joins the advertising staff, replacing Rudy D'Angona, resigned, and John M. Nameika becomes manager, Parsons, succeeding Mrs. Doris Simmons, who has left the circuit. . . . Charles Lane, Summit Drive-In, Branford, Conn., installed a new children's playground, and offered free pony rides, plus appearance by a cowboy entertainer and his trained animals. . . . Connecticut's big-scale Shakespeare Drama Festival, known as the American Shakespeare Festival Theatre and Academy, was slated to begin its second season June 26 with a production of "King John." Stars this year include Nina Foch, Mildred Dunnock, Arnold Moss, Kent Smith, and others. . . . Milton LeRoy, Blue Hills Drive-In, Bloomfield, Conn., was last area outdoor operator to install a CinemaScope screen. The unit measures 122 feet wide.

## Paramount Branch Shifts To New Oklahoma City Site

OKLAHOMA CITY—Removal of the Paramount branch here from its present location to its new quarters at Suite 607, Commerce Exchange Building, was announced by Paramount Film Distributing Corporation. The effective date of this move is July 7.

All backroom shipping and inspection of Paramount film is now handled in the Oklahoma territory by Oklahoma City Shipping and Inspection Bureau, Inc., under the management of Earl E. Jamieson. C. H. "Buck" Weaver is the branch manager in the new, modern offices.

## New Orleans

The screen of the Gretna Greens Drive-In, Gretna, La., was resurfaced. The paint, first of its kind in New Orleans, was supplied by Southeastern Theatre Equipment, who also supplied the ozoner with Kollmorgen lens. The ozoner is the property of B. J. Keyhan. . . . Warners personnel from manager down excused to Morgan Pool, Abita Springs, La., for their annual picnic. . . . The Palms Drive-In, Atmore, La., a unit of Martin Theatres, held a dual celebration recently, National Drive-In Theatre Week and the beginning of their sixth year of operation. John H. Smith is the manager. . . . Report from Opp, Ala., is that George S. Owen, proprietor, indoor Royal and the Dixieland, Midway, and Opp Drive-Ins is retiring from theatre business and that he has the four situations up for sale. . . . W. E. Barnes notified Transway that June 22 was the opening date of his new U Drive-In, Bayou LaBatre, Ala., and he requested that all communications should be directed to him in care of the Star, Leaksville, Miss. . . . George Edward's Fitz, Hattiesburg, Miss., was equipped with a new wide screen and Kollmorgen projection lens. Raymond Gremillion, Southeastern sales and service, handled the sales and installations.

## New York

Richard C. Babish joined Louis de Rochemont-Cinémiracle Productions, Inc., as director of technical operations. . . . RKO president Daniel T. O'Shea arrived from the studio. . . . Figaro, Inc., has moved into new offices at 60 East 56th Street. The new telephone number is EL 5-5715. . . . Mrs. Joan Kalmine Paradis, daughter of Mr. and Mrs. H. M. Kalmine was married to Dr. Victor H. Witten, at the home of her parents at Rye, N. Y., on June 22. The bride's father is vice-president, Stanley Warner Cinerama Corporation. . . . The fifth annual film industry golf tournament sponsored by Cinema Lodge B'nai B'rith at Vernon Hills Country Club, Tuckadoe, N. Y., proved a rousing success. Close to 200 attended and president Bob Shapiro presided. Aiding were Martin Levine, Marvin Kirsch, Harold Rinzler, Jack Hoffberg, Herb Berg, Don Mersebau, Burt, Norman and Alan Robbins, Milt Livingston, and Charles Alicoate. . . . Joel Levy, out-of-town booker, Loew's Theatres, returned from a Bermuda vacation. . . . William D. Zoeller, head, MGM short subject sales, was in Boston.



These Philadelphia area exhibitors recently signified that they were all set to go places by booking UA releases for United Artists Week, July 1-7. Shown in the company's exchange are, left to right, Al Davis, Fried Circuit; exhibitor Charles MacDonald, York, Pa.; Gene Tunick, UA Philadelphia branch manager; and Max Chasins, Hamid Theatres, Atlantic City, N. J.

Pat R. Nataro, at one time with the Stanley Warner Jersey zone, has been promoted to SW west coast zone manager, replacing the late Ben H. Wallerstein. . . . Carl Mos, 20th-Fox exhibitor relations department was hospitalized in the Harkness Pavillion for surgery. . . . Fred Satz, brother of Leonard Satz, Ray-tone Screen Corporation secretary and treasurer, died.

## Oklahoma City

Albert H. Reynolds, president, Thrillarama Productions, Inc., Dallas, and Julius Gordon, president, Jefferson Amusement Company, Beaumont, Tex., will head the list of speakers for the midsummer meeting of United Theatre Owners of Oklahoma, at Tulsa, July 17. Reynolds will talk about Thrillarama, while Gordon will discuss the recent hearings of the Senate Small Business subcommittee and the prospect of government control of film rentals. The meeting will be at the Indian Hills Country Club. . . . Video Independent Theatres, Inc., has opened the 500-speaker Oak Hills Drive-In at Ada, Okla., under management of Frank Little, and West Drive-In at Altus, Okla., with Fred McElroy as manager. Video's 66 Drive-In, Tulsa, has been reopened after two months' shutdown because of highway construction nearby.

The Rialto, Tulsa, opened a 50-seat "golden loge" in honor of Oklahoma's



A highlight of the recent engagement of Allied Artists' "Crime In The Streets," SW Mastbaum, Philadelphia, was the organizing of a local chapter of the Sal Mineo Fan Club. A giant post card was mailed to Mineo at the AA studios.

## New Theatre Entrance Brightens Third Ave.

NEW YORK—The new Third Avenue entrance to the RKO 58th Street was opened last fortnight by Borough President Hulan Jack, who cut a ribbon and pushed a button to make Third Avenue and 58th Street the Avenue's brightest corner. Sal Mineo, Alan Carney, and other stars attended in person, as did public officials including the Honorable Louis A. Gioffi, Commissioner of Borough Works, Manhattan, and Arthur J. Benline, technical director, New York State Building Code Commissioner.

The gathering of Jack and other city and state officials, screen and stage stars, and the attending excitement called attention to RKO Theatre's cooperation with the Borough head's program to rejuvenate Third Avenue. It also marked the first occasion that one of the Avenue's major business firms improved its appearance in accordance with the redevelopment.

semi-centennial celebration next year. . . . Shirley Jones was a major attraction at the press preview of the new lodge at Sequoyah State Park, Wagoner, Okla. In Tulsa for the "Oklahoma!" opening were three New York representatives of Magna Theatre Corporation, Gael Sullivan, assistant to the president; Martin Sweeney, assistant to the vice-president in charge of sales; and Dan Brachfeld, assistant to the treasurer-comptroller. . . . When Roy Avey, Jr., answers the telephone he doesn't know whether to say, "A and O" or "O and A." He's branch manager for the O and A Film Line and also a partner with Jim O'Donnell in the A and O booking agency.

## Philadelphia

Max Chasens, Hollywood, Atlantic City, N. J., recently won a golf tournament at Linwood Country Club. Samuel Levine, Chasens, and Dave Apfelbaum shared low gross honors. . . . His widow and son share in the estate of the late Walter Schumacher, owner, Pottsville Drive-In, who

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Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**MANAGER**, 43, married, 15 years' experience in theatre management and exploitation; also artist and professional writer. Prefer North Carolina but will consider any promising offer. **BOX A627**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**OUTSTANDING SHOWMAN**, 36, always business producer. Top Philadelphia, New York City, West Coast experience. Prefer East or Mid-West. Security and top salary musts. **RALPH A. MOYER**, 231 W. 27th St., Los Angeles 7, Calif. (627)

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**MANAGER'S POSITION** desired in western New England—eastern New York. Supervisor's job in small circuit including Drive-In terminated by change in ownership. Exploitation-minded. **MANAGER**, Box 26, Millerton, N. Y. (620)

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Motion Picture Exhibitor  
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died suddenly on June 4 of a heart attack, according to the will filed for probate. . . . RKO is moving from 250 North 13th Street to 1225 Vine Street. . . . "L'il Davy And Dan'l Coon," first theatrical cartoon ever to be made in Philadelphia and produced by Louis W. Kellman's Brian Cartoons, Inc., had its first run at the SW Stanley. . . . Harry Brillman, Screen Guild, claimed exploitation minded exhibitors in the area should climb on the "Godzilla," "Bride Of The Monster," "Fire Maidens Of Outer Space" band-wagon now that these films have had their first runs at the SW Stanley and SW Palace. . . . Frank Carter is the new booker, Screen Guild, replacing Ed Larsen.

## St. Louis

Paul E. Stehman purchased the interest of partner Thomas Danner in the 250-car Green Drive-In, near Winchester, Ill. . . . The Anna Drive-In, Anna, Ill., operated by Rodgers Theatres, Inc., Cairo, Ill., is on a six day week, being closed Mondays. . . . The LaCosa, St. Ann, Mo., has been sold by the Charles F. Vatterott Construction Company to the St. Louis County Library and will be converted to a public library. . . . Marlowe Theatres has closed the Marlowe, Herrin, Ill., for

the summer and will operate the Annex on a seven-day basis. . . . Owners Lawrence Menard and H. Bugg have closed the Maple, Maplewood Park, Ill. . . . Commonwealth Amusement Company closed the Hall, Columbia, Mo., for the summer. . . . The Nox, New Haven, Ill., owned and operated by Henry Absher, has closed for the summer. . . . Veteran theatre and church organist Tom Terry, this city, died. . . . Mrs. Shirley Kohler resigned as Paramount contact clerk to await the birth of her child.

## San Antonio

Large container cans were placed in front of the Aztec, Majestic, Empire, Texas, and other downtown theatres for passersby to drop in contributions. Funds were to go into a fund to help build a new swimming pool for Boysville. . . . Gordon Craig, former National Pictures actor here, has started the practice of law. . . . The Varsity Drive-In has instituted teenagers bargain night each Monday night when the youngsters are being admitted for half price, 30 cents each. . . . Two tried and true means of getting patrons back into local theatres during the hot, humid summer months is being tried out here. At the State, operated by the Interstate Theatre Circuit, Buzzo is being played each week on Thursday and is attracting the patrons. Both cash and merchandise are being offered as lures. The various drive-ins are offering "Buck Nights" when a full car load is admitted for just \$1. Several of the drive-ins have this price each night. . . . Mrs. W. Hayden Miller, president, San Antonio Motion Picture Advisory and Review Board, was recently elected to a six-year term as trustee on the San Antonio Independent School District Board. . . . A series of burglaries, including one at the Dusk Drive-In, Georgetown, Tex., owned and operated by August J. Valentine has been cleared up with the arrest of five men by the local sheriff.

## Kerasotes Sees Hope In Sliding Scale

St. Louis—If theatre owners could obtain films on a sliding scale of from 20 to 50 per cent they wouldn't need arbitration or anything else to solve their pressing financial and operational problems, George Kerasotes, chairman of the board, United Theatre Owners of Illinois, and assistant to the president, Theatre Owners of America, declared in a talk at the joint meeting of the Missouri-Illinois Theatre Owners and UTOI at the Locust Hills Country Club, Lebanon, Ill.

Kerasotes deplored the unwarranted indulgence in personalities that had marked the recent hearings in Washington before the Senate Small Business Committee.

L. J. Williams, Union, Mo., president, Missouri-Illinois Theatre Owners, presided at the brief business session. Tom Bloomer, Belleville, Ill., a former president of MITO, urged all theatre owners to join either MITO or UTOI if they presently were not dues paying members. Both organizations are affiliated with the Theatre Owners of America.

## Seattle

A new firm, headed by former Washingtonian W. R. Foreman and Harry Nace, Jr., purchased four drive-ins in the Phoenix, Arizona area. . . . Paramount held a sneak preview of "The Leather Saint" at the Paramount. . . . Sam Siegel, Columbia exploiteer, is working in Spokane, Wash., and Portland on promotion of "The Eddie Duchin Story." . . . A boy was born to Bud Saffle, Saffle's Theatre Service. . . . Alex Harrison, 20th-Fox general sales manager, New York, visited.

## Washington

A special cocktail party for the press was held for Danny Kaye at the Willard Hotel. Kaye is making personal appearances at the Carter Barron Amphitheatre. . . . Richard Coe, drama editor, Washington Post and Times Herald, devoted his entire column interviewing local exhibitors in connection with coming attractions and the motion picture business generally. . . . The Stanton, under new manager J. Edgar Lillard, will have an art policy. . . . RKO Keith's figured in a unique street stunt when Jerry Baker, managing director, promoted a medical examining table, cabinet, and surgical instruments for display with a model who acted as a nurse, on hand to revive patrons who seemed faint after watching Keith's double horror show "Day The World Ended" and "Phantom From 10,000 Leagues." . . . Hank Howard, publicity representative for RKO, was in making tie-ups and arrangements in connection with RKO's latest release "The First Traveling Sales Lady." RKO is touring four starlets in connection with the picture. . . . Newest members approved by the Board of Governors for associate membership in the Variety Club are Maurice Fitzgan, Louis D. Chelec, and Max Kampelman. The Board of Governors has approved the date of Oct. 5 for the club golf tournament and dinner dance, which will be held at the Woodmont Country Club, in Rockville, Md.

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## ALLIED ARTISTS

### The First Texan (5615)

OUTDOOR DRAMA  
82M.

(CinemaScope)  
(Print by Technicolor)

ESTIMATE: Well-made historical meller.

CAST: Joel McCrea, Felicia Farr, Jeff Morrow, Wallace Ford, Abraham Sofaer, Jody McCrea, Chubby Johnson, Dayton Lummis, Rodolfo Hoyos, William Hopper, Roy Roberts, David Silva. Produced by Walter Mirisch; associate producer, Richard Heermance; directed by Byron Haskin.

STORY: When Joel McCrea (Sam Houston) arrives in San Antonio to open a law office, many patriots urge him to join the fight to make Texas independent of Mexico. He refuses to get into any fight. He meets Felicia Farr and as they become romantic he promises her that he won't get involved. He receives a summons from President Andrew Jackson delivered by Davy Crockett, and the chief executive urges him to join in the efforts to free Texas, pointing out that it must become a part of the United States when it frees itself. Meanwhile, Mexican General David Silva has taken over the area and declared martial law. The Texans rally to McCrea who builds up a force and keeps the Mexicans on the run following him in what seems a cowardly retreat. Once he gets them where he wants them at San Jacinto, he turns and in a surprise attack whips them and captures Silva. Texas is freed, and McCrea and Farr are reunited with peace becoming a reality on all fronts.

X-RAY: Intelligently-made and full of interest, action, and historical recollections and famous names, this entry should prove a crowd-pleaser with its dramatization of a page from American history. McCrea is fine in the lead and receives good support. The story is logical and underplayed which makes for fine effect, and the direction and production are in the better category. Sell it a little, and the returns may be better than expected. Color and CinemaScope assist in the presentation. The story and screen play are by Daniel B. Ullman.

TIP ON BIDDING: Higher program rates.

AD LINES: "An Exciting Page Ripped From America's History Books"; "An Action Thriller Showing People You've Always Heard About"; "A Film To Be Remembered."

### Navy Wife (5611)

COMEDY  
83M.

ESTIMATE: Comedy has angles.

CAST: Joan Bennett, Gary Merrill, Shirley Yamaguchi, Judy Nugent, Maurice Manson, Teru Shimada, Tom Komuro, Robert Nichols, Shizue Nakamura, Carol Veazie, John Craven, Arnold Ishii, Ziro Tenkai. Produced by Walter Wanger; directed by Edward Bernds.

STORY: After a several-year separation, Joan Bennett receives word from husband Navy Commander Gary Merrill that she and daughter Judy Nugent can join him in Japan. They are greeted with curiosity by the Japanese, who marvel at the equality of the sexes and the fact that she is boss at home. She is stuck with a number of maids, housemen, and cooks who do the best they can but always manage to get into some sort of mischief. Bennett is aided by geisha girl Shirley Yamaguchi, which shocks the local populace. Japanese women begin to pick up the habits and demand attention and equality from some of their husbands, leading to awkward situations. Friction develops in the household of the mayor of the town and his son-in-law, and this

## MOTION PICTURE

# EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor.

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VOL. 56 • No. 8

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causes commanding officer Captain Maurice Manson to order Merrill to order Bennett to cease and desist. He even advocates the transfer of Merrill from the area until his own wife shows up. Bennett succeeds in smoothing things over, in reuniting the mayor's son-in-law and his wife, and in showing Manson that he can be boss in his own household at the right time. Merrill's transfer is cancelled, and he is even promoted. Peace and a measure of recognition for Japanese women in the area are at hand at last.

X-RAY: Moderately amusing is this comedy of American domestic life in Japan. The "names" of Bennett and Merrill may prove of assistance in the selling of this entry that starts out with a cute story which somehow loses its effervescence in the telling as time passes. The cast is efficient for the assignments at hand, and the direction and production are average. The screen play is by Kay Lenard.

AD LINES: "Determining Who Was The Boss At Home Makes For Funny Film Fare"; "She Caused A Sensation When She Arrived In Town"; "Fun For The Whole Family."

### Three For Jamie Dawn (5618)

MELODRAMA  
84M.

ESTIMATE: Names may help programmer.

CAST: Richard Carlson, Laraine Day, Ricardo Montalban, June Havoc, Regis Toomey, Eduard Franz, Maria Palmer, Marilyn Simms, Herb Vigran, Dorothy Adams, Patricia Burke, Doris Kemper, Lela Bliss, Scotty Beckett, Jean Chandler, Reba Waters. Produced by Hayes Goetz; directed by Thomas Carr.

STORY: Multi-millionairess Marilyn Simms murders her lover. In an effort to get her off, her secretary Dorothy Adams hires shyster lawyer Richard Carlson, who, working with well-paid fixer Regis Toomey, sets out to buy three members of the jury. One is naturalized Czech Eduard Franz, who is reached through his wife, Maria Palmer. Another is poor, down on his luck Ricardo Montalban, also reached through his wife, Laraine Day; and the third is has-been actress June Havoc. After these three hold out for days, they finally realize the gravity of their position, join the majority in a guilty verdict. A witness Carlson had bribed confesses to the district attorney and Carlson's career comes to an end.

X-RAY: Although a lot of the material in this opus unravels in episodic soap opera fashion and despite the fact that the acting at times is overly emotional and some of the dialogue pretty maudlin,

still and all the screen play by John Klemptner does manage to hold the interest all the way. There is hardly any action and this fact, possibly, rules it out for some spots; but the film, with its quota of known names, most likely will get by as a programmer. The picture denotes rather obviously its low budget production.

AD LINES: "Real Suspense As 'Fixed' Jurors See That Justice Is Done"; "A Shyster Lawyer Learns That American Justice Can Not Be Tampered With"; "She Was Guilty; But Three Jurors Held Out For Her Acquittal!"

## MGM

### The Fastest Gun Alive (634)

OUTDOOR  
DRAMA  
92M.

ESTIMATE: Interesting offbeat western has names to help.

CAST: Glenn Ford, Jeanne Crain, Broderick Crawford, Russ Tamblyn, Allyn Joslyn, Leif Erickson, John Dehner, Noah Beery, J. M. Kerrigan, Rhys Williams, Virginia Gregg, Chubby Johnson, John Doucette, William "Bill" Phillips, Chris Olsen, Paul Birch, Florenz Ames, Joseph Sweeney. Produced by Clarence Greene; directed by Russell Rouse.

STORY: Gunman Broderick Crawford is obsessed with the need to kill anyone presumed to be faster with a gun than himself. One of his duels is witnessed by a traveler who brings the story to the small town in which Glenn Ford operates the general store with wife Jeanne Crain. Unhappy in his work and goaded by the taunts of his fellow townsmen who look down on his occupation, Ford puts up a display of marksmanship and speed of draw that marks him as the fastest gun alive. Crawford and his cronies rob a bank and flee to Ford's town to escape a posse. Ford wishes to leave town, convinced that word of his prowess will bring gunmen from everywhere to test his ability. However, the townspeople all swear in church not to divulge what they saw him do and he decides to stay. Chris Olsen, a small boy, is not in the church, and from him Crawford learns of the existence there of a gun faster than his own. He challenges the unknown adversary to a gun duel, threatening to burn the town if it is not accepted. Frightened, the townspeople urge Ford to accept the challenge. He reveals that he has never pulled a gun on a man and is deathly afraid of such a duel. When his friend, Leif Ericson, decides to give his life to save the town by pretending to be Crawford's adversary,

Ford changes his mind. The duel is fought. Ford wins, but the town digs two graves. When the posse arrives, they are told that both Ford and Crawford were killed in the battle, freeing Ford to lay away his gun forever.

**X-RAY:** Here is another in the host of modern westerns that depend more upon character development than gunplay for their effect. Performances are uniformly good, and the offbeat story holds interest throughout. The cast names offer good marquee power, but extra selling effort will be required to get top results. There is more talk than action, but all in all it should appeal to western addicts and general patrons alike. Russ Tamblyn, dancing star, is given one production number that is good but wasted by having no real place in the story line. Direction and production are satisfactory, although uneven in some spots. Screen play is by Frank D. Gilroy and Rouse, from a story by Gilroy.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "The Fastest Gun Alive, Only He Knew How Afraid He Was"; "The Old West With A New Twist"; "His Hands Were Lightning Fast But His Heart Was Cold With Fear."

## 20TH-FOX

### Abdullah's Harem (613)

DRAMA  
88M.

(Made in Egypt)  
(Color by Technicolor)

**ESTIMATE:** Off-beat entry for program.

**CAST:** Gregory Ratoff, Kay Kendall, Marina Berti, Sydney Chaplin, Alex D'Arcy, Mary Costes, Marti Stevens. Produced and directed by Gregory Ratoff.

**STORY:** Deposed monarch Gregory Ratoff recalls the period in his reign prior to his abdication upon hearing a love song in Monte Carlo. He fell in love with an English model, Kay Kendall, who spurned him. She was attracted, however, to one of his army captains, Sydney Chaplin. He helps her and she is forced to flee the country. Ratoff decides that Chaplin should become one of his aides. He follows Kendall to Monte Carlo where she pretends to make up with him so that a friend can get a picture for his newspaper which ridicules Ratoff. He has her abducted and put aboard his yacht. She refuses to yield to him. By the time he reaches his country, the newspapers have used the photo and he is forced to let her go. Other factions pressure him from all sides to behave or resign. Chaplin, hoping to hasten the revolution, takes a shot at him but kills an aide instead. He is arrested. Kendall offers herself to Ratoff if he will free Chaplin and in a moment of kindness he frees them both. The army revolts and he is forced to abdicate and leave the country.

**X-RAY:** Whether this was made with tongue-in-cheek or as a serious drama is up to the individual viewer to decide, and whether there is a resemblance to the goings on of ex-King Farouk, which has been denied, is also a moot question. Ratoff seems to enjoy playing "King" both fore and aft the cameras, and if audiences don't get too emotionally involved they may get a charge out of the proceedings. It's for the program and George St. George and Boris Ingster get credit for the screen play based on a story by Ismel Regelia. A song, "Once In A Life," is heard. Legion of Decency "B".

**TIP ON BIDDING:** Program rates.

**AD LINES:** "The Story Of A Broad-Minded King"; "My Kingdom For A Woman"; "Long Live The King!"

## UNITED ARTISTS

### The Creeping Unknown

SCIENCE  
FICTION  
DRAMA  
78M.

(Hinds)  
(English-made)

**ESTIMATE:** Lower half entry.

**CAST:** Brian Donlevy, Margia Dean, Jack Warner, Richard Wordsworth, David King Wood, Thora Hird, Gordon Jackson, Harold Lang, Lionel Jeffries, Maurice Kauffman, Gron Davies, Stanley Van Beers. Produced by Anthony Hinds; directed by Val Guest.

**STORY:** A space rocket sent out by scientist Brian Donlevy returns with two of its three-men crew missing and the third, Richard Wordsworth, in a state of shock. It is determined that something invaded the ship, destroyed the two men, and infected Wordsworth after he has escaped from the nursing home. Unless it is found and destroyed, its rapidly growing form could destroy every one on earth, especially after it multiplies. The monster destroys and kills before being spotted by searching forces, who under Donlevy's direction electrocute it with a huge shock before it can multiply.

**X-RAY:** This is creepier some times and less creepy at other times, but on the whole those that go for science-fiction or appreciate horror entries should be generally satisfied. The cast is adequate, with Brian Donlevy thrown in for the benefit of American audiences; the direction and production is average. It's for the bottom of the program. Richard Landau wrote the screen play.

**AD LINES:** "A Thrilling Adventure In Suspense"; "Beware! Its Coming For You!"; "Nothing Can Destroy It! You Can't Escape It!"

## WARNERS

### As Long As You're Near Me (519)

DRAMA  
101M.

(German-made)  
(Dubbed in English)

**ESTIMATE:** Slow moving import will appeal most to women.

**CAST:** O. W. Fischer, Maria Schell, Brigitte Horney, Hardy Kruger, Mathias Wieman, Paul Bildt. Directed by Harold Braun.

**STORY:** Filming a ballroom sequence for a musical, director O. W. Fischer saves extra Maria Schell when her dress catches fire. At the hospital and taking her home, Fischer learns the story of her life, her war experiences, her marriage to young Hardy Kruger, and how her selfish action led to his capture and imprisonment. Fischer decides to make a movie of her life, with Schell in the starring role as he is tired of directing musicals and wants to feel life in the raw. Former star Brigitte Horney approaches Fischer with a backer for her film comeback, but he convinces the financier to invest in his project with Schell. Horney, in love with the director, agrees. Fanatic in his attempts to get realism from Schell, Fischer subjects her to such emotional stress that Kruger becomes worried. Fischer realizes he is attracted to Schell and she, confused, imagines herself in love with him. Kruger asks Fischer to let the end of the picture end his relationship with Schell, but the director tells her she must choose between him and her husband. During a climactic scene, Schell sees Kruger and realizes she loves him. She has made her decision, and Fischer

walks sadly away, knowing a little more about life.

**X-RAY:** This import proves that the soap opera is not a strictly American product. It is pretty heavy going, over-long and slow moving. It may have appeal for some women, but seems restricted to specialized houses. Technically, the dubbing job is well done. Performances tend to be overly dramatic, but Fischer impresses as does Kruger. Screen play is by Jochen Huth.

**AD LINES:** "Genius Or Vampire, Which Was He?" "His Search For The Essence Of Life Might Destroy Her Search For Happiness"; "German Film Making At Its Dramatic Best."

### Santiago (524)

ACTION DRAMA  
93M.

(WarnerColor)

**ESTIMATE:** Action spots should welcome new Ladd entry.

**CAST:** Alan Ladd, Rosanna Podesta, Lloyd Nolan, Chill Wills, Paul Fix, L. Q. Jones, Frank deKova, George J. Lewis, Royal Dano, Don Blackman, Francisco Ruiz, Clegg Hoyt, Ernest Sarracino. Produced by Martin Rackin; directed by Gordon Douglas.

**STORY:** Alan Ladd, dishonorably discharged from the Army, is running guns to Cubans in revolt against Spanish rule. He runs afoul of another gun runner, Lloyd Nolan. Both profess to be in the business strictly for the money with no thought for the revolt itself. Learning that they must get the weapons to Cuba before they are paid, the two smugglers reluctantly join forces. On a ship captained by Chill Wills, who believes in the revolution, they meet Rossana Podesta, fiery Cuban patriot. Ladd protects her from the advances of Nolan. Reaching Cuba, they learn they must deliver the guns to a Cuban general before full payment is received. Francisco Ruiz, Podesta's young brother, stows away, and Ladd begins to feel the true spirit of the revolution. Aided by Wills, who sacrifices himself and his ship to wipe out pursuing Spanish troops, they gain the rendezvous spot only to find that the general has been holed up in treacherous mountain territory. Nolan decides to give up the chase and sell the weapons and the whereabouts of Rebel troops to the Spanish. Ladd kills him in a gun duel and takes the guns to the insurgents, now believing in their cause and in love with Podesta.

**X-RAY:** The story here is a bit far fetched at times and there are a few plot strings left dangling, but action fans will still find plenty to their liking. There are gun fights, knife battles, fist-cuffs, explosions, and a host of climactic sequences that keep things moving at a fast clip. Ladd is his usual taciturn self in a tailor made role, while Nolan provides an extremely interesting characterization as an offbeat villain. Other performances are satisfactory. This will fit the program nicely in action houses. Screen play is by Martin Rackin and John Twist from Rackin's novel.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "Ladd At His Best In A Blazing Story Of Passion And Revolt"; "Cuba's Struggle For Independence Depended On A Bitter Man And A Passionate Joan Of Arc."

### Satellite In the Sky (525)

SCIENCE FICTION  
DRAMA  
85M.

(English-made)

(CinemaScope) (WarnerColor)

**ESTIMATE:** Science-fiction entry has angles.

**CAST:** Kieron Moore, Lois Maxwell, Donald Wolfitt, Bryan Forbes, Jimmy Hanley, Thea Gregory, Barry Keegan,

(Continued on page 4183)



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**Y**

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**Z**

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*(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)*

**Reviews***(Continued from page 4182)*

Alan Gifford, Shirley Lawrence, Walter Hudd, Donald Gray. Produced by Edward J. and Harry Lee Danziger; directed by Paul Dickson.

**STORY:** Following a press conference, where plans to take up an experimental rocket ship into space are announced, reporter Lois Maxwell, against the project, stows away aboard the ship to be commanded by Kieron Moore. At the last moment, he is told that the ship is to carry the latest in atom-type bombs for exploding in space, which might tend to discourage wars when it is seen all over the world. Professor Donald Wolfit is in charge of the weapon. The bomb is set and propelled into space, but its rockets fail and it is attracted to the ship like a magnet. They are unable to shake it loose. Tension mounts, and Maxwell explains she was against the ship and the idea because her father and brother died experimenting with the rockets and fuels, etc. She and Moore are attracted to each other and confess they would wed had they the chance. Others in the crew come forth with their personal problems. Meanwhile, Wolfit and another crew member sneak off in space suits to detach the bomb and send it into space, sacrificing their own lives so that ship and crew might survive.

**X-RAY:** Rabid space fans and science-fiction addicts should receive a lift out of the proceedings here although it takes a little time and some conversation to bring things along to their climactic pitch. There are some novel scenes of different jet planes included in the footage which come off well. The cast does okay, and the direction and production are average. The film is suited for the program. The screen play is by John Mather, J. T. McIntosh, and Edith Dell.

**AD LINES:** "A New Experience In Space"; "Thrills Never Experienced Before High Above The Earth"; "They Had A Mission In Space That Could Cost Them Their Lives."

**ENGLISH FILMS**

**Fire Maidens** SCIENCE FICTION  
**Of Outer Space** DRAMA  
68m.

(Saturn Films) (English-made)

ESTIMATE: For lower half of exploitation spots only.

CAST: Anthony Dexter, Susan Shaw, Paul Carpenter, Harry Fowler, Rodney

Diak, Owen Berry, Sidney Tafler, Jacqueline Curtis, Maya Koumani, Richard Walter and The Fire Maidens. Produced and directed by Cy Roth.

**STORY:** Five young scientists and technicians journey to Jupiter on a space ship. They find the planet much like earth as to atmosphere, flowers, seasons, etc., but inhabited only by a patriarch and his 15 lovely daughters, only remaining descendants, and a monster-like creature. They finally kill the latter, take back to earth with them one of the maidens, promising to send back male settlers for the others.

**X-RAY:** Obviously cheaply made, this phony science-fiction meller can hardly be taken seriously on any count, and that goes for production, direction, acting, photography, everything save the apparent beauty of the chorus of shapely fire maidens and the pleasing appearance they make in brief toga-like costumes. Cy Roth also authored, in addition to producing and directing, and hence can only blame himself. It's filler for the exploitation spots, and even there it will be laughed at.

**AD LINES:** "Out Of This World Shock Sensation!"; "Supersonic Excitement—Through Space To A Lost Planet"; "Strange Rites In A Temple Of Love!"

**The Shorts Parade****TWO REEL****Color Drama**

**A BOY AND HIS DOG.** Warners—Color Specials. 20m. When first reviewed in THE SERVICESECTION of April, 1947, it was said: "In Technicolor, produced by Gordon Hollingshead, and directed by LeRoy Prinz, this sentimental age-old story concerns Billy Sheffield stealing a mean old farmer's hound dog, which the farmer had been mistreating. The boy cares for the dog, and both are happy. However, the farmer comes for his dog, and the boy threatens to hit the old man with a rock, so the farmer has the boy arrested. Harry Davenport, country judge, holds the boy guilty of stealing the dog, and orders its return to the mean old farmer, but then gives the farmer the choice of paying a large fine or turning the dog over to the court on a cruelty to animals charge. The farmer takes the latter course, and the judge awards the dog to the boy. This is overacted, although an Academy Award winner. GOOD." (3007).

**ONE REEL****Color Cartoon**

**LI'L DAVY AND DAN'L COON.** Brian Cartoon in Color. 7m. The Coon is telling the other creatures of one of li'l Davy Crockett's bear hunting exploits. The tale is hard to believe; but Davy shows up with the bear skit to prove it. This is the first of a series by the new firm headed by Louis W. Kellman. FAIR.

**MAGOO BEATS THE HEAT.** Columbia—Mr. Magoo Cartoons. 8½m. Mr. Magoo decides to go to the oceanside to escape the heat but winds up going the wrong way as usual and lands in the desert. A prospector lost in the desert stumbles on the lavish Magoo setup and thinks he is in a mirage. After quenching thirst and hunger, he gives Magoo a huge gold nugget and leaves. The puzzled Magoo decides to take it home to his nephew as a different kind of sea shell. GOOD. (8755).

**SCAREDY CAT.** Warners—Blue Ribbon Hit Parade Reissues. 7m. When first reviewed in THE SERVICESECTION of January, 1949, it was said: "Porky Pig and his cat, Sylvester, move into an old house, already inhabited by a gang of cut-throat mice. Sylvester spies an old cat being executed, and is afraid, but Porky doesn't see the mice. After much mishap, Porky is captured by the mice. Sylvester flees, overcome by fear, returns, and drives out the mice. GOOD." (3310).

**Novelty**

**MR. RHYTHM'S HOLIDAY.** Columbia—Screen Snapshots. 9½m. Dusting off some footage laying around, Ralph Staub tells Peter Lawford and Las Vegas hotel proprietor Wilbur Clark all about Frankie Laine's entry into the antique business and how he and his wife had a regular premiere for the opening of the store with such personalities as John Derek, Smiley Burnette, Joanne Dru, Jack Mahoney, and others present. There are commercial plugs all over the place until it becomes uncomfortable. FAIR. (8859).

**Sports**

**NASSAU HOLIDAY.** Columbia—World of Sports. 9½m. The island of Nassau gets in some licks for the trade of the vacationers and some plugs for fashions for milady with proper credits. Seen are water skiing, sailing, golf, and tennis, and pony racing to the tunes of a calypso band. FAIR. (8807).



current releases are available and in which future releases will be scheduled. While much of the following is subject to change, an effort is being made to provide the most up-to-date checking and correcting, so that it is the latest knowledge available.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<b>King Of The Coral Seas</b> Chips Rafferty, Ilma Adey	<b>Hot Blood</b> (CS-TC) Jane Russell, Cornel Wilde	<b>Forever Darling</b> (CS-EC) Lucille Ball, Desi Arnaz	<b>Artists And Models</b> (VV-TC) Dean Martin, Jerry Lewis	<b>Naked Sea</b> (TC) Allen H. Miner (Documentary)	<b>Secret Venture</b> (English-made) Kent Taylor	<b>Carousel</b> (CS55-DC) Gordon MacRae, Shirley Jones	<b>Black Sleep</b> (Bel-Air) Basil Rathbone, Akim Tamiroff, Lon Chaney, Jr.	<b>Red Sundown</b> (TC) Rory Calhoun, Martha Hyer	<b>Our Miss Brooks</b> Eve Arden, Gale Gordon	<b>The Day The World Ended</b> (SS) Richard Denning, Lori Nelson (American Releasing)
<b>The Atomic Man</b> Gene Nelson, Faith Domergue	<b>The Harder They Fall</b> Humphrey Bogart, Jan Sterling	<b>The Last Hunt</b> (CS-EC) Stewart Granger, Robert Taylor	<b>The Trouble With Harry</b> (VV-TC) Edmund Gwenn, Shirley MaClaine	<b>Postmark</b> (English-made) Terry Moore, Robert Beatty	<b>Hidden Guns</b> Bruce Bennett, Angie Dickinson	<b>Shadow Of Fear</b> (Roxbury) Mona Freeman, Jean Kent, Maxwell Reed	<b>Backlash</b> (TC) Richard Widmark, Donna Reed	<b>Serenade</b> (WC) Mario Lanza, Joan Fontaine	<b>Miracle In The Rain</b> Van Johnson, Jane Wyman	<b>Wild Dakotas</b> (Associated) Bill Williams, Coleen Gray
<b>Indestructible Man</b> Lon Chaney, Jr., Marian Carr	<b>Rock Around The Clock</b> Bill Haley and Comets The Platters	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>The Rose Tattoo</b> (VV) Burt Lancaster, Anna Magnani	<b>Slightly Scarlet</b> (SS-TC) John Payne, Rhonda Fleming	<b>When Gangland Strikes</b> John Hudson, Raymond Greenleaf	<b>Star Of India</b> (TC) Cornel Wilde, Jean Wallace	<b>The Kettles In The Ozarks</b> Marjorie Main, Arthur Hunnicut	<b>The River Changes</b> (Made in Germany) Rosamund Kory, Harald Moresch	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Blonde Bait</b> (Associated) Beverly Michaels, Jim Davis
<b>The Wicked Wife</b> (English-made) Nigel Patrick, Moira Lister	<b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman	<b>The Yearling</b> (RE-TC) Gregory Peck	<b>The Court Jester</b> (VV-TC) Danny Kaye, Glynis Johns	<b>The Conqueror</b> (CS-TC) John Wayne, Susan Hayward	<b>Magic Fire</b> (Trucolor) Yvonne De Carlo, Carlos Thompson	<b>High Noon</b> (RE) Gary Cooper, Grace Kelly	<b>The Price Of Fear</b> Merle Oberon, Lex Barker	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles	<b>Please Murder Me</b> (DCA) Angela Lansbury, Raymond Burr
<b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gates	<b>Uranium Boom</b> Dennis Morgan, Patricia Medina	<b>Northwest Passage</b> (RE) Spencer Tracy	<b>Anything Goes</b> (VV-TC) Bing Crosby, Dean J. Agnew, Donald O'Connor	<b>Cash On Delivery</b> (English-made) Dirk Bogarde, Brigitte Bardot	<b>23 Paces To Baker Street</b> (CS-DC) Van Johnson, Vera Miles	<b>The Killing</b> (Harris-Kubrick) Sterling Hayden, Marie Windsor	<b>A Day Of Fury</b> (TC) Dale Robertson, Mara Corday	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles	<b>As Long As You're Near Me</b> (N.D.F. Production) O. W. Fischer, Maria Schell, (Foreign-made)	<b>The Three Outlaws</b> (SS) Neville Brand, Alan Hale
<b>The Come On</b> (SS) Anne Baxter, Sterling Hayden	<b>Over-Exposed</b> Cleo Moore	<b>The Stratton Story</b> (RE-TC) James Stewart	<b>The Birds And The Bees</b> (VV-TC) George Gobel, Mitzi Gaynor	<b>Come Next Spring</b> (Trucolor) Ann Sheridan, Steve Cochran	<b>Hilda Crane</b> (CS-TC) Jean Simmons, Guy Madison	<b>Rebel In Town</b> (Bel-Air) John Payne, Ruth Roman	<b>Star In The Dust</b> (TC) John Agar, Mamie Van Doren	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles	<b>Swamp Women</b> (Pathe Color) (Woolner) Marie Windsor, Touch Connors	
<b>Crashing Las Vegas</b> Bowery Boys	<b>Blackjack Ketchum, Desperado</b> Howard Duff, Maggie Mahoney	<b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly	<b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon	<b>Track The Man Down</b> Kent Taylor, Petula Clarke	<b>Mohawk</b> (Color) Scott Brady, Rita Gam	<b>Johnny Concho</b> (Kent) Frank Sinatra, Phyllis Kirk	<b>Outside The Law</b> Ray Danton, Leigh Snowden, Grant Williams			
<b>Screaming Eagles</b> Tom Tryon, Jan Merlin	<b>Jubal</b> (CS-TC) Glenn Ford, Valerie French	<b>Gaby</b> (CS-EC) Leslie Caron, John Kerr	<b>The Bold And The Brave</b> (SS) Wendell Corey, Mickey Rooney							
<b>Thunderstorm</b> (Spanish-made) Linda Christian, Carlos Thompson	<b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>Stranger At My Door</b> MacDonald Carey, Patricia Medina	<b>The Proud Ones</b> (CS-DC) Robert Ryan Virginia Mayo	<b>Beast Of Hollow Mountain</b> (CS-DC) (Nassour) Guy Madison, Patricia Medina	<b>Tap Roots</b> (RE-TC) Van Heflin	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn	
<b>The Four Seasons</b> (Pathe Color) David Wayne, Marcia Henderson	<b>Safari</b> (CS-TC) Victor Mature, Janet Leigh	<b>Forbidden Planet</b> (CS-EC) Walter Pidgeon, Anne Francis	<b>The Leather Saint</b> (VV) Paul Douglas, John Derek	<b>Terror At Midnight</b> Scott Brady, Joan Vohs	<b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter	<b>The Ambassador's Daughter</b> (CS-EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy	<b>The Toy Tiger</b> (TC) Jeff Chandler, Laraine Day, Tim Hovey	<b>Santiago</b> (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan	<b>The Great Locomotive Chase</b> (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter	
<b>No Place To Hide</b> (DC) David Brian, Marsha Hunt	<b>Secret Of Treasure Mountain</b> Valerie French, Raymond Burr	<b>The Swan</b> (CS-EC) Grace Kelly, Alec Guinness	<b>The Way Out</b> Mona Freeman, Gene Nelson	<b>Circus Girl</b> (Trucolor) (European made)	<b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush	<b>Fragile Fox</b> (Aldrich) Jack Palance, Eddie Albert, Robert Strauss	<b>The Rawhide Years</b> (TC) Tony Curtis, Colleen Miller, Arthur Kennedy	<b>Distant Drums</b> (RE) Gary Cooper	<b>Female Jungle</b> (American Releasing) Lawrence Tierney, Jayne Mansfield	
<b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr	<b>Storm Over The Nile</b> (CS-TC) Laurence Harvey, Anthony Steel	<b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey	<b>The Big Sky</b> (RE) Kirk Douglas	<b>The Maverick Queen</b> (Trucolor-Naturama) Barbara Stanwyck, Barry Sullivan	<b>Massacre</b> (Anasco Color) Dane Clark, James Craig, Marta Roth	<b>Huk</b> (TC) (Young) George Nader, Peter Lorre	<b>Congo Crossing</b> (TC) Virginia Mayo, George Nader, Peter Lorre	<b>Dallas</b> (RE) Gary Cooper	<b>The Oklahoma Woman</b> (American Releasing) Richard Denning, Peggie Castle	
<b>Hold Back The Night</b> John Payne, Mona Freeman	<b>The Eddy Duchin Story</b> (CS-TC) Tyrone Power, Kim Novak	<b>Bhwanti Junction</b> (CS-EC) Ava Gardner, Stewart Granger	<b>Murder On The City Streets</b> Rhonda Fleming, Ida Lupino	<b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English	<b>Abdullah's Harem</b> (TC) Gregory Ratoff, Kay Kendall	<b>Behind The High Wall</b> Tom Tully, Sylvia Sydney	<b>Moby Dick</b> (TC) Gregory Peck, Richard Basehart (Special Engagements)			
<b>Magnificent Roughnecks</b> Jack Carson, Mickey Rooney, Nancy Gates	<b>Autumn Leaves</b> Joan Crawford, Cliff Robertson	<b>The Catered Affair</b> Bette Davis, Ernest Borgnine	<b>Thunder Over Arizona</b> (Naturama-Trucolor) Skip Homeier, Kristine Miller	<b>The King And I</b> (CS 55-DC) Deborah Kerr, Yul Brynner	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicita Farr	<b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles			
<b>Three For Jamie Dawn</b> Richard Carlson, Laraine Day, Ricardo Montalban	<b>Earth Vs. The Flying Saucers</b> Hugh Marlowe, Joan Taylor	<b>Annie Get Your Gun</b> (RE-TC) Betty Hutton	<b>The Man In The Vault</b> Anita Ekberg, William Campbell	<b>The Search For Bridey Murphy</b> (VV) Teresa Wright, Louis Hayward	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicita Farr	<b>Hot Cars</b> (Bel-Air) John Bromfield, Joi Lansing	<b>Away All Boats</b> (VV-TC) Jeff Chandler, George Nader, Julie Adams			

**SYMBOLS USED ABOVE:** CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

# *Extra* ADVERTISING BRINGS IN *Extra* PATRONS

COMING SOON



**Sell your BIG  
ATTRACTIONS well  
in advance with  
40 x 60 Displays!**

These colorful eye-catchers stir up ticket-buying excitement! Spot 'em all over town... in your Lobby, out-Front, in Hotels and Terminals... wherever the crowds gather! Start your Big Show-Selling Campaign with 40 x 60 Displays... give 'em plenty of time to work... and ring up Cash Results at the Boxoffice!

For Patron-Pulling Advance-Sell Ideas... contact your nearest branch of

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY



**MOTION PICTURE**

# EXHIBITOR

**JULY 4, 1956**

VOLUME 56

NUMBER 10

IN TWO SECTIONS • THIS IS SECTION ONE



## **Annual Visit To Will Rogers**

(page 5)

## **"Salt Of Earth" Producer Sues**

(page 6)

**AND FEATURING: STUDIO SURVEY**

← Sam Rosen, SW executive and Will Rogers Hospital director, examines some patient handiwork while visiting the industry's Saranac Lake, N. Y., institution.

"Somebody Up There Likes Me"...  
a motion picture so important M-G-M is  
giving it a special preview in 32 cities

Extra special... a special welcome.  
Somebody Up There Likes Me... M-G-M is previewing  
"Somebody Up There Likes Me" in 32 cities  
across America.

This is a special preview... extra special. It is unique  
in that it is one of the 32 Preview Cities, and  
you will be among the first to see the kind of  
picture that likes to rate this kind of send-off, just  
possibly the number listed with your city to find out  
where and when your preview will be held.

These previews are for everyone. For critics. For fans.  
For butchers and bakers and candlestick makers. In  
short, for all opinion-makers.

Many of course already know the frank and fascinating  
story of Rocky Graziano's rocky road to love and  
happiness. It was acclaimed as a *Look* Magazine serial-  
ization. The Simon & Schuster and the Pocket Book  
editions were both best-sellers.

Now this life-inspired story is a motion picture, star-  
ring the brilliant new dramatic find, Paul Newman,  
co-starred with Pier Angeli.

It is a picture to look forward to with excitement. A  
picture to look back on with affection and gratitude.

"SOMEBODY UP THERE LIKES ME" is a picture  
for everybody.



- ALBANY Albany 5 3518
- ATLANTA Atlanta 2 7336
- BOSTON Boston 5 0044
- BUFFALO Buffalo 3 2294
- CHARLOTTE Charlotte 7 5447
- CHICAGO Chicago 2 5100
- CINCINNATI Cincinnati 3 3957
- CLEVELAND Cleveland 3 3349
- DALLAS Dallas 4 4171
- DENVER Denver 3 8155
- DES MOINES Des Moines 6 1071
- DETROIT Detroit 1 4456
- INDIANAPOLIS Indianapolis 4 4361
- JACKSONVILLE Jacksonville 6 5536
- KANSAS CITY Kansas City 3 2109
- LOS ANGELES Los Angeles 4 4181
- MEMPHIS Memphis 5 5443
- MILWAUKEE Milwaukee 1 4024
- MINNEAPOLIS Minneapolis 2 2552
- NEW HAVEN New Haven 7 4218
- NEW ORLEANS New Orleans 5 5544
- NEW YORK New York 6 5700
- OKLAHOMA CITY Oklahoma City 5 5381
- OMAHA Omaha 4 3118
- PHILADELPHIA Philadelphia 4 5150
- PITTSBURGH Pittsburgh 1 4610
- PORTLAND Portland 7 7523
- ST LOUIS St. Louis 3 3021
- SALT LAKE CITY Salt Lake City 5 5953
- SAN FRANCISCO San Francisco 3 1642
- SEATTLE Seattle 4 254
- WASHINGTON Washington 3 6530

Starring Paul Newman · Pier Angeli with Everett Sloane · Eileen Heckart · Sal Mineo · Ernest Lehman  
Based on the Autobiography of Rocky Graziano · Music with Rowland Barber · Directed by Robert Wise · Produced by Charles Schnee · An M-G-M Picture

SOMEBODY UP THERE LIKES ME WILL BE THE NEXT ATTRACTION AT LOEW'S STATE BROADWAY AT 45TH STREET NEW YORK



**YOUR ATTENDANCE  
AT OUR PREVIEW  
INSPIRED A FULL-  
PAGE N.Y. TIMES AD**

**It is another M-G-M First!**

Full-page ad in N. Y. Times, Sunday, June 24

Currently in Exchange cities throughout America, Theatre Previews of M-G-M's "SOMEBODY UP THERE LIKES ME" are being held for exhibitors, press, radio, TV, together with the public. Last Sunday we alerted the nation's opinion-makers, through the vast nationwide circulation of the N. Y. Times, to the importance of the picture and its screenings. This full-page in the N. Y. Times lists all the cities where the Previews are being held, with local phone numbers for information about the Previews. It represents a forward step in motion picture promotion.

Additionally, M-G-M is placing another off-beat ad in 75 top cities of America. This display advises the readers of TV pages to anticipate Perry Como's RCA recording of the title song, "SOMEBODY UP THERE LIKES ME" and suggests that they urge disc jockeys to play it.

These two promotions are in addition to the extensive newspaper, magazine, TV and radio campaign behind this widely discussed attraction.

# EXHIBITOR



JULY 4, 1956  
VOLUME 56 NUMBER 10

## SLICING THE BALONEY TOO THIN

WHILE WE HAVE QUOTED from time to time from Sindlinger and Company reports and forecasts, and while we have marveled at their past forecasting of boxoffice traffic as verified by Federal tax totals, some recent disclosures make us pause.

In a release dated June 23, Sindlinger attempts to forecast that 57,220,000 Americans will be looking at either the Sullivan or Allen TV show the following (Sunday) night; that 7,900,000 will be watching "old movies" on TV; that 12,400,000 will take in a movie at a theatre or drive-in; and that 3,380,000 will watch TV but aren't sure of which program. And, later in the same release, it seems that all of these multi-millioned totals relating to

the likes and intentions of 160,000,000 Americans can be arrived at by questioning only 3,124 of them.

Well, maybe so! And maybe this is how those astronomical claimed TV audiences are guessed at. But the way we figure it 3,124 represents a little less than .00002 per cent of the whole, and, unless you can pin-point your sample package to a much larger segment of the whole, we don't see how great confidence can be placed in such an analysis.

We're quite sure that, if it were possible to slice baloney to a thinness of .00002 per cent of its area, it wouldn't be possible to examine the slice.

Or taste it, either!

## OUR HEART BLEEDS

IF YOU SAW the big third-page display ad on Zenith's SPACE-COMMAND TUNING, that ran recently in most important newspapers, you no doubt noted the copy lines: "Shuts off annoying commercials while picture remains on the screen," "Operates . . . from your easy chair across the room," "Answers your silent command from across the room or even from the next room," etc.

While we haven't seen this TV gadget work, we do suppose that everything claimed for it is possible. And if it is possible, we wonder how the various "by-guess" auditors of TV audiences will adjust their multi-million

ratings? After finding that the Joe Doakes family is watching Perry Como, won't they need to find out if they are also listening to the sales pitch that is picking up the tab? If the Doakes have one of these Zenith, or similar gadgets, and use it, they aren't "a listening audience" as far as the advertiser is concerned, are they?

Of course, those multi-million audience ratings aren't very positive anyway, and could very well be multi-million-off in actual fact. But these tuning gadgets certainly aren't going to *increase* their "by-guess" totals.

Oh well, things are bad all over!

## CROSS-SCREEN COOP ADS

IT SEEMS pretty obvious to anyone watching the national attendance per week figures that theatres are no longer competing against one another so much as against free TV, super highways, sports, and a host of other attractions that vie for the public's leisure hours. So why shouldn't cross-screen coop advertising be good for all theatres?

Under such a cooperative effort, each theatre would run a short trailer on its screen pointing up the competitive shows currently playing at other theatres in its area. Naturally, only theatres with approximately the

same availability or run would make up a coop group, and in return for running their short trailers every other theatre would run yours. As trailers, shown after the patrons have committed themselves for that particular night, they shouldn't adversely effect any theatres' immediate patronage, but should help to bring them out of the house another night, and to foster that old "movie habit" that we seem to have lost in these days of diminishing audiences.

Circuits cross-screen advertise their other theatres. Why can't all theatres of the same run do it?

*Jay Emanuel*

## Si Fabian Reported Out Of Warners Deal

NEW YORK—The presidency of a reorganized Warners will not be filled by Stanley Warner president Si H. Fabian, it was learned last week when the exhibition executive withdrew as a principal in the deal for the purchase of controlling stock in the producing and distributing company.

With consummation of the pending stock purchase by an investment group headed by Serge Semenenko, first vice-president, First National Bank of Boston, it was viewed as virtually certain that Jack L. Warner, now vice-president of the film company, would become president, replacing Harry M. Warner, to retire when his stock holdings are disposed of at a reportedly premium price.

The difficulty of Fabian's disposal of his exhibition interests to enter Warners ownership and management was complicated by the fact that they are held by a family foundation.

It was further indicated that the new controlling interests of Warners would attempt to strengthen the company as a film producer and distributor and to dispose of "extraneous assets" only in the interest of "streamlining" the company,

### Altec Name Changed

NEW YORK—G. L. Carrington, president, Altec Service Corporation, announced that the name of the sound organization has been changed to Altec Companies, Inc.

Carrington explained that this change has been made in order to eliminate the inference that corporate activities are limited to the service field. Service is only one of the facets of the Altec organization, which includes also Altec Lansing Corporation, Peerless Electrical Products, and Newpaths, Inc., engaged in the manufacture of sound and electronic equipment, and there are no changes in the names or activities of these companies.

### Gehring, Jr., Promoted

NEW YORK—William C. Gehring, Jr., son of the 20th-Fox vice-president, has been named 20th-Fox branch manager, St. Louis, it was announced last week by Alex Harrison, general sales manager. Gehring replaces Gordon F. Halloran, resigned.

Gehring joined 20th-Fox in 1954 and was a salesman in the Buffalo exchange prior to the St. Louis appointment. Before joining 20th-Fox, he managed Dipson Theatres' Amherst, Batavia, N. Y., and was a booker for RKO Radio.



Seen at a press reception at Radio City Music Hall where Columbia's "The Eddy Duchin Story" opened recently were, left to right, George Sidney, director of the film; Kim Novak, one of the stars; and Mel Konecoff, New York editor, MOTION PICTURE EXHIBITOR.

## NEW YORK By Mel Konecoff

WILL ROGERS REVISITED: Once again we paid a visit to the Will Rogers Memorial Hospital, the industry's own TB care 'n' cure center which anyone employed in the business is eligible to enter if necessary. Once again the medical staff had words of hope to offer that the near future may see the disease become less of a hazard. If that is so, then it could be that in the foreseeable future, cases other than TB but involving the chest may be admitted for treatment.



KONECOFF

There isn't much that we can add to the news coverage to be found elsewhere in the book, still, we did want to say that it was a thrill to inspect it again, listen to the progress and opinions of the experts, and see some of the work and hobbies turned out by the patients. The workings of the board of directors are always intriguing to watch, as some of the top execs in the business and the busiest take time off to worry about others less fortunate.

It was a pleasure, too, to partake of the hospitality offered by the Robbins family at their Edgewater Motel alongside of Schroon Lake. They were as warm and generous as ever and our thanks along with that of the others to father Herman and sons Alan, Burton, and Norman.

We and some of the others were a little shocked and surprised to find among the patients Jack Norton, who always used to play drunk roles in films, and Mrs. Will A. Rogers, Jr. Both of these do not have TB but are concerned with other ailments of the chest akin to TB. They are progressing nicely, we were told.

For those who came for the first time, it was a revealing experience. For those

## BROADWAY GROSSES

(As of this Monday)

### "King" In Smash Opening

NEW YORK—Bolstered by a smash opening of "The King And I" at the Roxy and a strong second week at Radio City Music Hall for "The Eddy Duchin Story," business was up last week at Broadway first-runs.

The breakdown was as follows:

"That Certain Feeling" (Paramount). Paramount (\$45,300)—Second week was reported at \$37,000.

"The King And I" (20th-Fox). Roxy (\$40,000)—The opening week, with ice show on stage, soared to a sensational \$147,000.

"The Eddy Duchin Story" (Columbia). Radio City Music Hall (\$144,000)—The second week, with stage show, was sure to reach an excellent \$165,000.

"The Searchers" (Whitney-Warners). Criterion (\$25,800)—The fifth weeks held steady at \$19,000.

"Trapeze" (UA). Capitol (\$49,800)—The fourth week was reported at \$42,000.

"The Great Locomotive Chase" (Buena Vista). Mayfair (\$15,600)—Opening week was sure to reach \$22,000.

"The Proud And Profane" (Paramount). Astor (\$29,000)—Third week steady at \$23,000.

"The Catered Affair" (MGM). Victoria (\$20,400)—Reported \$14,000 on the third stanza.

"Safari" (Columbia). Loew's State (\$28,700)—The last eight days, including the second week, reached \$17,000.

who made the trip before, it a rewarding one.

**A WHALE OF A TALE:** "Moby Dick" captured the town of New Bedford, Mass., last week when it had its world premiere in three theatres there. Of course, the fact that Gregory Peck, star of the film next to the whale, was on hand might have had something to do with it, for rarely have we seen the public react as it did. They mobbed him at all opportunities, which were numerous since he appeared together with John Huston at all kinds of functions and events really doing a good public relations job.

The town was saturated with press and radio representatives from all over, and they witnessed and/or took part in such items as the official city welcome, dedication of a square, visits to historical sites, special dances, beard-growing contest, visiting a children's hospital, a sailboat regatta, a clambake, a huge parade with a multitude of floats, private buffet, and interview sessions with the stars, etc., as well as appearances at the three theatres participating in the premiere.

Scores of windows plugged the event while countless banners, flags, and post-  
(Continued on page 6)

## I N D E X

VOLUME 56, NUMBER 10 JULY 4, 1956

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(The Yellow Check-Up)	



# Will Rogers Hospital Expansion Planned

## Directors Mull Admittance Of Patients With Other Chest Ailments; Research Continues On TB Vaccine

SARANAC LAKE, N. Y.—The annual visit of entertainment industry executives and representatives of the press to the Will Rogers Memorial Hospital and its research laboratories took place last fortnight, and uncovered in the reports of officials and staff were improvements in medication and treatment of tuberculosis and the possibility that the facilities of the hospital may be utilized and expanded to take in qualified patients with other diseases and afflictions of the chest.

Staff specialists reported at a lecture session that TB is still the greatest killer amongst the infectious diseases. Although the mortality rate has been on the decrease, still the incidence has been increased via better and more thorough discovery methods. It has been estimated that 12 to 16 out of 1,000 people have TB. New drugs arrest the disease but do not kill the germs, with hospitalization still important.

The research lab is still working on a vaccine similar to the Salk vaccine which when perfected may prevent the disease. Work to date looks promising.

Following a tour of the institution, a luncheon in the dining room was in order for visitors, area doctors, and officials, and included some of the patients. Bob O'Donnell, chairman of the board, presided, introducing visitors and the few speakers. Abe Montague, president, reported that the last seven years have seen 294 patients enter, with 272 treated and discharged as cured.

Dick Walsh, IATSE president, reported an increase in union collections on behalf of the hospital over last year, and others on the board announced pleasure at being present once again. Bob Smith, a patient from Los Angeles representing the patients, expressed his thanks to the officers of the hospital and the other visitors for their interest and work. He labeled it not a hospital but rather a home away from home. Not only have the patients been given the materials with which to combat TB, but also hope and hospitality. A trailer featuring Henry

## Visit YOUR Hospital

I have heard it said that one picture is worth 10,000 words. As one who deals primarily with words, I am inclined to doubt it. I do know, however, that one visit to this industry's Will Rogers Memorial Hospital, Saranac Lake, N. Y., is worth more than all the words ever written about it.

On my recent trip to the hospital with its directors, I repeatedly heard it said that the battle for participation in such efforts as the Christmas Salute and the theatre audience collections would be won immediately if every industryite could see the work being done at the hospital.

Its rate of cure is a fantastic 94 per cent of admissions. Patients are at ease, cheerful, and kept occupied. Research in all well-equipped laboratories goes on relentlessly in a search for an effective TB vaccine, and it is quite possible that this industry's own hospital may one day present the world with such a discovery.

The hospital needs your support; it merits your support; it is yours in every sense of the word. I feel a little taller for having seen its operations, met its personnel. I feel a little prouder to be part of this industry. So should you.

—AL ERLICK

Fonda as well as a look at the hospital operation, to be shown in theatres, was seen following the luncheon.

The board of directors meeting held the following day at the Edgewater Motel, Schroon Lake, as guests of Herman, Allan, Burton, and Norman Robbins, saw committee reports, suggestions for bettering collections, and pledges of continued support, as well as discussion on various public relations ideas. The audience collections and Christmas Salute came in for considerable comment.

Eugene Picker, chairman of the fund raising effort, stated that theatre collections this year were expected to surpass last year's total, due primarily to the early pledging of participation by the major circuits. In addition, more theatres will collect directly from audiences instead of maintaining boxes in the lobby,

## ACLU Asks Trial Of Subscription TV

NEW YORK—A trial of subscription television in circumstances guaranteeing diversified programming was proposed last fortnight to the Senate Interstate and Foreign Commerce Committee by Murphy Malin, executive director, American Civil Liberties Union, in a memorandum filed in Washington.

Speaking for the ACLU, Malin suggested that the trial be conducted without sponsors; that the toll system not be authorized in any city unless there are at least two free channels available to viewers; that the experiment be limited in duration to whatever period is agreed upon; and that the toll programmers guarantee to supply something not available on commercially-sponsored free channels.

Present toll-TV plans do not incorporate such safeguards, the ACLU said, adding that it would approve the medium on an experimental basis if its proposed safeguards were adopted, together with any others determined to be in the public interest. The ACLU statement was its first on the toll-TV issue, following two years of organizational discussion, and stated that despite the imperfections of the subscription system, it should be given a fair and regulated trial in the interest of diversity, as an extension of free speech.

## Cardinal Sues Republic

NEW YORK—A \$132,000 treble damage anti-trust suit was filed in U. S. Circuit Court by Cardinal Films, Inc., last week against Republic Pictures.

It was claimed that a 1949 contract involving 16mm. rights to Roy Rogers and Gene Autry subjects required that prints be made by Consolidated Film Industries, Republic affiliate, and that the rates charged were higher than other labs.

a practice followed in many situations last year.

Theatres have indicated that they will run the appeal trailer and collect from audiences for the complete run of a show, some even continuing collections for a full week.



The industryite directors of Will Rogers Hospital, Saranac, N. Y., are seen with members of the trade press on their recent annual visit to the insti-



tution, left. On the right are seen the Robbins family, Burt, Alan, Herman and Norman, who were hosts to the party at the Edgewater Motel.

# Producer Of "Salt Of The Earth" Charges Industry Boycott In Suit

NEW YORK—Charging industry-wide conspiracy to boycott and blacklist its "Salt Of The Earth" feature, Independent Productions Corporation and its affiliated IPC Distributors, Inc., last fortnight filed suit in Federal District Court here seeking \$7.5 million aggregate in treble damages from the defendants, including 62 producing, processing, distributing, and theatre companies, the Motion Picture Association of America, the American Motion Picture Association, and 16 individuals associated with the industry. The action, requesting jury trial, further seeks an injunction to halt the alleged boycott and blacklist practices. Independent is wholly-owned by its president, Simon Lazarus of Los Angeles.

The suit charges that when plaintiff undertook production of "Salt Of The Earth," it was prevented from obtaining qualified personnel to make, distribute, and exhibit the picture because of the conspiracy, said to stem from blacklisting by major studios of Michael Wilson, Herbert Biberman, and Paul Jarrico for their refusal to cooperate with the House Un-American Activities Committee. Wilson, Biberman, and Jarrico were writer, director, and producer, respectively, of the film. The complaint asserts that the principal film companies and their associations agreed among themselves and publicly announced in October, 1947, to reject the services of certain industryites and to persuade other industry employers to do the same, with result that production of "Salt Of The Earth" was interfered with, theatre facilities for its exhibition were denied, and persons doing business with, or employed by, the plaintiff were intimidated.

Because, it was alleged, Independent was forced to use inexperienced personnel, production was delayed and a contract was lost under which Pathe Laboratories was to have processed the picture, requiring the plaintiff to process in various laboratories across the country. It was charged further that plaintiff was unable to license the film to many theatres, was forced to halt production because of mob violence, was unable to secure a sufficient number of prints, could not secure shorts or second features to play with "Salt Of The Earth," and has been denied the opportunity of producing, distributing, and exhibiting motion pictures under fair competitive conditions in this and other countries. Damages of \$2.5 million are sought, and it is asked that this amount be tripled because of the alleged violation of the Sherman and Clayton anti-trust legislation.

Representing Independent is George Brussel, Jr., of the firm of Rosston, Hart, and Brussel.

## Cunningham To RKO TV Post

HOLLYWOOD—In the first of a series of executive appointments for RKO's newly-established television film service unit, Fred Ahern, supervisor of television operations, announced the appointment of Joe Cunningham as assistant supervisor.

## Marcus Suggests Study Of Local Sales Policies

MILWAUKEE—As a substitute for the arbitration of film rentals, the arbitration of sales policies in each exchange center was suggested last week by Ben Marcus, president, Allied Independent Theatre Owners of Wisconsin, and a past president, National Allied. In making the proposal, Marcus, also a member of the National Allied Emergency Defense Committee, was understood to be acting with the sanction of his unit and somewhat in contradiction with the position of National Allied, which is firmly committed to the inclusion of film rentals in the overall industry arbitration plan.

Marcus further recommended a planned research program to determine the taste of the public in film entertainment and ways and means of supplying the demand, suggesting that an organization such as the Sindlinger Company be engaged to gather the information on a national basis. In a statement, the Wisconsin Allied leader announced that he will participate with other industry leaders in calling on each branch of the industry to join in a round table discussion, with the purpose of effecting industry unity to combat the boxoffice problem "which faces every theatre today."

## Distributors Win \$6,000 In Copyright Action

LEXINGTON, KY.—Seven judgments in as many copyright infringement actions brought by distributors were signed by U. S. Judge H. Church Ford in Federal Court here last fortnight, awarding to the plaintiffs aggregate damages of \$6,000 and their costs. The respective actions were brought in behalf of Warners, Universal, RKO, United Artists, 20th-Fox, Paramount, and Columbia, against exhibitors Joe Marshall and Charles W. Caldwell, Jr., individually, and as co-partners.

Theatres involved were the Starlite Drive-In and Town, Danville, Ky. The judgments signed by Judge Ford upon consent of counsel for the exhibitor defendants recite that the defendants having exhibited certain motion pictures of the plaintiffs at places or at additional times not included in the specific places and times of exhibition in the licenses granted by the plaintiffs to defendants under the copyrights of the motion pictures, the plaintiff should be compensated for such other exhibitions not included in the exhibition licenses, and the court accordingly adjudged that the respective plaintiffs recover from the defendants various specified amounts aggregating \$6,000 and the costs of the plaintiffs.

The \$6,000 has been paid and judgments marked satisfied.

## Konecuff

(Continued from page 4)

ers took note of it. The people were all excited and pleased with the event, with local merchants cooperating on a more than active basis.

The Warners boys really knocked themselves out putting the event over in fine fashion, and they deserve a round of applause for their efforts and planning. One of the highlights was the trip press people made to New Bedford in the personal plane of the president of United Airlines, which is a deluxe craft with all kinds of luxuries as well as radar in the cockpit. This permitted us to land when commercial planes turned back due to the bad weather.

PRODUCTION, DISTRIBUTION, INVESTIGATION: Marlon Brando's got a production company called Pennebaker. Producer for the outfit is George Englund. Writer for same is Stewart Stern. Press agent for ditto is Arthur P. Jacobs. They got back last week after doing some research throughout southeast Asia for their first film with Brando, "Tiger On A Kite," to be released by Paramount, with whom they have a two-picture deal. It will be filmed for the most part in southeast Asia in February and is based on the UN's technical assistance program in the area. This will be followed by "To Tame The Land," which may well be made in Hollywood, also with Brando.

Brando went along on part of the trip before repairing to Japan to work in "Teahouse Of The August Moon," and the reception accorded him was amazing, from having a couple of brawny U. S. Marines climb down a drain pipe from the roof to get into their hotel room, to yells of "Vita Zapata" from the natives at the roadside, to thousands awaiting them at the various airports.

They also surveyed the market in the area as far as films are concerned, and they termed it as one with huge potential if the pictures are right.

THE METROPOLITAN SCENE: Tent 35 wound up the season with a luncheon honoring the convention heads. Each received a gift. Bill Bauer, W. J. German Company, was named temporary property master replacing Bill Westphal, who left the industry. . . . French film star Martine Carol was honored on her first visit to town with a cocktail party hosted by Jean Goldwurm, Times Films, and Joseph Maternati, director, French film office. . . . Diana Dors, blonde and beautiful film star from England, was presented to the press and industry at a lavish cocktail reception at the Sherry Netherlands. She's bright, brainy, as well as busty, and she'll appear in RKO's "I Married A Woman." . . . The reel, "The Miracle Of Todd AO," is giving Rivoli audiences an extra thrill these days. . . . "The King And I" hit the Broadway area with quite an impact with the usual noise, glamour, and excitement that go with top openings. . . . Last week Life ran two features on "Moby Dick" totalling 10 pages, which is quite a break. . . . The "Eddy Duchin Story" pressbook runs to 54 king-size pages. . . . Cute promotion stunt Columbia has on "Safari" with its jungle-type helmets, and it's created lots of conversation among would-be explorers.

20th ANNOUNCES

# **Bigger than Life**

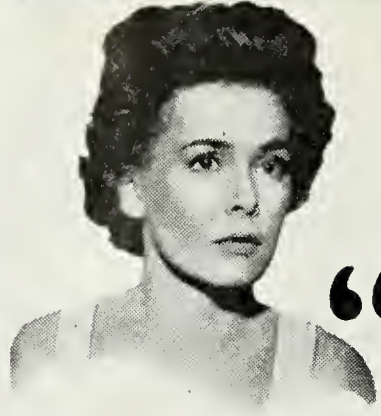
A MOTION PICTURE SO

# **shocking**

YOU **MUST** ASK

**how  
did  
they  
dare  
to  
make  
it?**





**“I saw him take  
the first pill...and the  
next...and the next!  
Then he was lying for  
them...begging for them...  
forging prescriptions for  
them...and then...”**

20th CENTURY-FOX presents

**JAMES MASON  
BARBARA RUSH**

in

**Bigger than Life**

LIFE-SAVER  
LIFE-DESTROYER

*“I prescribed  
he misused”*

COLOR by DE LUXE

**CINEMASCOPE®**

co-starring **WALTHER MATTHAU** with Robert Simon • Christopher Olsen

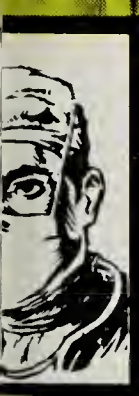
Produced by **JAMES MASON • NICHOLAS RAY • CYRIL HUME** and **RICHARD MAIBAUM**  
Directed by **JAMES MASON • NICHOLAS RAY • CYRIL HUME** and **RICHARD MAIBAUM**  
Story and Screenplay by **JAMES MASON • NICHOLAS RAY • CYRIL HUME** and **RICHARD MAIBAUM**

Based on an article in The New Yorker by Berton Roueche



**THE STORY OF THE  
HANDFUL OF HOPE  
THAT BECAME  
A FISTFUL  
OF HELL!**

***A theme so vital...  
so violent that we  
urge you to  
bring all your  
compassion and  
understanding  
to it!***



20th delivers its most startling attraction since "THE SNAKE PIT"... from the director of "REBEL WITHOUT A CAUSE"!

# SHOWMANSHIP SWEEPSTAKES

## 1955-56 SERIES Finalists In Contest No. 53

**George Nonamaker**

*Editor*

### Fashion Show Wins Sweeps For Canadian

PHILADELPHIA—Another Canadian comes through this week as adjudged winner of \$100 in SHOWMANSHIP SWEEPSTAKES Contest 53 with his entry on a fashion show his teeners advisory board held at the Capitol, Fort William, Ontario, Canada.

#### WINNING ENTRY

### TEENERS' ADVISORY BOARD'S FASHION PROJECT

Submitted by Jim Cameron  
Capitol, Fort William, Ontario, Canada

998 seats • 75 cents top admission  
General patronage.

The Teeners Advisory Board here is made up of the executive council of all leading senior schools plus 10 working teeners bringing the present total membership up to 50.

Through the executive of the senior schools we reach a total of approximately 2,500 local teener students—an excellent coverage.

In building this board up carefully and diplomatically in order to secure and keep excellent relations with the local Board of Education, we took plenty of time in developing same and objectives; and I think it a fine mark of the care used in organization and development that the principals of the a/m schools are honorary members of the board. It is true that we could have gone ahead well without this, but in giving strong attention to this fact in bringing the board along, we have added undoubted stature. Their first project was a full-fledged fashion show presented at the theatre and directed to ALL age groups, and included tiny youngsters, who stole the show as usual, and a wedding party finale. It was presented as a special added attraction in addition to our regular program.

This type of thing is definitely a "first" in Canada in more ways than one, not the least of which is the fact, it will be noted that more than one merchant cooperated with his fashions and styles; and amazingly enough the show was developed and presented with NO friction between merchants, no easy matter; and all of them wound up happy with direct sales results from presentation of their clothes in the show. Another rather fantastic development was that the entire board, boys and girls, voted unanimously

to have the boys model also . . . a fact that floored a number of parents, believe me!

In the course of attempting to counsel the youngsters intelligently, I, too, have learned plenty. There has been a lot of hard work, time, etc., spent on this; but what a rewarding experience. Several definite results have been no teener vandalism in the ladies powder room such as lipstick on wallpaper, etc., no difficulty in controlling teeners' natural boisterousness while watching the show; and student attendance up over last year, while general attendance is down somewhat.

The Capitol has no stage, and a fashion ramp had to be built; but a local contractor upon hearing what it was all about did the job for less than a third of what it ordinarily would have cost; and then donated half of this amount back to the board.

The Teeners have started charity work and have made their first donations. Terrific, Eh?

#### RUNNER-UP NUMBER 1

### OPPORTUNITY ONLY KNOCKS ONCE

Submitted by Robert Solomon  
Loew's Victoria, New York City, N. Y.

2400 seats • 85 cents top admission  
General patronage.

This is a case of jumping on the bandwagon just as soon as opportunity knocked. And we were so glad we did!

On a Wednesday afternoon, Gloria Lockerman, the sensational spelling whiz of "The \$64,000 Question" TV show, had been visiting our local newspaper as they were doing an article about her. The amusement editor knowing that I would like to meet her, telephoned me at the theatre office to come down and meet her.

In no time flat, I hurried down and met the front page spelling whiz. The newspaper was taking the family on a tour of Harlem and invited me along. One of the stops was our theatre located on 125th Street between Seventh and Eighth Avenues, where more pictures were taken.

I spoke to her grandparents and told them that the merchants of 125th Street would like to present Miss Lockerman with a few gifts on our stage. They agreed; and the promotion was on.

I immediately contacted the Uptown Chamber of Commerce, who agreed to go along as it would be good publicity for them. I also contacted Blumstein's Department Store for a gift for the grandparents.

A trailer was immediately made and run, a 40x60 was displayed in front of the

theatre, and heralds were made up and distributed away from the theatre. All the newspapers carried a slug in the alley of the ads regarding Gloria Lockerman making a personal appearance on the stage of our theatre. Jack Walker, disc jockey, WOV, announced to his audience this special event for five days prior to her appearance at the theatre.

Local newspapers and magazines sent reporters to cover Miss Lockerman's appearance. A lot of favorable publicity resulted, and we had a good house.

The audience, Gloria, and her grandparents and my bosses were all pleased. And the timely event was a success due to our not hesitating but latching on to a big opportunity when it presented itself.

#### RUNNER-UP NUMBER 2

### COMPREHENSIVE NEIGHBORHOOD SELLING

Submitted by James Bradley  
Skouras' Midway, Forest Hills, L. I.

1874 seats • 90 cents top admission  
Middle class patronage.

This campaign on 20th-Fox's "The Bottom Of The Bottle" and "The Deep Blue Sea" can well serve as a guide for any comprehensive neighborhood or community selling of any show.

A free scene mat was spotted in the Long Island Press, sectional newspaper, Sunday before opening; and free ad and reader was spotted in the Forest Hills Shopping News, the other local paper, which mails 15,000 every other week.

Thirty locations around the area were stencilled on opening day.

The show was plugged in 29 stores around the area with window cards and insert cards for use on counters.

For street bally an aide was out with a sandwich sign.

A small amount of one-sheet posting was done, with passes used as bribes for locations. Five area parking lots were also posted.

One hundred free comic books were promoted and given away to children.

Restaurant place mats and menus were stamped two weeks ahead in four spots; and shopping bags were stamped in five book shops.

Six local delivery trucks were used to plug the show with signs on their sides.

The envelopes of a camera store were also stamped in three local spots.

At 15 local apartment houses insert cards were placed over mail boxes and in elevators.

The cost of 3,000 programs was covered by a merchant's co-op ad on the back.

We also plugged the show by stamping up 2,000 popcorn scoops in advance; with slide projected picture a week in advance on screen in rear of theatre; and cross plugged during engagement on screen of the Forest Hills theatre.

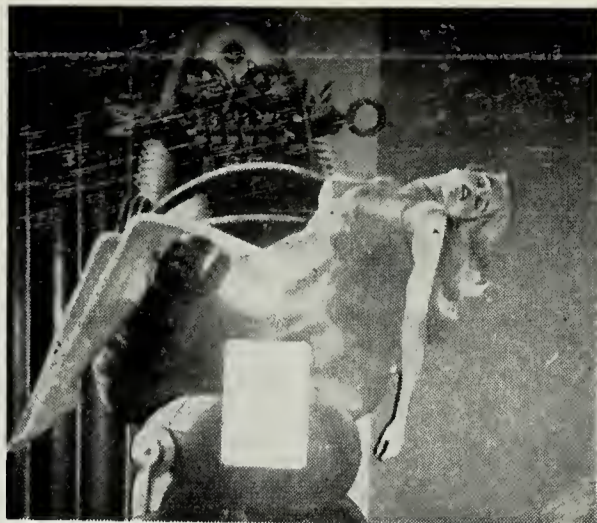
#### RUNNER-UP NUMBER 3

### ROBBY, THE ROBOT

Submitted by Sid Kleper  
Loew's College, New Haven, Conn.

1400 seats • 80 cents top admission  
General patronage.

To sell MGM's "Forbidden Planet" we centered our campaign around "Robby,



"The Robot" and feel we thus got the best possible results.

First, we ordered two giant eight foot full color standees of "Robbie" for lobby use in advance. One was later moved out front, while the other was moved to supermarkets for a tie-up. We also used flying saucers hanging from chandeliers. Total lobby cost us \$30.

We used a sound truck for two days before opening and improvised another robot using a diver's suit with a glass helmet. This was used both as street bally and rode atop the sound truck.

Tabloid size two-color heralds were used with a coloring contest for kids used on the front cover. Guest tickets were awarded best 50 entries.

In addition, a gimmick throwaway was used. This presumably took reservations for a trip to the moon in the year 2000.

We followed through on the Quaker Oats tieup; contacted the local sales force and made a super market tieup which resulted in extensive store and newspaper promotion.

Sidewalks were stencilled with copy reading "This Way To 'Forbidden Planet'."

Window displays were obtained in toy windows, travel, hairdress, fashion shop, and jewelry store.

As the result of a contact with the Board of Education, the film's showing was

called to the attention of all principals and teachers in a "Superintendent's Bulletin," which stated, "The story of this film concerns civilization in the future and portrays a period when we may have inter-planetary travel. It is one of the outstanding science motion pictures and should be of interest to many of our students . . ."

## RUNNER-UP NUMBER 4

### WESTERN JAMBOREE

Submitted by Dale Baldwin  
Parkway, West Jefferson, N. C.  
745 seats • 40 cents top admission  
Rural patronage.

As in many other rural sections we have always found westerns a big weekend attraction. Consequently, when looking around for an added business stimulator, we decided to go all out on the westerns.

We booked three standard westerns, "Two Guns And A Badge," "Jack Slade," and "The Stand At Apache River"—called them "Western Jamboree" and spotted it on a Friday night only starting at seven p.m., with the running time, along with three cartoons, four and a half hours, and never showing the same thing twice.

Since we do not normally use the double feature policy, the triple feature attracted plenty of attention. Tickets were sold in advance and we upped our adult admission a nickel for the "bargain" with kids admitted for 15 cents.

The event was advertised by heralds distributed house to house and put in parked cars the Saturday before play date.

Some of the copy used read: "Yes Sir, There's going to be a blazing hot time in the old town! Nothing but riding, shooting, and a hanging for Four Hours!" and "Nothing Like This Ever Hit Jefferson Before. Special Note: All shootin' irons must be checked at the door!"

We offered free admission to everyone who rode a horse, pony or mule to see

the jamboree; and we had a hitching post in front of the theatre.

The triple western bill drew plenty of trade for us; and we pass the idea along for whatever it is worth, believing that in other small town rural communities it will also bring them in if it isn't worked too frequently.

### "Trapeze" Contest Set

NEW YORK—United Artists has announced a \$5,000 exploitation contest for the best 18 campaigns instituted for the "Miss Exquisite Form 1957" in conjunction with showings of "Trapeze."

There will be nine prizes for best campaigns by managers or publicity men in large situations, and nine prizes for best campaigns by managers or publicity men in small situations.



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:**

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on—**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

**UNITED ARTISTS**

**\$750<sup>00</sup> on—**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on—**

**"Earth vs. The Flying Saucers"**

(This Prize Expires December 5, 1956)

## Indiana Credit Plan, Survey Near Start

NEW YORK—A subcommittee of the Motion Picture Association of America sales managers' committee met last fortnight in the MGM home offices with representatives of market research organizations to discuss the theatre credit card survey to be conducted in the Indianapolis area. Twentieth-Fox vice-president William C. Gehring chairmans the industry group, which considered costs, methods, and other facets of the credit system, which would be placed in operation in an effort to halt declining boxoffice receipts on a national scale. The reported cost of the survey lies between \$8,000 and \$25,000.

A subcommittee spokesman stated that no research company had been elected,

### Governors See "Pardners"

ATLANTIC CITY, N. J.—Paramount's "Pardners," Dean Martin and Jerry Lewis starrer, had a special preview at the Warner last week during the annual Governors' convention, with the governors in attendance as honored guests.

Martin and Lewis, appearing here in a night club, gave a Hollywood touch to the affair by making a personal appearance.

but it was indicated that one would be named shortly, following a study of each organization's qualifications. The survey of public opinion on the boxoffice credit plan would cover one to two per cent of the half million or more persons served by 62 theatres in the Indiana territory. It was earlier reported by Gehring that Indianapolis exhibitors favor the credit system and that the survey was expected to be launched in approximately one month.

In attendance at the session, in addition to Gehring, were Charles M. Reagan, MGM distribution vice-president; A. Montague, Columbia vice-president and general sales manager; and Ben Cooper, MPAA Washington office.

### Regal Gets 20th-Fox Release

HOLLYWOOD—E. J. Baumgarten, head, Associated Film Releasing Corporation, which has completed six films for independent distribution, last week announced the formation of Regal Films, Inc., as a producing unit which has signed a releasing deal with 20th Century-Fox.

First Regal film for 20th-Fox release will be "Stagecoach To Fury," now being made on location at Kanab, Utah.

# NEWS OF THE TERRITORIES . . .

## Albany

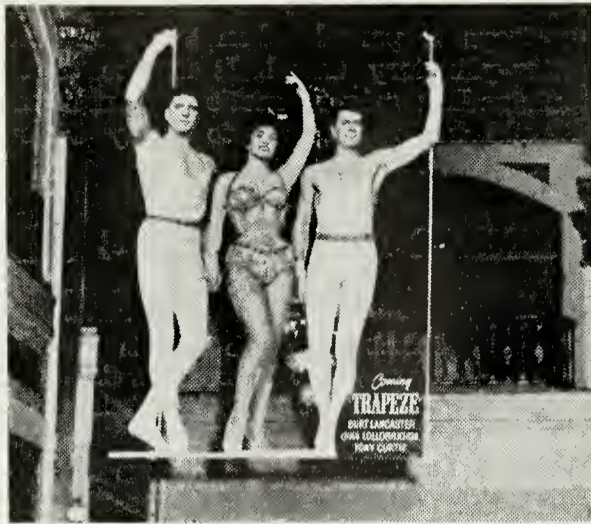
The Stanley Warner Delaware, an art house, is dark for the summer. . . . Jules Perlmutter closed the Paramount, which he had operated on lease from Hellman Theatres. . . . The Stanley Warner Avon, Utica, N. Y., reopened. . . . Fabian's Cohoes, Cohoes, N. Y., managed by George Seed, has been redecorated. . . . Frederick M. Mebeus, 45, a local projectionist, died. . . . Jerry Tomasetti, IATSE Local B-51 business agent, New York, and Bill Abramson, Buffalo, were named delegates to the IATSE Kansas City convention in August. Attending from here are U-I booker Anthony Lombardo and Adam Mlinarik, Columbia head shipper. . . . Leo Rosen, former exhibitor now with the Schine-owned WPTR, suffered a heart attack and was removed to St. Peter's Hospital. . . . Sidney Kulick, Bell Pictures, New York, was in. . . . Variety Club property master Aaron Wining reported the largest reservation list to date for the 15th annual golf tournament and dinner at the Shaker Ridge Country Club.

## Atlanta

Nellie Espin, United Artists booking department, resigned. . . . The new Bolton Drive-In was formally opened with special ceremonies by owner W. W. Fincher, Jr. W. H. Callaway is manager. . . . Jack Frost, United Artists salesman, was transferred from Piedmont Hospital to Veterans Hospital. . . . McLendon Theatres closed the Frisco, Frisco City, Ala., for the summer. . . . Edward G. Fain, owner, Fair, Wetempka, Ala., died. . . . The Strand, Hartselle, Ala., owned by Hubert Mitchell, was renamed the Rodeo. Renovations costing \$50,000 will be undertaken in the house, managed by Hank Parrish. . . . Marguerite Stith was to take over booking for the Bonnett Drive-In, Loudon, Tenn., owned by Bernie Swiney. . . . Charlie Touchon, United Artists office manager, became a grandfather. . . . Walter Tremor, St. Petersburg, Fla., city manager, Florida State Theatres, closed the Fourth Street Drive-In there, blaming mosquitoes, product shortage, and bad business.

## Boston

When Lancey Milliken called it a day on the Bijou, Pittsfield, Maine, and was forced to close after more than 20 years' operation, J. R. Chiancette, well-known Maine contractor, purchased the building with plans to remodel it, put in air conditioning and new seats, and reopen it in the fall. He told salesmen that his purpose in modernizing the theatre was one of community pride. . . . Lester Hughes, Nordica, Freeport, Maine, became a grandfather for the first time when a boy was born to the wife of his son, Peter Hughes. . . . The Park, Bangor, Maine, closed its doors permanently. The owner, Connie Russell, Jr., now operates the Bijou, Bangor, and the Strand, Orono, Maine. . . . Joseph G. Cohen, independent film buyer and booker, is now handling the bookings for the York, Athol, Mass., owned and operated by Abe Garbose. . . . Sympathy is extended to Chester L. Stoddard, district manager, New England The-



Lester Pollock, manager, Loew's, Rochester, N. Y., recently took United Artists' "Trapeze" literally when arranging this advance lobby display on the film.

atres, Inc., in the death of his wife in Swampscott, Mass. . . . When John Berry was promoted from manager at the Gorman to the St. George, both in Framingham, Joseph Connolly was placed as manager at the Gorman for Smith Management Company. Edwin Nault, head usher, Cinema, has been upped to assistant manager. A new screen has been installed at the Cinema by Capitol Theatre Supply. . . . Daytz Theatre Enterprises is now handling the buying and booking for the Madawaska, Maine Drive-In, for owners Mr. and Mrs. Emil Michaud; the new Greenland Drive-In, East Machias, Maine, for newcomers William Green; and the new Milford, N. H., Drive-In for Sidney and Robert Goodridge, now under construction for a late summer opening. . . . Mrs. Chester L. Stoddard, wife of the district manager for New England Theatres, Inc., died following a lingering illness. Besides her husband, she is survived by two married daughters.

**PROVIDENCE, R. I., NEWS**—Edward M. Fay, veteran local exhibitor, once again was named to head the Jimmy Fund as co-chairman with Joe Cronin, general manager, Boston Red Sox. . . . Phil Nemirow, RKO Albee manager, was planning a special midnight Rock 'n' Roll show.

## RKO's Taylor, Ebert Honored In Boston

**BOSTON**—The Variety Club of New England is sponsoring a luncheon honoring two RKO men, Hatton F. Taylor and Otto Ebert, on July 10 at the Roof Garden of the Hotel Bradford. The committee, headed by Bill Koster, Variety Club, and Dave Grover, RKO, is made up of Al Glau-binger, UA; Harvey Appell, Columbia; Bucky Harris, U-I; Joe Longo, RKO; Arnold Van Leer, Paramount; and Carl Goldman, IENE.

Taylor was recently promoted to eastern-central district manager handling territories in Indiana, Detroit, Cleveland, and Cincinnati. Ebert, who replaces him as branch manager in Boston, has been transferred from the Detroit exchange. The affair will be in the form of a congratulatory party for Taylor and a welcoming luncheon for Ebert.

## "Moby Dick" Premiere Whale Of A Show

**NEW BEDFORD, MASS.**—With the arrival of newspaper, newsreel, TV, radio, magazine, syndicate, and world-wide wire service representatives to cover last week's three-theatre world premiere of Warners' "Moby Dick" and the gala attendant festivities, this New England seaport town, once the world capital of the whaling industry, was in the national spotlight. Most of the press, as well as star Gregory Peck and producer-director John Huston, were flown here on the "Moby Dick Special," a luxurious private aircraft loaned for the occasion by United Airlines president W. A. Patterson.

A harbor regatta and a seven-mile, 55 float parade preceded the simultaneous, three-theatre world premiere in the State, the Empire, and the New Bedford, with Peck and Huston and other visiting celebrities making personal appearances at each theatre. A costume ball, mayor's reception, clambake, and other festivities were included in the three days of activity.

## Buffalo

A donation to the Children's Hospital Building Fund was the price of admission to any one of the eight individually-owned Super Drive-In Theatres on a recent evening. Distributors supplied product without charge. . . . Painter Gil Wilson was here in advance of Warners' "Moby Dick." . . . Carl Bell and Joe Denzak formed a partnership in the operation of the Buffalo Theatre Equipment and Seating Company. Bell formerly was branch manager, Perkins Theatre Supply and Denzak was associated with Western Automatic. The branch is located on the first floor of the Film Building in the space formerly occupied by Perkins.

Wages of Eastman Company, Rochester, employees will be increased approximately five per cent effective July 9, the start of the next Kodak accounting period, the company announces. The general wage increase, amounting to about 12 million dollars a year, will effect 34,500 men and women on hourly and salary payrolls of the company's plants and offices. Another 6,500 employees in certain related company units in other parts of the country also will benefit. The last previous general wage increase was in May, 1955. . . . Jeffrey Hunter was in Buffalo and Rochester doing tub-thumping for UA's "A Kiss Before Dying," which was current at Shea's Buffalo and Loew's Rochester. . . . E. J. Wall, Paramount field representative, was in supervising a day of tub-thumping by Pearl Bailey for Bob Hope's newest release, "That Certain Feeling." Attending a

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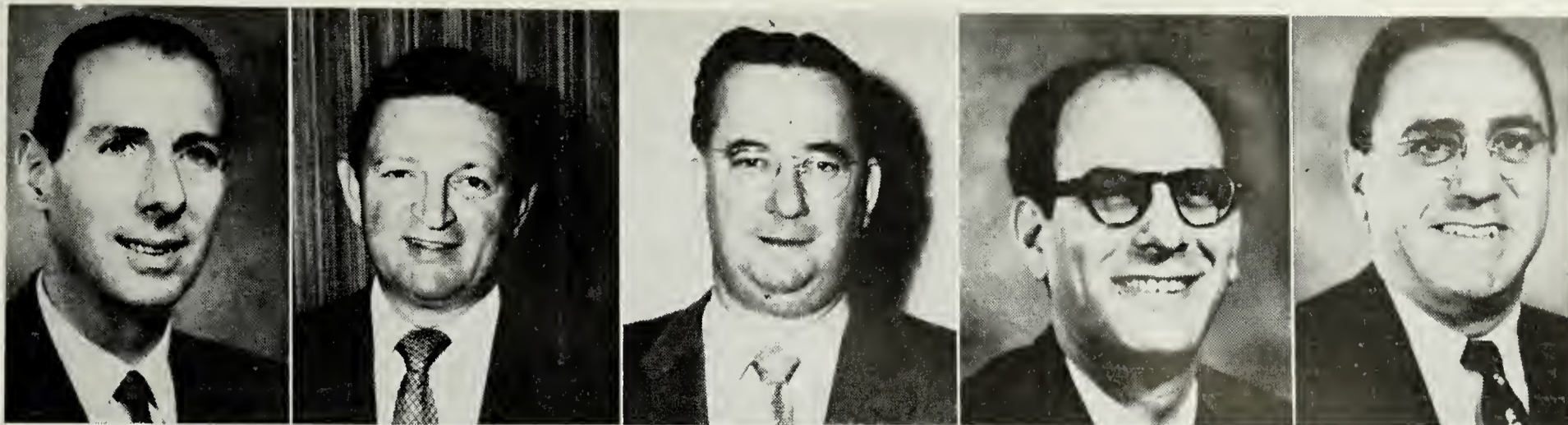
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Recently named vice-presidents of the Walter Reade Circuit, Oakhurst, N. J., were, left to right, Edwin "Pete" Gage, executive vice-president; Jack P. Harris, in charge of film buying and booking; Nicholas Schermer-

horn, in charge of theatre operations; Sheldon Gunsberg, in charge of advertising and publicity; and Abert Floersheimer, Jr., in charge of catering and food concessions.

luncheon in her honor were Hugh McGuire, Buffalo branch manager, Paramount; Arthur Krolick, district manager, Paramount Theatres; Charles B. Taylor, associate district manager; Ardis Smith, drama editor, Evening News; Edward Miller, manager, Paramount Theatre; W. E. J. Martin, Courier-Express; Bob Wells, WEBR; Al Lazewski, Polish Everybody's Daily; and Clinton Buehlman, WBEN.

### Charlotte

Bill Hendry, Wilkin Theatre Supply salesman, resigned. . . . The installation dinner for new WOMPI officers was held last week in the Hotel Charlotte's Chelsea Room. Cy Dillon, Republic branch manager, was master of ceremonies. . . . Richard Long Huffman was named MGM manager, replacing the late Jack Reville. . . . Ed Rosenblatt, Theatrical Engineering Company, announced that 12 more theatres in the Carolinas have signed up for his projection supervision program.

### Chicago

A \$5,000,000 penthouse theatre is to be erected atop the 19-story Merchandise Mart. Rankin Bingham, Cleveland architect, has been engaged to design it. A seating capacity of 2,500 will be provided for movies. Other facilities will include a restaurant. . . . Sam Lasner was shifted by B and K from the Howard and Norshore to co-manager, Century. . . . Mrs. Burtis Bishop, Jr., wife of the MGM division sales manager, recovered from surgery. . . . Russell Clark, former Liberty manager, Muncie, Ind., was appointed manager, Sullivan Drive-In. . . . The State Lake acquired Paramount's "War And Peace" for September.

John Stambaugh resigned as Valencia co-manager. . . . Erwin Allen, "Animal World" producer, came in for the opening in the Roosevelt. . . . Arthur F. Brock was named Rouge manager, River Rouge, Mich. . . . Dennis Bell was named to the Cinema staff. . . . Warren Heen, former Republic booker, joined U-I in that capacity. . . . Roy C. MacMullen, Granada manager, gave the use of the theatre to Loyola University for commencement exercises. . . . Fred Smith was named Gratiot Drive-In manager, Roseville, Mich. . . . R. W. Favaro was appointed to the B and K publicity department. . . . Kenneth Edgerly was assigned by B and K as permanent manager, Norshore, following the dismantling of the Paradise, where he was manager for several years. . . . Phil Schloss reopened the Crystal, Ligonier, Ind., closed since April.

## Veteran Salesman Dies In Cleveland

CLEVELAND—Manning J. Glick, 68, a veteran of some 40 years in the film business in the Cleveland exchange area, died in Mt. Sinai Hospital of uremic poisoning. He had been critically ill for the past month.

Born in Yonkers, N. Y., he spent practically all of his business life in Cleveland as a salesman for Columbia and, for the past 10 years, for 20th-Fox. At one time he owned theatres in Dennison and Uhrichsville, O.

Funeral services were held in the Cleveland Temple Memorial Home. Glick was a past president of the Salesmen's Club of Cleveland, an active member of the Variety Club, and a Mason affiliated with Newburgh Lodge, Newburgh, N. Y. Burial was in Mayfield Cemetery. Surviving are his wife and a son.

The 3,612 upholstered seats removed from the Paradise, now being torn down, aren't going to remain unoccupied. They'll be used in the convention hall of the Democratic national convention. . . . John Sabin was named to the managerial staff of the Pickwick, Park Ridge, Ill. . . . Gene Hathaway and Gene Marietta are operating a new drive-in at Clinton, Ind. . . . The Alliance Theatre Corporation quickly repaired the North Anderson Drive-In, Anderson, Ind., following heavy damage by fire. . . . Enthusiasm reigned high at a pep meeting held by Alliance Amusement Corporation for its 16 drive-in managers, held at Anderson, Ind. Among Alliance executives attending were S. J. Gregory, president; Spiro Papas, executive vice-president; and Pete Panagos, in charge of promotion.

### Cincinnati Steamer Makes Film Debut In "Raintree"

CINCINNATI—Cincinnati-born Bob Surtees, MGM's chief cameraman, and a crew of 27 were here to shoot continuity for the \$5 million "Raintree Country," to be released next year. The local scenes centered on the Delta Queen, largest inland waterways passenger steamer, which was considerably camouflaged for the cameras as it steamed up and down the Ohio River for various angle shots. The one-day shooting, at a cost of about \$50,000, will be clipped to about 10 seconds of running time in the completed film.

### Cincinnati

Proposal of Mid-States Theatres to build a \$250,000 drive-in opposite the Cincinnati Children's Home was upheld by the First District Court of Appeals, which unanimously affirmed a previous ruling by Common Pleas Judge Carson Hoy. The suit had been filed by Children's Home officials and 15 other neighborhood property owners. . . . Mike Chakeres, vice-president, Springfield Theatre Corporation, and Frank Collins, general manager, Chakeres Circuit, attended the testimonial dinner in Philadelphia for Howard Minsky. . . . Air conditioning has been installed in the Realart office. . . . Employees at 20th-Fox and their families enjoyed an annual picnic in Mt. Airy Forest. . . . The Chakeres Circuit staged its annual July 4 fireworks displays at drive-ins in St. Marys, Logan, Wilmington, and Springfield, O. . . . J. H. Carnahan has opened his new Valley Drive-In, Mt. Vernon, Ky. . . . Recent changes in office personnel include, at U-I, Leone Pipper, new general clerk; at 20th-Fox, Janet Hughes, new receptionist; and at UA, Rena Schroeder, assistant cashier, promoted to cashier, replacing Mary Whalen, who resigned to be married; Janet Stalf, office manager's secretary, promoted to branch manager's secretary; Arlene Stenger, clerk, promoted to office manager's secretary; and Diane Dossenbach, new availability clerk.

COLUMBUS, O., NEWS—Mrs. Ethel Miles, Miles Circuit, is recovering in Cleveland Clinic following an operation. . . . Workmen are completing installation of new six-channel illuminated marquee panels at Loew's Ohio. A new V-sign also will be erected. . . . A Cambridge, O., drive-in claims the national record for number of patrons admitted as one group on "Buck Night" when every vehicle, regardless of the number of people it holds, is admitted for one dollar. A farm tractor pulling a hay wagon with 69 persons aboard was admitted for \$1. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, thanked the woman who signed herself "Three Times a Week Patron" for her letter to the Dispatch Mail Bag in which she praised theatre managers "who work long hours and whose purpose in life is to give pleasure to their audiences." Wile said, "We wish there were more of you. And on behalf of all theatre managers we thank you from the bottom of our hearts." . . . D. L. McLain joined ITOO.

## Wile Advises Exhibs On "Away All Boats"

COLUMBUS, O.—Ohio exhibitors were advised by Robert Wile, secretary, Independent Theatre Owners of Ohio, to write their Congressmen and Senators if they are asked "an unconscionable percentage" for U-I's "Away All Boats," made with U. S. Navy cooperation. Wile said such exhibitors should tell Congressmen that they want to play the picture, "which was made largely with government money—your money," but that they cannot afford the terms.

Wile contended that such a protest was "very effective" in the case of Paramount's "Strategic Air Command" and should have the same effect on "Away All Boats," stating that U-I is advertising that "there never was such extensive U. S. Navy cooperation in making a picture." "There are rumors," he added, "that 'Away All Boats' is going to be given what Universal's attorney Adolph Schimmel told the Senate Small Business Committee was 'special handling,' which is another euphemism for 'must' percentage, or in plainer language pay through the nose.

"As a citizen and taxpayer of the U. S. and a businessman, too, you are as much entitled—in fact, almost obligated—to play these (service) pictures as any other citizen, businessman, or taxpayer. But the service pictures are almost always 'must' percentage and pegged at such a high price that many theatres cannot afford to play them."

## Cleveland

Morris Lefko was guest of honor at a farewell testimonial dinner in the Cleveland Hotel with more than 135 industry members present. Elmer Lux of Buffalo was master of ceremonies and speeches were made by Rube Shor, UA's Milt Cohen, U-I district manager Peter Rosian, Sylvan Goldfinger, Sheftel-Berger Circuit; Bob Lefko, son of Morris Lefko; and Nate Schultz, general chairman of the committee on arrangements. Occasion was Lefko's severance from RKO as district manager to join Paramount in New York, in charge of "Ten Commandments" and "War And Peace." He was presented with a color TV set. . . . Marshall Fine, Variety Club chief barker, states that negotiations are being completed to move the club's headquarters from the Hollenden Hotel to the Tudor Arm Hotel. The new location will offer about twice the space now occupied in the Hollenden, and the club will be able to operate its own bar and kitchen. . . . The United Artists exchange will move on Dec. 1 from 1845 East 23rd Street to the Film Building, 2108 Payne Avenue. . . . Some theatres in this area closed and some of the closed theatres reopened. Closed for the rest of the summer are the McKinley, Niles; Ritz, Akron; Savoy, Toledo; Scott, Archbold; and the 2000-seat Circle, Cleveland. E. J. Stutz, manager, Circle, who has been successfully presenting hillbilly stage shows on week-ends, is moving his shows to Harmony Ranch, just south of Chagrin Falls. Reopened are the Ohio, Leipsig, which Don Schwartz took over from Bob Boyd, and the Rockford, Rockford, which Jay



Two Texas exhibitors, H. J. Griffith, left, president, Frontier Theatres, Inc., and Phil Isley, right, president, Phil Isley Theatres, recently posed with Russ Tamblin on the Allied Artists lot in Hollywood during filming of "The Young Guns."

Matthews acquired from C. E. Knoll, Jr. . . . Paul Vogel, who with his brothers owns drive-ins in Ohio and Maryland, donned his uniform recently and reported to Camp Breckenridge, Ky., for two weeks' service. He was to be in charge of the reserve officers' school. . . . Ross Goldstein has been appointed secretary to Milton A. Mooney, Co-operative Theatres of Ohio. . . . While Loew publicity director Ted Barker is vacationing, the work is being taken over by Frank Mantenti, who also manages Loew's Stillman. . . . Charles Rich, who has been selling independent pictures in this territory, was hospitalized in Akron with a mild attack of pneumonia. . . . Manny Glick, 20th-Fox salesman, is still on the critical list at Mt. Sinai Hospital. . . . Jack Ochs returned from several weeks in Canada where he was supervising installation of CinemaScope in all six Ochs-operated drive-ins. . . . Howard Reif and Jim Watson, Modern Theatres, flew to St. Cloud, Fla., to attend the golden wedding anniversary of Mr. and Mrs. Henry Fickensgher, formerly associated with the circuit.

## Dallas

Dorothy Malone, Dallas-born actress was here to give her testimony in person at the First Methodist Church as part of the Youth Rally series. . . . James Owen Cherry, Interstate Theatre Circuit city manager, and family are motoring to Hollywood and will spend most of their time with Texas movie star Audie Murphy. . . . Kim Novak, co-starred in "The



Milton Schwartz, manager, New York Criterion, points to a display board on a contest recently used on the C. V. Whitney Warners release, "The Searchers."

## Kirsch Reelected Allied Unit President

CHICAGO—At the 26th annual meeting of Allied Theatres of Illinois, held in the Blackstone Hotel, Jack Kirsch was reelected president for a three-year term. Van A. Nomikos was reinstated vice-president and Benjamin Banowitz again chosen secretary and treasurer. Harry Nepo was re-appointed sergeant-at-arms, a post he has held for 25 consecutive years.

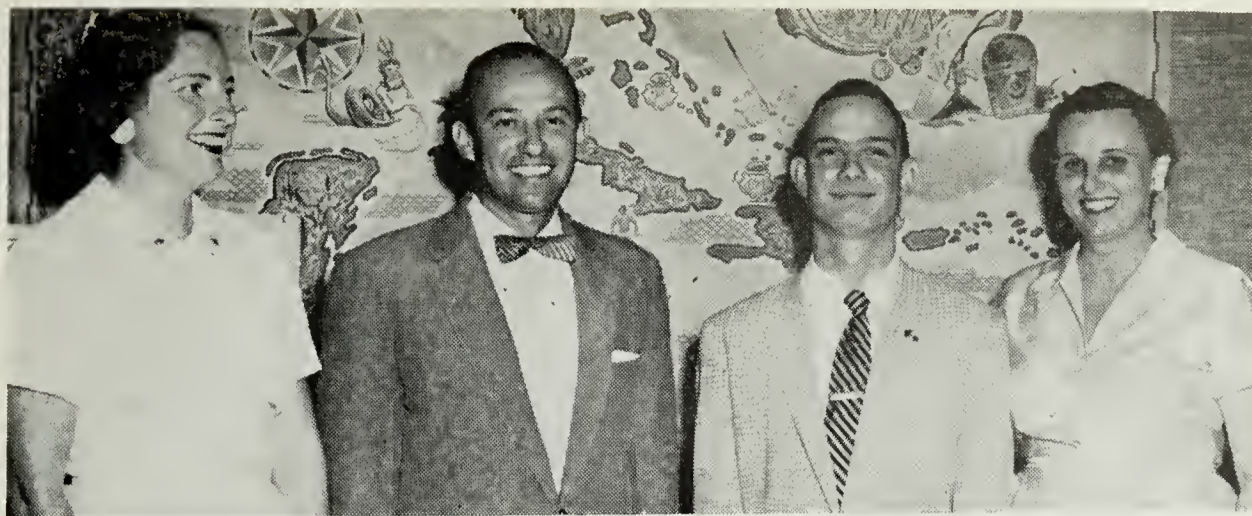
Reelected for one-year terms were directors B. Charuhas, Jack Clark, James Gregory, Carol Goodman, Don Knapp, Verne Langdon, Charles Lindau, Howard Lubliner, Sam C. Meyers, Richard B. Salkin, Arthur Sass, Arthur Schoenstadt, Nate Slott, Mayer Stern, and Bruce Trinz.

Kirsch gave a spirited report to the organization. After prefacing his address with a review of plaudits extended Allied for its successful national convention here last November and making mention of the plaque and resolutions of praise presented by the National organization, he strongly criticised the distributors in their dealings with exhibitors and described efforts to relieve declining boxoffice. He discussed also Allied withdrawal from COMPO, the fight for elimination of the Federal admissions tax and lower theatre personal property taxes, as well as matters of a local nature, accusing the Chicago city administration of breaking faith in not abolishing the three per cent tax on movie grosses and pledging a fight to this end.

Eddy Duchin Story," was expected. Amusement editors from various Texas cities have been invited to visit here during the stay of Miss Novak. George Sidney, director of the "Eddy Duchin Story," was also here and announced the visit of Victoria Shaw during the run of the musical film at the Palace.

## Denver

Charles Boasberg, sales manager, Paramount, for "War And Peace" and "Ten Commandments," and Morris Lefko, his assistant, were in for talks with Philip Isaacs, district manager, and Jim Ricketts, branch manager. . . . The screen of the Greeley Drive-In, Greeley, Colo., was blown over into the theatre by a strong wind. The cars in the front rows saw the tower begin to lean in time to back out of the way. . . . Quentin Horn, RKO office manager, is spending his vacation as usual, attending the state volunteer firemen's convention in Grand Junction. . . . Henry Friedel, branch manager, MGM, celebrated his 40th year with the company last week. The force honored him with a luncheon party at the exchange and gave him an electric barbecue grill. . . . The Denver Cinema Club gave Variety Tent 37 \$600 to add to their tent fund. . . . Lester R. Dollison has given films to Mountaineer, N. M., after a famine of several years. He has taken over the Pinto and reopened it as the Hollywood. . . . John Allen, MGM district manager, was in for conferences with Henry Friedel, brach manager. . . . Dominic Linza has resigned as a booker at Paramount and has gone to work for United Artists in a similar capacity.



Seen, left to right, are Mr. and Mrs. Herbert Lewis, Richard Lewis, and Mrs. Lillian Claughton. Richard Lewis, an Embassy, Miami, Fla., employee, was recently honored with a breakfast by the Claughton Circuit on the occasion of his entering the U. S. Air Force.

## Houston

Superior Film Corporation is planning a television series starring former Houston policeman Tex Foster. . . . Harry M. Paul, district manager, Radio Corporation of America, was a business visitor at the local office of the Southwestern Theatre Equipment Company. . . . John Price, new manager, King Center Drive-In, has announced a remodeling program. His wife and baby daughter have moved here from Beaumont, Tex. . . . Jackie Harris, seven-year-old son of Jimmy Harris, Hempstead Drive-In, recently underwent an mastoidectomy at the Houston Eye, Ear, Nose, and Throat Hospital. . . . The King Center Drive-In built several dance platforms where the local 'teenagers could dance during the week-long showing of Columbia's "Rock Around The Clock." . . . Augie Schmitt, head, Houston Popcorn Sales, has announced a new butter-salt for popcorn which is being distributed here through his organization.

The Post Oak Drive-In has started a new four phase improvement program to include concession stands, ramps, entrances, and screen, according to Jack Groves, owner and operator. The parking area ramps will be increased from 750 cars to 1,150. Groves announced that there is still an area for an additional 700 cars on the grounds. . . . Mrs. Frank Wilke, wife of the owner of the Boulevard, has been hospitalized. . . . Edgar Duckworth, English theatre operator from London, was in for a visit to study operations in this city. He was also a visitor at the 20th-Fox exchange.

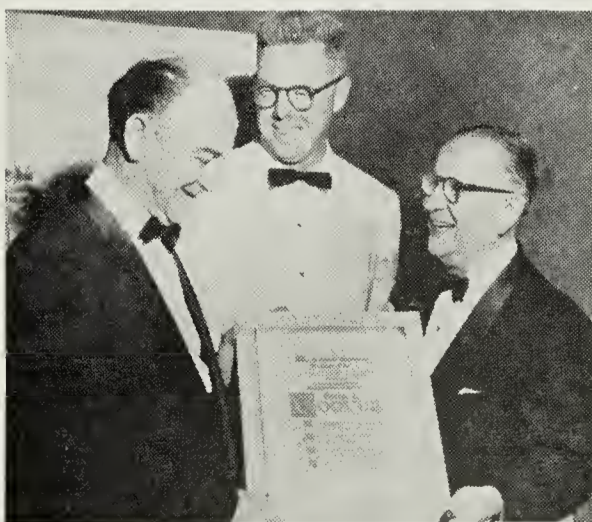
## Jacksonville

Frank Alig, retired FST executive, has returned to his home in Lakeland after being hospitalized at Tampa, Fla., for a serious illness. . . . New director of the Key, Cedar Key, Fla., is Jim McLeod. . . . Film Row brass turned out to pay honor to "Pop" Drayton, industry worker, and Mrs. Drayton when they celebrated their 50th wedding anniversary at the Garden Club. . . . Fatally stricken was Milton Solph, former theatre manager. . . . Joel McCrea and his son Jody were well-received by the press and the public when they came here to make appearances at the opening of "The First Texan" at Sheldon Mandell's St. Johns. . . . After an absence of several months, Harry Botwick, FST supervisor, came in from Miami for home office conferences. . . . Harvey Reinstein, Buena Vista salesman, has been transferred to the company's New York office because a knee injury

prevents him from making long automobile trips through his territory. . . . Here for a tour of Florida points of interest was Walter McCurdy, Paramount executive.

## Los Angeles

Stan Lay, formerly with B. F. Shearer as a salesman, joined National Theatre Supply in a similar capacity. . . . Irving Levin, president, Filmmakers, and partner of Charles Kranz in the Kranz-Levin office here, checked in for conferences with Kranz. . . . Back from a tour of his northern offices was N. P. Jacobs, head of Favorite Films. . . . Mark Modine has been appointed manager, Cherry Pass Drive-In, Beaumont, Cal., by Sero Amusement Company. He succeeds Gus Nardoni, transferred to Pomona by Sero to pilot the new Mission Drive-In. . . . Harold Wirthwein, western division sales-manager, Allied Artists, returning from a trip to San Francisco, where he huddled with Mel Hulling, co-owner of the west coast franchise, and James Myers, Bay City manager. . . . Back on the job after being hospitalized with a foot infection was Jules Gerelick, Universal-International salesman. . . . Pete Simos, Virginia, Bakersfield, Cal., and Mrs. Simos headed for Europe on an extended holiday. . . . Finishing with honors in the recent Barney Balaban playdate drive was the Paramount branch office here. Gene Bauerman took first place nationally among salesmen, while Arnold Shartin, also in the sales department, took second place. . . . Bob Helm, who operates the Normandie and Imperial, Inglewood, Cal., has taken over the Bay, Pacific Palisades.



George C. Hoover, executive director, Variety Clubs International, left, is seen receiving a plaque from his home tent, Tent 33, Miami, as a token of its esteem and acknowledging some of his accomplishments in Variety, from Sigmund Eisenberg, chief barker, Tent 33, right, as John H. Rowley, international chief barker, looks on.

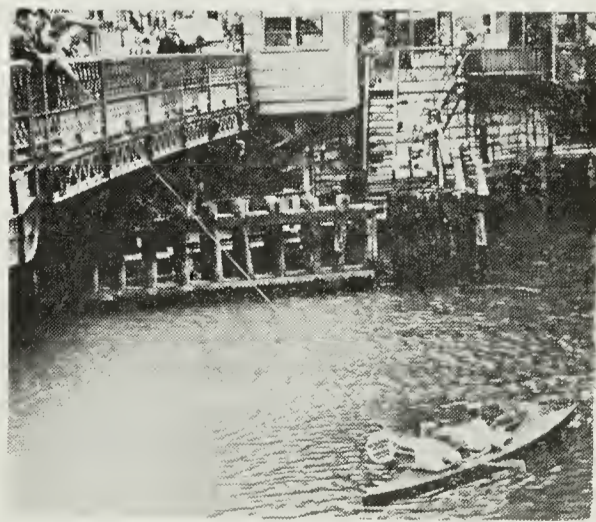
## Memphis

Robert L. Westermann has been moved here from the Loew house in Richmond, Va., to succeed Cecil Vogel as manager, Palace. Vogel retired after 28 years with Loew's. . . . Chalmers Cullins, owner, Savoy, Idlewild, and Handy, and the Shrine potentate, will represent Al Chymia Temple at the Imperial Council in Detroit, July 8-14. . . . Mrs. Teenie Yerger, office manager, Astor Pictures, has been awarded the Frances Blankenship Memorial Trophy after being selected as Memphis' outstanding WOMPI. . . . Joel McCrea was in on behalf of the mid-south premiere of Allied Artists' "The First Texan."

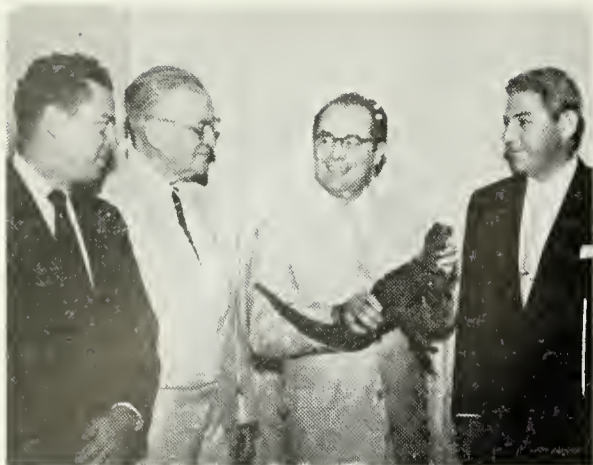
Installation of new WOMPI officers was held in the Hotel Gayoso with Alton Sims, Rowley United Theatres, as guest speaker. Helen Van Vulpen, Warners, was installed as president; Margaret Irby, first vice-president; Evelyn Kaiser, second vice-president; Genevieve Lovell, treasurer; Ruth Slaton, recording secretary; and Lela Pierce, corresponding secretary.

## Minneapolis

Variety Club of the Northwest, committed to raising more than \$200,000 for the construction of an additional floor at the Variety Heart Hospital on the University of Minnesota campus, will sponsor a huge bingo game in the new metropolitan sports stadium in suburban Bloomington on Sept. 7. Sixteen new cars plus cash prizes will be given away. In addition to bingo, the club will bring in top motion picture and television talent for entertainment during the evening. General admission to the stadium will be \$2, with individual bingo games bringing \$1 each, a total of \$18 for the evening. The club hopes to raise an initial \$120,000 through the advance sales of "the package" for \$12. . . . Charles Perrine has resigned his position as vice-president, Minnesota Amusement Company, to enter another field. . . . CinemaScope equipment has been installed in the Paramount, Pembina, N. D., operated by Richard Ellington, and the State, Alexandria, Minn. . . . Harold A. O'Neill, formerly of Vincennes, Ind., has been named manager, Dan Peterson's State and Grand and the Sioux Drive-In, Pierre, S. D. . . . Home Theatres will build a 450-car drive-in at Wahpeton, N. D.



Al Meskis, Warner, Milwaukee, recently got the Coast Guard to carry the print of Columbia's "Cockleshell Heroes" from Chicago on a cutter, then transferred to a cockleshell and delivered to within a block of the theatre. In the picture, he is seen hauling in the print. The stunt got a good play in the papers.



Irwin Allen, producer-director-author of Warners' "The Animal World," recently visited New Orleans, where he was greeted by president Henry G. Plitt; vice-president Maurice Barr; and T. J. Howell, booker and buyer, Paramount-Gulf Theatres Organization.

Patrick Groggin, manager of the circuit's Gilles, Wahpeton, has been named manager of the new stand. . . Mrs. Tillie Smith has opened her 275-car Long Drive-In, Long Prairie, Minn. . . Fred and Lloyd Schnee opened their new 400-car Starlite Drive-In, Litchfield, Minn. The two brothers also operate the Hollywood and Unique, Litchfield. . . L. E. Jorgensen, manager, Regale, Salem, S. D., leased the shuttered Capitol, Parker, S. D., and was planning to reopen the house soon.

## New Haven

Max Birnbaum, Warners branch manager since 1943, retired for reasons of health. His successor is salesman Angelo Lombardi. Sid Levine, booker and office manager, is being upped to salesman. M. Rosenberg, Boston, is being shifted here as booker and office manager. A committee of industryites planned on giving Birnbaum a testimonial luncheon at Kaysey's Restaurant last week. . . The honorary committee for Ted Jacocks' testimonial dinner at Waverly Inn, Cheshire, Conn., on July 9 includes Prosper Lavieri, Frank M. Lynch, Albert T. Pierson, and Sam Rosen, from Connecticut; Hy Fine, Harry Rogovin, and Sam Seletsky, from Massachusetts; and John Byrne and Abraham Montague from New York. Co-treasurers are Thomas R. Brown and Samuel Weber. . . Condolences were extended to Bob Schwartz, Waterbury, Conn., exhibitor, and Phil Schwartz, Bridgeport, Conn., on the recent death of their mother, Mrs. Bessie Schwartz. . . State Highway Commissioner Newman E. Argraves, chairman of the State Traffic Commission, planned a meeting of the commission to consider the controversial application of E. M. Loew's, Inc., to establish a drive-in at the New Haven-Woodbridge line.

Watch for them!

**NEXT!**

**Des Moines Territory**

Issue of July 11

**Wash. D. C. Territory**

Issue of July 18

Save them!

**HARTFORD, CONN., NEWS**—Area industryites are planning to attend two July functions. First is July 9 testimonial at Waverly Inn, Cheshire, honoring Irving C. Jacocks, Jr., operator, Branford, Branford, Conn. Second event is annual MPTO golf tournament-dinner set for Racebrook Country Club, Orange, on July 17. Working on arrangements for latter function are George H. Wilkinson, Jr., Harry Feinstein, James Bracken, James Darby, Jacocks, Harry F. Shaw, Max Hoffman, John Perakos, Henry Germaine, Irving Mendelson, Lou Brown, Albert H. Jickus, Alec Schimmel. Sam Weber is treasurer.

## "Searchers" Hits Page One As High School Graduates

**MANCHESTER, CONN.**—One of those rare page one breaks in another city came up for Bill MacGrath, manager, Stanley Warner State.

He got "The Searchers" into the Hartford Times when a senior high school class graduated at the theatre and an enterprising photographer photographed the students filing under the marquee. The aptness of the film's title was pointed out.

## Film Exchange and Dealer Listing for the NEW HAVEN FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

### • Film Distributors

**ALLIED ARTISTS, 114 Meadow St.—UNiversity 5-5147**

Br. Mgr.: Jahn V. Pavane. Office Mgr. and Booker: William Pavane. Cashier: Pam D'Amico. Emerg. Phone: Pavane, WEst 3-1119.

**COLUMBIA PICTURES CORP., 134 Meadow St.—UNiversity 5-2197**

Br. & Sls. Mgr.: Walter Silverman. Sales: Earl Wright. Booker: Grace Brunelli. Cashier: Anna Canelli. Emerg. Phone: Silverman, HUbbard 8-1813.

**INTERSTATE FILM CO., 126 Meadow St.—MAin 4-6835**

Br. Mgr.: John Ricciuti. Emerg. Phone: Ricciuti, CE 9-0623.

**METRO-GOLDWYN-MAYER, 134 Meadow St.—STate 7-4278**

Br. Mgr.: Philip Gravitz. Office Mgr. & Baaker: Leon Jakubsan. Sales: Ray Cairns. Baaker: Mary Warstell. Cashier: Herman Miller. Field Exp.: Flayd Fitzsimmons. Emerg. Phone: Richard Iaguess, Head Shipper, HObart 7-3314; Walter Dillian, Ass't Shipper, SPruce 6-8650.

**PARAMOUNT, 82-88 State St.—UNiversity 5-6167**

Br. Mgr.: Henry Germaine. Office Mgr.: Richard F. Carrall. Sales: Chester Pickman. Booker: Frank Manzi. Cashier: Greauy Callahan. Emerg. Phone: Carrall, STate 7-2618.

**REPUBLIC, 132 Meadow St.—LOcust 2-5163**

Br. Mgr.: Gearge Samma. Office Mgr. and Booker: Lee Kissner. Cashier: Ann Flario. Emerg. Phone: Nick Cirilla, Shipper, FUltan 7-5872.

**RKO, 134 Meadow St.—STate 7-2119**

Br. Mgr.: Barney Pitkin. Sales: William Canelli. Emerg. Phone: Hans Molander, Shipper, MAin 4-8865.

**SCREEN GUILD, 126 Meadow St.—MAin 4-6835**

Br. Mgr.: Israel Levine. Emerg. Phone: Levine, CH 8-5455.

**20TH CENTURY-FOX, 40 Whiting St.—MAin 4-5151**

Br. Mgr.: Sheperd Blaam. Sales: Sam Germain. Baaker: Sal Papalizio. Cashier: Ann McInerney. Field Exp.: Phil Engel. Emerg. Phone: Bloom SPruce 6-BB29.

**UNITED ARTISTS, 114 Meadow St.—STate 7-1213**

Br. and Sales Mgr.: Irving R. Mendelsan. Office Mgr.: Henry Bruning. Booker: Jack Mullen. Cashier: Carmel Cavuati. Emerg. Phone: Bruning, WEst 4-0365.

**UNIVERSAL-INTERNATIONAL, 125 Meadow St.—MAin 4-1181, 4-4369**

Br. Mgr.: Alex Schimel. Sales: Howard Rosen. Booker: Eva Caoperstack. Cashier: Marian Majewski. Emerg. Phone: Coaperstock, MAin 4-0015.

**WARNER BROS., 155 Meadow St.—STate 7-4138**

Br. Mgr.: Angela Lombardi. Office Mgr. and Booker: M. Rosenberg. Sales: Sid Levine. Baaker: L. A. Williams. Cashier: Frances Silverman. Emerg. Phone: Levine, FUltan 7-0582.

### • Supply Dealers

**CAPITOL THEATRE SUPPLY, Boston, Mass.**

Cann. Rep.: Lavis Phillips, 42 Sherman Ave., New Haven, UNiversity 5-3959.

**NATIONAL THEATRE SUPPLY, 122 Meadow St.—STate 7-5829**

Emerg. Phone: WEst 3-2026.

### • Screen Trailers

**NATIONAL SCREEN SERVICE, 82 State St.—MAin 4-3109**

Br. Mgr.: H. Wenzel.

### • Signs, Advertising and Printing

**MORRIS GREEN, 59 Center St.—LOcust 2-0612**

**NATIONAL SCREEN SERVICE, 82 State St.—MAin 4-3109**

**WORLD SIGN & DISPLAY ADV., 137 Meadow St.—MAin 4-0781**

### • Messenger Services

**E. G. ELLWOOD, 87 Summit St.—Phone Bridgeport EDison 4-1367**

**FILM EXCHANGE TRANSFER, 126 Meadow St.—MAin 4-6835**

Br. Mgr.: Larry Orkins. Emerg. Phone: Orkins, PERshing 9-BB07.

**NEW HAVEN FILM SERVICE, 134 Meadow St.—MAin 4-8865**

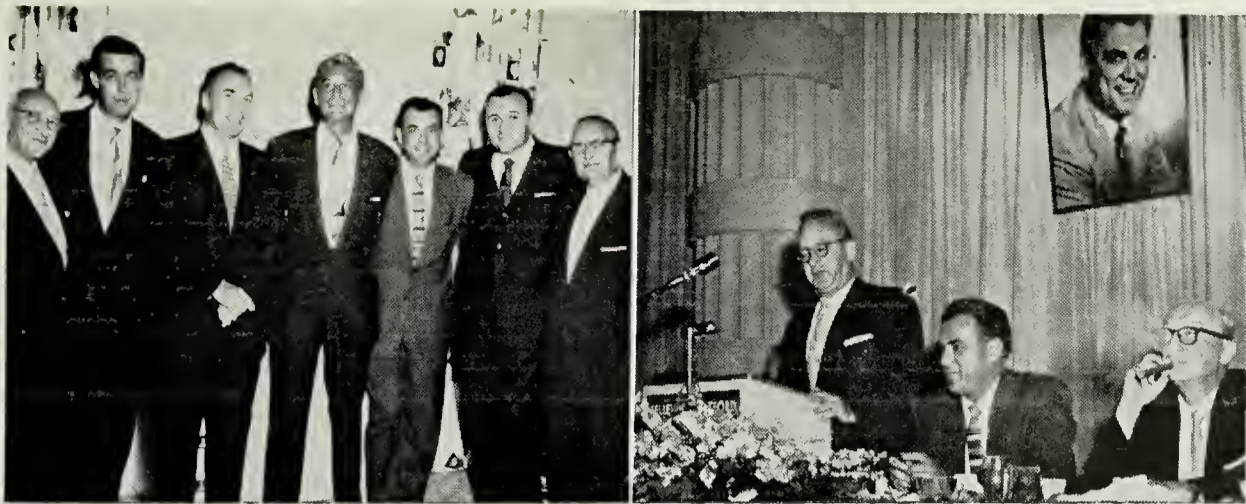
**ROSEN FILM DELIVERY SYSTEM, 39 Prout St.—MAin 4-4014**

### • Service Companies

**ALTEC SERVICE CORP., 77 High Rock Road—CH 8-2841**

**RCA SERVICE CO., 102 Woodmont Road—WEst 4-4342**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**



Seen at the recent testimonial dinner to Howard Minsky, Paramount mid-eastern division manager who is leaving the Philadelphia area to make his headquarters in Pittsburgh, at the Bellevue-Stratford Hotel, Philadelphia, under Variety Club Tent 13 sponsorship, were, left to right, David Kimmelman, Paramount Pittsburgh branch manager; Ed DeBerry, Paramount Cincinnati branch manager; Harry Buxbaum, Paramount Cleveland branch manager; Hugh Owen, Paramount vice-president; Minsky; Herbert Gillis, Paramount Washington branch manager; and Ulrik Smith, Paramount Philadelphia branch manager; and Rube Shor, president, National Allied, the principal speaker; Gillis; and Edward Emanuel, Variety Clubs international property master.

## Minsky Honored At Variety Dinner

PHILADELPHIA—More than 200 industryites paid their respects to Howard Minsky, Paramount mid-east division manager who is moving his headquarters to Pittsburgh, at a testimonial dinner held under Variety Club auspices last week in the Bellevue-Stratford Hotel.

Among the guests were exhibitors from the Pittsburgh, Cleveland, Baltimore, Washington, Cincinnati, and Virginia areas. Heading the list were Rube Shor, National Allied president; Moe Silver, Pittsburgh zone manager and board member, Stanley Warner Theatres; and Hugh Owen, Paramount vice-president.

Maxwell Gillis, Tent 13 chief barker, Leo Posel, Jack Beresin, and Ralph Pries were among the other speakers. Edward Emanuel served as general chairman of the event and Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, was toastmaster. A precedent for Variety Club dinners was broken when Mrs. Henrietta Varbalow Kravitz insisted as an exhibitor the right to be present, and purchased a table for her group.

Minsky was presented with gifts and left for his new headquarters bearing the well wishes of his many friends here.

## New Orleans

F. K. Phillips purchased the Lamar, Purvis, Moss., from Mrs. Elmer Canfield. Phillips will remodel with the assistance of the Johnston Theatre Service. . . . Alex Gournares leased the Roxy, Mobile, Ala., to Arthur Olensky. . . . Lou Dwyer and Clyde Daigle, Paramount, and Jeff Kinard and Joe Williams, National Screen Service, were in Atlanta for the IATSE southern convention. . . . Joel McCrea was here on behalf of Allied Artists' "The First Texan." . . . Pick Mosely was planning an early opening for his new Pic, Picayune, Miss. . . . Variety Club chief barker Page Baker appointed Mrs. Rodney Toups activities committee chairman for the Variety International convention to be held here next year. . . . New WOMPI officers were installed at a luncheon in Jung Hotel's Charcoal Room. . . . H. A. Greenlin, who operates the in-town Avenue which features art and foreign pictures, acquired the neighborhood Gaiety

from Frank Ruffino. . . . Approximately \$2,000 in damages to the Star, Shreveport, La., was caused by a fire which started in the concession stand in front of the theatre and which firemen quickly checked from spreading. Only water damage was reported to the theatre proper. . . . Mrs. Sue Jones slated June 29 for the reopening of the Hill Top, Clinton, Miss., which has been dark since the early part of the year. . . . The world premiere of "Frontier Woman, Daughter Of Davy Crockett," filmed in its entirety in Meridian-Enterprise, Miss., area, will be held on July 4 in Meridian, Enterprise, Quitman, and Philadelphia, Miss. The day following the premiere it will open in Jackson, Hattiesburg, Wayneboro, Prentiss, and approximately 50 other towns in Mississippi. The announcement was made by Tom Garraway, Prentiss, and A. L. Royal, Meridian, heads of Panorama Pictures Corporation.

## New York

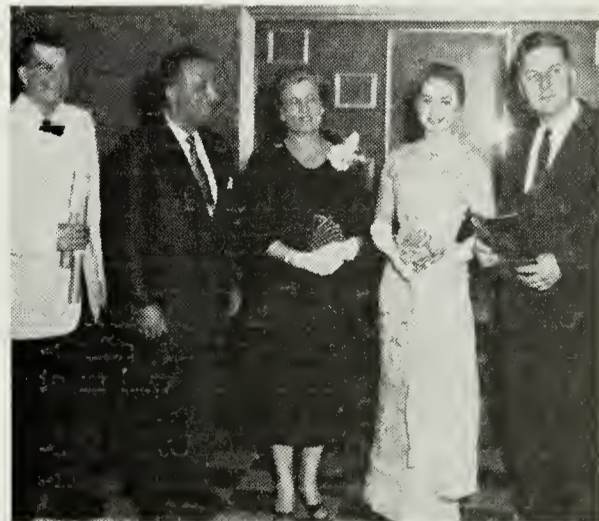
IFE executive director Seymour Poe departed for Rome conferences. . . . Diana Dors arrived from Great Britain, en route to Hollywood. . . . Loew's new 35 Drive-In, near Keyport, N. J., was scheduled to open over the weekend. . . . "Bullfight," a full-length documentary, was set to open this week in the 55th Street Playhouse. English narration is by Bryant Haliday, Playhouse operator. . . . Phil Gravitz, MGM New Haven branch manager, was in. . . . Radio City Music Hall acquired the world premiere of Allied Artists' "The Friendly Persuasion" in September, marking the first showing of an AA feature there.

In an effort to overcome police interference with film ballyhoo stunts on the grounds that permits are necessary for such activities, although it has been impossible to determine the category for the permit, 20th-Fox announced plans for a test case. In connection with the Roxy premiere last week of "The King And I," for the benefit of the Police Athletic League, the film company planned to apply for a hack license to permit a young beauty in harem costume to be borne in a sedan chair by "slaves" through the Broadway area, contending that such a mode of transportation is not very different from a hansom cab pulled by a horse, and that the human horses should be given equal consideration.

## Oklahoma City

Norman Prager, new city manager, Cooper Foundation, announces a number of personnel changes in Cooper houses here. Bob Eufinger, former assistant manager, Criterion, has become manager, Tower, replacing Glenn Walker, who resigned. Farris Shanbour, former manager, Plaza, has been named house manager, Criterion, succeeding Gordon Leonard, who resigned several weeks ago. Harold Sandlin succeeds Shanbour at the Plaza, moving from assistant's job at Tower. Prager says Plaza will continue art policy. . . . Negotiations to bring "Oklahoma!" to Harbor here in Todd-AO version apparently are dead, but another exhibition group is interested. Meanwhile, Rialto, Tulsa, has been advertising the film in Oklahoma City newspapers and taking reservations through Hull Brothers booking agency. . . . Ed Thorne, former president, United Theatre Owners of Oklahoma and now with Al Sindlinger research organization, has been added to the program at the mid-summer UTOO meeting at Indian Hills Country Club, Tulsa, July 17. He will discuss results of Sindlinger research. Another addition to the speakers' list is Gordon Leonard, coordinator of the Oklahoma Semi-Centennial Commission, who will relate the 1957 Golden Jubilee celebration to the industry. . . . Bernard McKenna, Norman, Okla., president, UTOO, has been laid up with an infection. . . . UTOO will start a drive to increase its membership after the July 17 meeting. . . . An increasing number of houses here have been turning to horror shows with special promotions aimed at 'teen-agers. . . . Paramount has assigned its shipping to Oklahoma City Shipping and Inspection Bureau, Inc.

Roger Rice, Video advertising man, has been named president, Oklahoma City Stamp Club, and W. B. Turk, western division manager, has built a new home here. . . . UTOO, which is celebrating the completion of its first year of operation, will move around July 1 to 706 W. Grand Avenue, where it will more than double its present office space. Also moving to the same address are A and O Booking Service, now at 18½ N. Lee Avenue, and Theatre Calendar Service, now at 625 W. California Avenue.



The recent southwestern premiere of "Oklahoma!" at Tulsa's Rialto meant a reunion for Governor and Mrs. Raymond Gary with Shirley Jones, star of the picture, whom they met in New York a year ago. The others present are Gael Sullivan, assistant to the president, Magna Theatre Corporation, left, and State Representative Lou Allard, chairman, Oklahoma Semi-Centennial Commission.



Gil Wilson, famed "Moby Dick" author, recently visited Allentown, Pa., as part of his tour for the Warners film and is seen with, left to right, Ward Kreag, city manager, Fabian Theatres; Mayor Donald V. Hock; and Earl Arnold, manager, Rialto.

### Philadelphia

For United Artists' "The Killing," the Goldman admitted the first 500 adults free on opening day so that "they would go out and talk about the picture." . . . Kendrick Packer, former assistant manager, Paris, New York, is the new manager, World here, under the aegis of Pathe France. Harry Green, former World manager, joins George A. Hamil, Atlantic City, N. J., exhibitor. . . . Clark Service, Inc., local depot for National Film Service, Inc., has taken over the backroom work for RKO, it was announced by James P. Clark, president of both NFS and Clark.

**READING, PA., NEWS**—The Astor, now a William Goldman house undergoing extensive improvements, was scheduled for reopening last week. . . . A large part of the record \$47,066 income for 1956 reported by Paul E. Reeser, March of Dimes Committee chairman, is credited to collections in theatres. . . . West Reading School Board continued its ten per cent amusement tax for the year starting July 1, although its only theatre is closed.

### Pittsburgh

Lee Satori, manager, Rowland, Wilkesburg, Pa., has a tieup with G. C. Murphy Company in which the store furnishes 10 free gifts for kiddies attending Saturday matinees. . . . Joe Wayne, Warners booker since early this year, resigned to accept a sales post with UA under Jimmy Hendel. The UA vacancy occurred when Norman L. Spear withdrew to join AA at Washington. . . . Members of the industry got their first peek at the modern 20th-

(Continued on page 22)

### Drive-In Owners Meet To Discuss Problems

**PHILADELPHIA**—Disturbed over the spread of drive-in triple feature shows and dollar-a-carload admissions, area drive-in owners will meet on July 9 in the office of Jay Emanuel, MOTION PICTURE EXHIBITOR publisher and veteran exhibitor, to discuss ways of meeting the problems and eliminating the abuses which they have created.

The situation is one which exists in many exchange areas at the present time and responsible theatremen agree that such bargains constitute no permanent answer to any boxoffice drop.

## Comerford Interests Set For Merger

SCRANTON, PA.—It was learned last fortnight that the theatre circuit founded by the late M. E. Comerford will be merged this week into two corporations, the Meco Realty Company and C and C Realty, Inc. Attorney Thomas F. Friday said the merger is aimed at a more efficient and effective operation.

Companies to be merged into C and C

Realty include C and C Realty, Inc., Savoy Theatre Company, Spee Theatre Company, Shawnee Realty Company, and Victoria Amusement Company, all Pennsylvania corporations. Other Comerford corporations will be merged into the Meco Realty Company. They include numerous Pennsylvania, New York, and Delaware corporations.

## Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

*Don't wait until it's too late—help us prevent any missouts!*

## HIGHWAY EXPRESS LINES, INC.

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Philadelphia 30, Pa.

LO 4-3450

1638 Third Street, N. E.

Washington, D. C.

DuPont 7-7200

David E.

## BRODSKY

Associates

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PAINTING • DRAPERIES • MURALS  
STAGE SETTINGS • WALL COVERINGS

## PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations  
and Maintenance

## HAYCO COVERS

Custom made for all makes  
and models of theatre chairs.

JACK HAYES SEATING SERVICE  
ONE MONICA PLACE, BALDWINVILLE, N. Y.



Everything  
for Your  
Theatre!

COMPLETE PROJECTION  
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Paramount Decorating Co., Inc.

311 N. 13th STREET PHILADELPHIA 7, PA.  
JACK SEIDMAN BERNARD SEIDMAN

## The Editor Speaks

MGM WENT and done it! Thumbed their patrician nose at the \$50,000,000 TV offer for their tremendous backlog and are going smack-dab into the business of distributing and producing their own films for TV, right along with their regular film production for theatre exhibition.



PAUL MANNING

LEO WAITED a long time, sitting on the sidelines watching and studying the feverish activity in TV. It became apparent that there was a lot of smart money available to the syndicates plainly out to corner the fantastic backlogs of the major studios. All these men have is dollars, not picture "know-how." So, the thinking of the Metro people must have been along these lines: If *they* can sell pictures to TV, why can't *we*? Why lose control of this product when it could so easily become a boomerang by being thrown into competition with our new product in many markets? Why not keep the release schedules for both TV and theatre product right on our own planning boards?

A WISE MAN once said, "If you can't lick them, join them." Metro is now ready to join them, not sell out to them!

THE SMART MONEY boys flashing those easy millions around, buying up everything they can get hands on, aren't buying them for their own private projection rooms. They've got lots of customers for this top product. And these same customers will buy these pictures from whoever has them to sell. Metro knows this, has known it for some time, and Leo is not a novice in the business of selling.

YES, METRO has made a daring move, one which will be well worth watching as it develops further. The exhibitors can take heart from the fact that Metro has theatre exhibition in it's blood while the syndicates have not!

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center

## STUDIO SURVEY

Paul Manning, editorial director

Vol. 9, No. 7

July 4, 1956

# STUDIO SURVEY

## Motion Picture Exhibitor Laurel Awards Nominations

PARAMOUNT's

### "THE PROUD AND PROFANE"

starring

WILLIAM HOLDEN, DEBORAH KERR

co-starring

THELMA RITTER, DEWEY MARTIN

with

WILLIAM REDFIELD

Produced by William Perlberg. Directed by George Seaton.  
Written for the screen by George Seaton. Based on a novel by Lucy Herndon Crockett.  
Produced in VistaVision.

20th CENTURY-FOX's

### "D-DAY THE SIXTH OF JUNE"

starring

ROBERT TAYLOR, RICHARD TODD, DANA WYNTER,  
EDMOND O'BRIEN

with

JOHN WILLIAMS, JERRY PARIS, ROBERT GIST, RICHARD STAPLEY,  
ROSS ELLIOTT, ALEX FINLAYSON

Produced by Charles Brackett. Directed by Henry Koster.  
Screen play by Ivan Moffat and Harry Brown. Based on the novel by Lionel Shapiro.  
A Cinemascope production. Color by Deluxe.

PARAMOUNT's

### "PARDNERS"

starring

DEAN MARTIN and JERRY LEWIS

co-starring

LORI NELSON, JEFF MORROW, JACKIE LOUGHERY

with

JOHN BARAGREY, AGNES MOOREHEAD

Produced by Paul Jones. Directed by Norman Taurog.  
Screen play by Sidney Sheldon. Screen story by Jerry Davis.  
Based on a story by Mervin J. Houser.

Choreography by Nick Castle.

Songs by Sammy Cahn and James Van Heusen.  
A VistaVision production. Color by Technicolor.

# MGM Summer Fare Gets Varied Sendoff



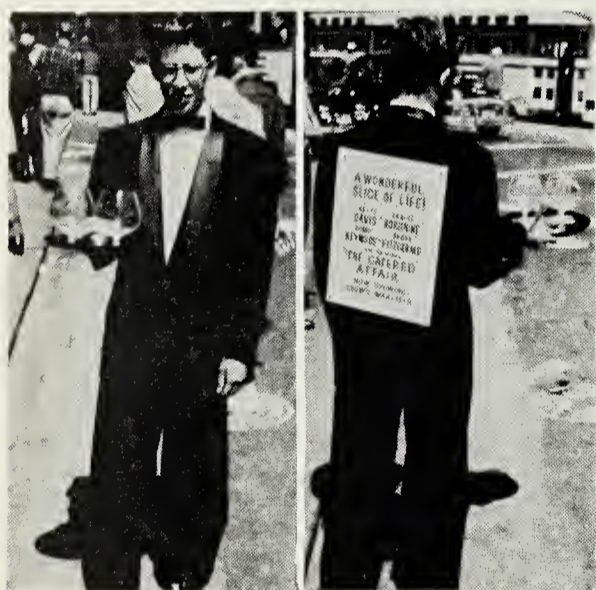
Above, Perry Como, signed by MGM to do the title song introduction for "Somebody Up There Likes Me," confers with studio music head Johnny Green, and Mitchell Ayres, who works with Como on his television show. Below, street promotion for "The Catered Affair," one of several engineered in San Francisco by MGM's Bill Blake and Bill Elder, Loew's Warfield manager.

**I**T isn't often that a film company takes a comparatively unknown actress such as Zohra Arshad, who plays a small part in "Bhowani Junction," and sends her out on the road for a personal appearance tour in key situations, covering 5,000 miles. MGM brought the actress from Pakistan because company promotion executives felt she would catch the eye and ear of the industry and public.

As a result of the month's tour, MGM wound up with an unofficial estimate of more than 700 inches of newspaper space, approximately 45 radio appearances, and another 35 TV appearances, keyed to bolstering advance interest in "Bhowani Junction." The actress also attended a number of fashion shows, visited MGM branches, and took part in a number of other activities always in her native attire.

Among the cities Zohra Arshad toured are Baltimore, Washington, Chicago, St. Louis, Houston, Dallas, Ft. Worth, New Orleans, Memphis, Charlotte, Cincinnati, Pittsburgh, Boston, and New York. MGM field press representatives set local schedules for the actress.

Zohra Arshad is seen above in the MGM Chicago exchange with its staff, under Bill Dovaney, in the course of her key city tour on the behalf of "Bhowani Junction," in which she plays a small part. Begum Arshad is a Pakistani national.



Below, in San Francisco, the world premiere of "Somebody Up There Likes Me" is discussed at a press interview by Hortense Morton, The Examiner; Paul Newman; Paine Knickbocker, The Chronicle; George Nichols, MGM press representative; and Sam Gardner, MGM branch manager.

Above, Zohra Arshad and Lou Ingram, MGM Memphis branch manager, discuss promotional material for "Bhowani Junction" during her visit. Below, promotional material used for "Somebody Up There Likes Me" and "The Catered Affair," Loew's Warfield, San Francisco.





# Every Bally Medium Helps "Trapeze" Click

**T**O develop ticket-selling impact for its two million dollar promotion of Hecht-Lancaster's "Trapeze," United Artists engineered a program of personal appearances that reaped a harvest of newspaper and television breaks for the top budget film.

Combining the first American promotional junket by director Sir Carol Reed with a cross-country swing by stars Burt Lancaster and Tony Curtis, the campaign spotlighted record-grossing premieres of "Trapeze" in Los Angeles and New York, and set up boxoffice-building bally for almost 400 regional openings this week. Shrewdly-mapped press sessions in New York, Chicago and Los Angeles combined with the most intensive television promotion ever mounted by United Artists. Reed boomed the picture to a national television audience of 45 million when he appeared on the Ed Sullivan Show, which also spotlighted an appearance by Burt Lancaster and Tony Curtis, who performed a circus routine. Filmed highlights of the east and west coast openings were carried to more millions by the 77 TV stations carrying Dave Garroway's Today program. Massive radio promotion was developed with the broadcast of recorded premiere interviews over 572 stations. Coordinated with the press and air drum-beating were major elements of the huge national campaign, including magazine ads, highway 24-sheets, and advance full-page newspaper ads.

The initial results of this great UA showmanship drive are already in. "Trapeze" has rolled up the biggest grosses in the company's history in each opening to date, disclosing that UA has the know-how and determination to back its product.

Below, left, a press reception spotlighting the "Trapeze" premiere in Chicago is attended by Hill, Balaban and Katz executives including Harry Lustgartner, Dave Wallerstein, and president John Balaban, and Lancaster, standing. The others are unidentified. Below, right, director Sir Carol Reed discusses the release in Los Angeles with Cobina Wright and Louella Parsons.



Above, at the circus style premiere of "Trapeze" in Los Angeles, are seen producer James Hill; co-stars Tony Curtis and Burt Lancaster; Harold Hecht, Hecht-Lancaster; and director Sir Carol Reed. Right, in Chicago, Lancaster meets model Joanne Van Pelt, a ringer for co-star Gina Lollobrigida. Below, Lancaster and Curtis work out their "Trapeze" TV routine with Ed Sullivan.



# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**TOP-LEVEL SHOWMAN**, extensive background and experience, now employed, desires to relocate Florida or Southeast. Drive-In preferred. Personal interview my expense after mutually satisfactory preliminaries. **BOX C74, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**MANAGER'S POSITION DESIRED.** AGE 47. Married. 15 Years with Paramount, independent circuits, Michigan, Virginia, North Carolina, Florida. Prefer Wisconsin but go anywhere. Available at once. **BOX B74, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**DYNAMIC, HIGH SALARY MANAGER**, 12 years with large circuit, desires challenging district manager's or supervisory position. Age 35. Unparalleled ability, integrity. Will travel anywhere. **BOX A74, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**WANTED—THEATRE MANAGERS.** Experienced. Exploitation-Minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to **CHARLES COMAR, PERSONNEL MANAGER, STANLEY WARNER THEATRE, 2217 CLARK BUILDING, PITTSBURGH, PA. (74)**

**MANAGER'S POSITION** desired in western New England—eastern New York. Supervisor's job in small circuit including Drive-In terminated by change in ownership. Exploitation-minded. **MANAGER, Box 26, Millerton, N. Y. (620)**

**MANAGER, 43, married, 15 years' experience** in theatre management and exploitation; also artist and professional writer. Prefer North Carolina but will consider any promising offer. **BOX A627, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

**OUTSTANDING SHOWMAN, 36, always business producer.** Top Philadelphia, New York City, West Coast experience. Prefer East or Mid-West. Security and top salary musts. **RALPH A. MOYER, 231 W. 27th St., Los Angeles 7, Calif. (627)**

Address all correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

## Pittsburgh

(Continued from page 18)

Fox screening room in the new exchange building. . . . Members of the industry on the executive committee for the Variety Club's Gay Nineties Ball, which marked the closing of the famed Schenley Park Hotel, included Abe Weiner, Mrs. Bert Stearn, Ernest Stern, Norman Mervis, Perry Nathan, M. A. Silver, James G. Balmer, Ben Steerman, Peter T. Dana, Lou Hanna, David Silverman, Morton Henderson, John McGreevey, Morris Finkel, and Arthur Manson.

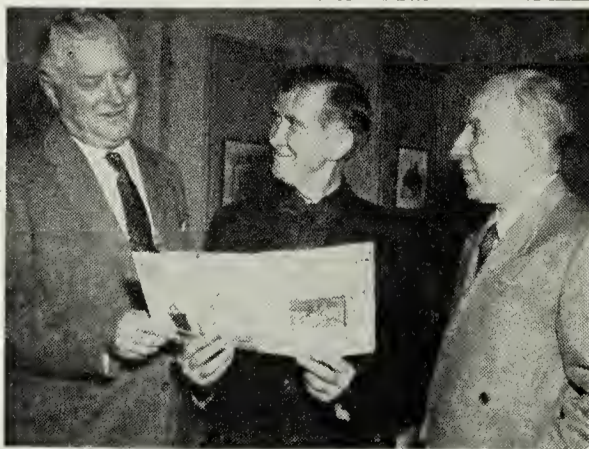
## St. Louis

Veteran exhibitor David S. Nelson, 64, recently operator of the State, O'Fallon, Ill., succumbed to a heart attack. . . . The Lyric Theatre Building, Gillespie, Ill., was sold by Joseph Falletti to a women's club, which plans to operate the house and rename it the Ambassador. . . . The Vogue, Palestine, Ill., dark for almost two years, will be reopened next week under the management of Francis Beekman. It formerly was operated by Bernard Tomborius. . . . Rodgers Theatres was reported to have sold the Yale Theatre Building, Anna, Ill., and the house will be dismantled. . . . The closing of the Roxy, Sherbyville, Ill., by the Frisina Amuse-

ment Company leaves the community without a theatre.

## San Antonio

The Mission Drive-In is getting a new 100-foot snack bar, which is described by Arthur Landsman, head, Statewide Drive-In Theatre Company, as the longest in Texas. . . . The Empire, owned and operated by Trans-Texas Theatres, set up a schedule of science-fiction films for one week. . . . The town's disc jockeys, record shop people, and women's organization leaders have been invited to a special screening of "The Eddy Duchin Story" at the Aztec. The picture opens its regular run at the Aztec. . . . Maria Antoinette Garza has been appointed to the post of secretary in the accounting department of the Clasa-Mohme film exchange. She comes here from Mexico. . . . Fernando J. Obledo, former head booker, Azteca, and



Gil Wilson, artist traveling for Warners to publicize "Moby Dick," recently visited Washington, where he was greeted by George A. Crouch, Stanley Warner zone manager, and publicity director Frank LaFalce.



Thailand Ambassador to the United States Pote Sarasin recently received an invitation to the benefit world premiere of 20th-Fox's "The King And I," Roxy, New York. Holding the ticket to the event are several staff members of the Washington Embassy.

now manager, Azteca, Denver, was in for a brief visit. . . . Robert Nelson, formerly assistant manager, Majestic, has joined the advertising staff of the Express Publishing Company here.

T. L. Harville, owner, Rio, Alice, Tex., and Fred Cowden, also of Alice, plan to open their new 400-car ozoner near Edinburg, Tex. They plan to feature Spanish language films each week. . . . The Alto, La Feria, Tex., closes each Tuesday and Wednesday during the summer months. . . . The Hut, Rio Grande City, Tex., has reopened for Saturday showings only. . . . Rusty Locke and his western band played a one night stand at the Main Drive-In, Kerrville, Tex. . . . The Rig, operated at Anahuac, Tex., by the Jefferson Amusement Company, has been sold to T. C. McMullen, who has changed the name to the Bay. McMullen has installed a new wide screen and other new equipment. . . . The Linda Kay Drive-In will open in the newly incorporated town of Kleberg, Tex. Frank Gillespie is owner of the ozoner being equipped by the Herber Theatre Equipment Company. . . . A wind-storm blew down the screen tower at the Derby Drive-In, McLean, Tex. It will be rebuilt, according to Amos Page, the owner. . . . Ike Sanders, manager, Fox Drive-In, Marshall, Tex., received a note in the mail that contained a 50 cent piece. The note read: "I slipped in the show Friday. Here is the fare."

## Seattle

Northwest Releasing has started an eight-week promotion program, known as Merchants' Bonus Night, in which merchants in an area donate \$2500 in merchandise, given away in each theatre during an eight-week period. So far, the Kitsap Lake Drive-In and Rodeo, Bremer-ton, Wash., the Aberdeen and Harbor Drive-In, Aberdeen, Wash., and theatres in Enumclaw and Yakima, Wash., have signed up. . . . Ernie Pire, former United Artists salesman, later U-I branch manager, Portland, bought into Favorite Films of California. . . . The Palomar was opened for a limited engagement with Walt Disney's "Song Of The South" as the main feature. . . . Collene Rockas is the new Allied Artists secretary, replacing Lorna Johnson. . . . Revin Nelson, who has been managing the Beacon, is vacationing and on his return will report to the Sterling office for reassignment. The Beacon has been leased to the operator of the American.

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## Allied Artists

(1954-55 releases from 5501;  
1955-56 Releases from 5601)

- AT GUNPOINT**—W—Fred MacMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).
- ATOMIC MAN, THE**—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)
- BETRAYED WOMEN**—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)
- BIG TIP OFF, THE**—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)
- BOBBY WARE IS MISSING**—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the dualers—66m.—see Jan. 25 issue. (5532)
- COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)
- CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)
- CRIME IN THE STREETS**—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)
- DEADLIEST SIN, THE**—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)
- DIG THAT URANIUM**—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)
- FINGER MAN**—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)
- FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—(CinemaScope)—(Technicolor)—see June 27 issue. (5615)
- INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)
- INVASION OF THE BODY SNATCHERS**—SFD—Kevin McCarthy, Dana Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)
- JAIL BUSTERS**—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)
- KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)
- LORD OF THE JUNGLE**—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)
- MAGNIFICENT ROUGHNECKS**—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue. (5616)
- NAVY WIFE**—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue. (5611)
- NIGHT FREIGHT**—MD—Forrest Tucker, Barbara Britton, Keith Larsen—Average programmer—80m.—(1.85-1). (5526)
- PARIS FOLLIES OF 1956**—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)
- PHENIX CITY STORY, THE**—DOC—John McNitire, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87 1/2m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)
- RETURN OF JACK SLADE, THE**—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)
- SHACK OUT ON 101**—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)
- SKABENGA**—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)
- SPY CHASERS**—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)
- SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)
- THREE FOR JAMIE DAWN**—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue. (5618)
- TOUGHEST MAN ALIVE**—MD—Dane Clark, Lita Milan, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)
- WARRIORS, THE**—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)
- WICHITA**—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope). (5520)
- WICKED WIFE**—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)
- WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

### TO BE REVIEWED OR IN PRODUCTION

- CANYON RIVER**—George Montgomery, Marcia Henderson.
- CHASING TROUBLE**—Huntz Hall, Stanley Clements, Bowery Boys.
- CRUEL TOWER, THE**—John Ericson, Mari Blanchard.
- 54 WASHINGTON STREET**—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).
- FOUR SEASONS, THE**—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)

## MOTION PICTURE

# EXHIBITOR

### SERVICESECTION

*The Check-Up of all features and shorts for a 12-month period*

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonemaker, feature editor; Mel Konecuff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2  
Vol. 56, No. 10

JULY 4, 1956

- FRIENDLY PERSUASION**—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).
- HOLD BACK THE NIGHT**—John Payne, Mona Freeman.
- HOUSE ON LOOKOUT MOUNTAIN**—Bill Elliott, Kathleen Case.
- JEANNIE**—Vera Ellen, Tony Martin—(CinemaScope)—(Made in England).
- NIGHT TARGET**—Bill Elliott, Eleanor Tanin.
- NO PLACE TO HIDE**—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)
- NOT OF THIS EARTH**—Paul Birch, Beverly Garland.
- NOTRE DAME DE PARIS**—Gina Lollobrigida, Anthony Quinn—(Made in France).
- OKLAHOMAN, THE**—Joel McCrea, Vanessa Brown, Gloria Talbott—(Color)—(CinemaScope).
- SCREAMING EAGLES**—Tom Tryon, Jan Merlin, Alvy Moore. (5610)
- STRANGE INTRUDER**—Edmund Purdom, Ida Lupino, Ann Harding.
- THUNDERSTORM**—Linda Christian, Carlos Thompson—Leg.: B—(Made in Spain).
- WELCOME DANGER**—Huntz Hall, Stanley Clements, Bowery Boys.
- YAQUI DRUMS**—Rod Cameron, J. Carrol Naish, Mary Castle.
- YOUNG GUNS, THE**—Russ Tamblyn, Gloria Talbott, Scott Marlowe.

## Associated

- BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue—(Made in England). (5506)
- LAST OF THE DESPERADOES**—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)
- TWO-GUN LADY**—W—Peggy Castle, William Talman, Marie Windsor—Average western—70m.—see Dec. 28 issue. (5501)

### TO BE REVIEWED OR IN PRODUCTION

- THREE OUTLAWS, THE**—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)
- WILD DAKOTAS**—Bill Williams, Jim Davis, Coleen Gray—73m.—(5505)

## Astor

- DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue—(Made in England).
- FEAR**—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).
- PASSPORT TO TREASON**—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue—(Made in England).

## KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture

AD—Adventure drama	HISD—Historical drama
ACD—Action drama	MD—Melodrama
BID—Biographical drama	MUC—Musical comedy
BIDMU—Biographical drama with music	MU—Musical
BUR—Burlesque	MUW—Musical western
C—Comedy	MY—Mystery
CAR—Cartoon feature	MYC—Mystery comedy
CD—Camedy drama	MYD—Mystery drama
CDMU—Comedy drama musical	MYMD—Mystery melodrama
CMU—Comedy musical	NOV—Novelty
COMP—Compilation	OPC—Operatic comedy
COSMD—Costume melodrama	OPD—Operatic drama
D—Drama	OD—Outdoor drama
DMU—Dramatic musical	OMD—Outdoor melodrama
DOC—Documentary	ROMC—Romantic comedy
ED—Educational feature	ROMCMU—Romantic comedy musical
F—Farce	ROMD—Romantic drama
FAN—Fantasy	SAT—Satire
FANMU—Fantasy musical	SFD—Science fiction drama
	TRAV—Travelogue
	W—Western

### TO BE REVIEWED OR IN PRODUCTION

- BLACK TIDE**—John Ireland.
- HOUR OF DECISION**—Jeff Morrow.
- MEN OF SHERWOOD FOREST**—Don Taylor—(Technicolor).
- UNINVITED, THE**—Alex Nichol.

## Buena Vista

(Walt Disney)

- AFRICAN LION, THE**—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).
- GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue—(Technicolor)—(CinemaScope)—(Disney).
- LITTLEST OUTLAW, THE**—D—Pedro Armendariz, Joseph Calleia, Andres Velasquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).
- SONG OF THE SOUTH**—FAN—Ruth Warrick, Bobby Driscoll, James Baskett—Reissue should do okay—94 1/2m.—see Jan. 11 issue—(Technicolor)—(Buena Vista-Disney).

### TO BE REVIEWED OR IN PRODUCTION

- DAVY CROCKETT AND THE RIVER PIRATES**—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).
- SECRETS OF LIFE**—True Life Adventure—CinemaScope In part).
- WESTWARD HO, THE WAGONS**—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

## Columbia

(1954-55 releases from 701;  
1955-56 Releases from 801)

- APACHE AMBUSH**—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)
- AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see May 2 issue—Leg.: B. (104)
- BATTLE STATIONS**—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)
- BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue. (831)
- BRING YOUR SMILE ALONG**—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)
- COCKLESHELL HEROES**—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made). (813)
- COUNT THREE AND PRAY**—D—Van Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 issue—(Technicolor)—(CinemaScope). (811)
- CROOKED WEB, THE**—MD—Frank Lovejoy, Mari Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)
- DEVIL GODDESS**—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spats—70m.—see Sept. 7 issue. (805)
- DUEL ON THE MISSISSIPPI**—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)
- EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see June 13 issue. (102)
- EDDY DUCHIN STORY, THE**—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see June 13 issue—(Technicolor)—(CinemaScope). (101)
- FOOTSTEPS IN THE FOG**—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)
- FURY AT GUNSIGHT PASS**—David Brin, Neville Brand, Lisa Davis—Satisfactory western far program—68m.—see Jan. 25 issue. (817)
- GUN THAT WON THE WEST, THE**—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)







**BOSS, THE**—John Payne, William Bishop, Doc Avedon—(Boss).  
**BRASS LEGEND, THE**—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).  
**DANCE WITH ME HENRY**—Bud Abbott, Lou Costello—(B. G.).  
**DRANGO**—Jeff Chandler, Joanne Dru—(Earlmar).  
**FIVE STEPS TO TERROR**—Ruth Roman, Sterling Hayden—(Grand).  
**FLIGHT FROM HONG KONG**—Rory Calhoun, Dolores Donlon—(Made in Hong Kong—Sabre).  
**FORT LARAMIE**—John Dehner, Frances Helm, Gregg Palmer—(Bel-Air).  
**FRAGILE FOX**—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).  
**GUN BROTHERS**—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).  
**GUN THE MAN DOWN**—James Arness, Angie Dickison, Robert Wilke—(Morrison-McLaglen).  
**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).  
**HOT CARS**—John Bromfield, Joi Lansing, Ralph Clanton—(Bel Air).  
**HUK**—George Montgomery, Mona Freeman—(Technicolor)—(Made in The Philippines)—(Collier Young).  
**JOHNNY CONCHO**—Frank Sinatra, Phyllis Kirk, Keenan Wynn—(Kent).  
**KING AND FOUR QUEENS, THE**—Clark Gable, Eleanor Parker—(Russ-Field).  
**LOVE STORY**—Barbara Stanwyck, Sterling Hayden—(Goldstein).  
**MAN FROM DEL RIO**—Anthony Quinn, Katy Jurado—(Jacks).  
**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Made in Monaco)—(Titanus).  
**PHARAOH'S CURSE**—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).  
**PISTOLERO**—Jack Palance—(Philip Waxman).  
**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).  
**REBEL IN TOWN**—John Payne, Ruth Roman, Ben Cooper—(Bel-Air).  
**RUN FOR THE SUN**—Richard Widmark, Trevor Howard, Jane Greer—(Eastman Color)—(SuperScope 235)—(Made in Mexico)—(Russ-Field).  
**SHARKFIGHTERS, THE**—Victor Mature, James Olson—(Made in Cuba)—(Goldwyn, Jr.).  
**SPRING REUNION**—Dana Andrews, Betty Hutton—(Bryna).  
**STEP DOWN TO TERROR**—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).  
**TOMAHAWK TRAIL**—Chuck Connors, Susan Cummings, John Smith—(Bel Air).  
**12 ANGRY MEN**—Henry Fonda, Lee J. Cobb—(Orion-Nova).

**Universal-International**

(1954-55 releases from 501;  
 1955-56 releases from 5601)

**ALL THAT HEAVEN ALLOWS**—ROMD—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor). (5609)  
**AWAY ALL BOATS**—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue—(Technicolor)—(VistaVision). (5626)  
**BACKLASH**—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor). (5616)  
**BEHIND THE HIGH WALL**—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue. (5629)  
**BENNY GOODMAN STORY, THE**—BIDMU—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor). (5611)  
**CONGO CROSSING**—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue—(Technicolor). (5623)  
**CREATURE WALKS AMONG US, THE**—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue. (5617)  
**DAY OF FURY, A**—W—Dale Roberston, Mara Corday, Jack Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor). (5619)  
**FEMALE ON THE BEACH**—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)  
**FOUR GUNS TO THE BORDER**—OD—Rory Calhoun, Coleen Miller, George Nader—Okay programmer—82 1/2 m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)  
**FRANCIS IN THE NAVY**—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)  
**HOLD BACK TOMORROW**—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue. (5603)  
**JOHNNY STOOE FIFTEEN**—MD—Howard Duff, Shelley Winters, Don Duryea—Names should help reissue—74 1/2 m.—see Nov. 16 issue. (700)  
**KANSAS RAIDERS**—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue—(Technicolor). (5688)  
**KETTLES IN THE OZARKS, THE**—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue. (5615)  
**KISS OF FIRE**—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)  
**KISS THE BLOOD OFF MY HANDS**—MD—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue. (681)  
**LADY GODIVA**—MD—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

**NAKED DAWN, THE**—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (5602)  
**NEVER SAY GOODBYE**—ROMD—Rock Hudson, Cornell Borchers, George Sonders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor). (5613)  
**ONE DESIRE**—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)  
**OUTSIDE THE LAW**—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue. (5621)  
**PRICE OF FEAR, THE**—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue. (5618)  
**PRIVATE WAR OF MAJOR BENSON, THE**—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)  
**RAWHIDE YEARS, THE**—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue—(Print by Technicolor). (5622)  
**RED SUNDOWN**—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor). (5614)  
**RUNNING WILD**—MD—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg.: B. (5604)  
**SECOND GREATEST SEX, THE**—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)  
**SPOILERS, THE**—MD—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller—84m.—see Dec. 14 issue—(Technicolor). (5607)  
**SQUARE JUNGLE, THE**—D—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program entry—86m.—see Dec. 14 issue. (5608)  
**STAR IN THE DUST**—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue—(Print by Technicolor). (5620)  
**TAP ROOTS**—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue—(Technicolor). (5687)  
**TARANTULA**—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue. (5605)  
**THERE'S ALWAYS TOMORROW**—D—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue. (5610)  
**TO HELL AND BACK**—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)  
**TOUCH AND GO**—CD—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue—(English-made). (5681)  
**TOY TIGER**—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue—(Print by Technicolor). (5624)  
**WORLD IN MY CORNER**—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue. (5612)

**Warners**

(1954-55 releases from 401;  
 1955-56 releases from 501)

**ANIMAL WORLD, THE**—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor). (520)  
**AS LONG AS YOU'RE NEAR ME**—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—(German-made)—(Dubbed in English)—see June 27 issue. (519)  
**BLOOD ALLEY**—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)  
**COURT MARTIAL OF BILLY MITCHELL, THE**—D—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope). (507)

**DALLAS**—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue. (322)  
**DISTANT DRUMS**—MD—Gary Cooper, Marl Aldon—Reissue should do okay—101m.—see May 30 issue. (523)  
**GOODBYE, MY LADY**—Walter Brennan, Phil Harris, Brandon de Wilde—Heartwarming tales for the family trade—95m.—see May 2 issue. (517)  
**HELEN OF TROY**—COSMD—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy). (510)  
**HELL ON FRISCO BAY**—MD—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope). (509)  
**I DIED A THOUSAND TIMES**—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (505)  
**ILLEGAL**—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)  
**LIFE OF EMILE ZOLA, THE**—D—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue. (550)  
**LONE RANGER, THE**—W—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor). (511)  
**MCCONNELL STORY, THE**—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)  
**MIRACLE IN THE RAIN**—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue. (512)  
**OUR MISS BROOKS**—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue. (515)  
**PETE KELLY'S BLUES**—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)  
**REBEL WITHOUT A CAUSE**—D—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope). (504)  
**RIVER CHANGES, THE**—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English). (513)  
**SANTIAGO**—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—(WarnerColor)—see June 27 issue. (524)  
**SATELLITE IN THE SKY**—SFD—Kieron Moore, Lois Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—(CinemaScope)—(Technicolor)—see June 27 issue. (525)  
**SEARCHERS, THE**—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—120m.—see March 21 issue—(Technicolor)—(VistaVision). (518)  
**SERENADE**—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)  
**SINCERELY YOURS**—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)  
**STEEL JUNGLE, THE**—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)  
**TARGET ZERO**—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

**TO BE REVIEWED OR IN PRODUCTION**

**BABY DOLL**—Karl Malden, Carroll Baker, Eli Wallach.  
**BAD SEED, THE**—Nancy Kelly, Patty McCormack, William Hopper.  
**BURNING HILLS, THE**—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).  
**CRY IN THE NIGHT, A**—Edmond O'Brien, Natalie Wood, Brian Donlevy.  
**GIANT**—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).  
**GIRL HE LEFT BEHIND, THE**—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).  
**MOBY DICK**—Gregory Peck, Leo Genn, Richard Basehart—116m.—(Technicolor)—(Made in Wales). (521)  
**OLD MAN AND THE SEA, THE**—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).  
**SEVEN MEN FROM NOW**—Randolph Scott, Gail Russell, Lee Mervin.  
**SPIRIT OF ST. LOUIS, THE**—James Stewart—(WarnerColor)—(CinemaScope).  
**TOWARD THE UNKNOWN**—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).  
**WRONG MAN, THE**—Henry Fonda, Vera Miles.

**Miscellaneous**

(Distributors' addresses will be furnished on request)

**APACHE WOMAN**—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).  
**BEAST WITH 1,000,000 EYES, THE**—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).  
**BREVITIES OF 1955**—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).  
**BRIDE OF THE MONSTER**—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).  
**BURNING HILLS, THE**—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).  
**CODE OF THE UNDERWORLD**—MD—John Heath, Nell Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).  
**DEMENTIA**—MD—Adrienne Barrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).

DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).
FEMALE JUNGLE—MYMD—Lawrence Tierney, John Caradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue—(American Releasing).
FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made In Mexico)—(Gibraltar).
GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).
LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).
LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).
MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).
MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).
OKLAHOMA—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).
OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue—(SuperScope).
ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).
OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).
PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).
ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).
SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).
STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).
SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).
TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).
WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)

ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).
ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).
BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue—(National Telefilm).
COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).
EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue—(English-made)—(Saturn).
FORBIDDEN CARGO—MD—Satisfactory programmer—83m.—see June 13 issue—(Jacon).
HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).
JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).
KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).
RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(Vista-Vision)—(Lopert).
SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).
TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).
THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)

ALONE IN THE STREETS—D—Exploitable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).
ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).
BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).
BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).
BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magl-color)—(Russian-made)—(English titles)—(Artkino).
CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).
CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).
DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).
DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).
DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).
ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).
FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).
FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles)—(Continental).
IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).
KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed In Australia)—(Reartart).
LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue—(Yugoslavion-made)—(English titles)—(Grand Prize).
LETTERS FROM MY WINDMILL—CD—Henri Villbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).
MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).
NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).
ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narrotion)—(Ellis).
PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).
PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).
SAMURAI—ACD—Quality import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).
SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).
SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).
SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).
SINS OF POMPEII—COSMD—Micheline Prelle—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).
SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).
STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).
SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).
THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: 8—(French-made)—(Dubbed in English)—(Fortune).
TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Reartart).
TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica—Highly amusing import—95m.—see Jan. 25 issue—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).
TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—(Dubbed in English)—(Color)—(Bell).
UMBERTO D.—D.—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).
UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4105, 4106, 4107, and 4152, 4253, 4154 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for Columbia, ALL-STAR (6), ASSORTED FAVORITE REPRINTS (6).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for COMEDY FAVORITE RE-RELEASES (6), CINEMASCOPE MUSICAL TRAVELARKS, SERIALS.

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections for THE THREE STOOGES (8), CANDID MICROPHONES (6), COLOR FAVORITES (15).



Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections like CINEMASCOPE MAGOOS, MR. MAGOO (4), CINEMASCOPE CARTOON SPECIALS, SCREEN SNAPSHOTS, UP A ASSORTED CARTOONS (4), WORLD OF SPORTS, MGM TWO REEL CINEMASCOPE FEATURETTE, CINEMASCOPE CARTOONS (6), GOLD MEDAL REPRINT CARTOONS (14), and CARTOONS (6).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections like PASSING PARADES (6), ROBERT BENCHLEYS (6), Paramount CARTOON CHAMPION REISSUES (12), CASPER CARTOONS (6), GRANTLAND RICE SPORTLIGHTS (6), HERMAN AND CATNIP CARTOONS (3), NOVELTOONS (6), POPEYE CARTOONS (7), SPEAKING OF ANIMALS CHAMPIONS (4), TOPPERS (6), VISTAVISION SPECIALS (2), RKO Two Reel BROWN-KIRKWOOD REISSUES (2), and EDGAR KENNEDY REISSUES (4).

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes sections like CONTEST CRAZY, LEON ERROL REISSUES (4), WHITLEY REISSUES (2), SPORT SPECIALS (2), MY PAL REISSUES (2), SCREENLINERS (13), SPORTSCOPES (13), WALT DISNEY CARTOONS (Technicolor), and WILDLIFE ALBUM (Technicolor).



As regularity of quantity of releases rises, way to lower quality of picture. If is now much more necessary to know the order in which so-called National Release Date loses much of its former importance. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

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<p><b>Jubel</b> (CS-TC) Glenn Ford Valerie French</p>	<p><b>Forever Darling</b> (CS-EC) Lucille Ball, Desi Arnaz</p> <p><b>The Lost Hunt</b> (CS-EC) Stewart Granger, Robert Taylor</p> <p><b>Meet Me In</b> Las Vegas (CS-EC) Dan Dailey, Cyd Charisse</p> <p><b>The Yearling</b> (RE-TC) Gregory Peck</p> <p><b>Northwest Passage</b> (RE) Spencer Tracy</p> <p><b>The Stroffon Story</b> (RE-TC) James Stewart</p> <p><b>The Three</b> Musketiers (RE-TC) Lana Turner, Gene Kelly</p> <p><b>Gaby</b> (CS-EC) Leslie Caron, John Kerr</p>	<p><b>Artists And Models</b> (VV-TC) Dean Martin, Jerry Lewis</p> <p><b>The Trouble</b> With Harry Edmund Gwenn, Shirley MaClaine</p> <p><b>The Rose Tattoo</b> (VV) Burt Lancaster, Anna Magnani</p> <p><b>The Court Jester</b> (VV-TC) Danny Kaye, Glynis Johns</p> <p><b>Anything Goes</b> (VV-TC) Bing Crosby, Jeanette Nolan</p> <p><b>The Birds And</b> The Bees (VV-TC) George Gobel, Mitzi Gaynor</p> <p><b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon</p>	<p><b>Glory</b> (SS-TC) Margaret O'Brien, Walter Brennan</p> <p><b>Postmark</b> For Danger (English-made) Terry Moore, Robert Beatty</p> <p><b>Slightly Scarlet</b> (SS-TC) John Payne, Rhonda Fleming</p> <p><b>The Conqueror</b> (CS-TC) John Wayne, Susan Hayward</p> <p><b>Cash On Delivery</b> Shelley Winters, John Gregson</p> <p><b>The Brain Machine</b> (English-made) Patrick Barr, Elizabeth Allan</p> <p><b>The Bold And</b> The Brave (SS) Wendell Corey, Mickey Rooney</p> <p><b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth</p>	<p><b>The Fighting Chance</b> Rod Cameron, Julie London</p> <p><b>Jaguar</b> Sabu</p> <p><b>Hidden Guns</b> Bruce Bennett, Angie Dickinson</p> <p><b>When Gongland</b> Strikes John Hudson, Raymond Greenleaf</p> <p><b>Magic Fire</b> (Tricolor) Yvonne De Carlo, Carlos Thompson</p> <p><b>Doctor At Sea</b> (TC) (English-made) Dirk Bogarde, Brigitte Bardot</p> <p><b>Come Next Spring</b> (Tricolor) Ann Sheridan, Steve Cochran</p> <p><b>Track The Man</b> Down Kent Taylor, Petula Clarke</p> <p><b>Stranger At My Door</b> MacDonald Carey, Patricia Medina</p>	<p><b>The Revolt Of</b> Mamie Stover (CS-DC) Jane Russell, Richard Egan</p> <p><b>23 Paces To</b> Boker Street (CS-DC) Van Johnson, Vera Miles</p> <p><b>Hilda Crone</b> (CS-TC) Jean Simmons, Guy Madison</p> <p><b>Mohawk</b> (Color) Scott Brady, Rita Gam</p> <p><b>The Proud Ones</b> (CS-DC) Robert Ryan Virginia Mayo</p> <p><b>D-Day The Sixth</b> Of June (CS-DC) Robert Taylor, Dana Wynter</p> <p><b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush</p>	<p><b>Black Sleep</b> (Bel-Air) Basil Rathbone, Akim Tamiroff, Lon Chaney, Jr.</p> <p><b>Shadow Of Fear</b> (Roxbury) Mona Freeman, Jean Kent, Maxwell Reed</p> <p><b>Star Of India</b> (TC) (Siross) Cornel Wilde, Jean Wallace</p> <p><b>High Noon</b> (RE) (Kramer) Gary Cooper, Grace Kelly</p> <p><b>The Killing</b> (Harris-Kubrick) Sterling Hayden, Marie Windsor</p> <p><b>Rebel In Town</b> (Bel-Air) John Payne, Ruth Roman</p> <p><b>Johnny Concho</b> (Kent) Frank Sinatra, Phyllis Kirk</p>	<p><b>Red Sundown</b> (TC) Rory Calhoun, Martha Hyer</p> <p><b>Backlash</b> (TC) Richard Widmark, Donna Reed</p> <p><b>The Kettles In</b> The Ozarks Marjorie Main, Arthur Hunnicut</p> <p><b>The Creature</b> Walks Among Us Jeff Morrow, Rex Reason, Leigh Snowden</p> <p><b>The Price Of Fear</b> Merle Oberon, Lex Barker</p> <p><b>A Day Of Fury</b> (TC) Dale Robertson, Mara Corday</p> <p><b>Star In The Dust</b> (TC) John Agar, Mamie Van Doren</p> <p><b>Outside The Law</b> Ray Danton, Leigh Snowden, Grant Williams</p>	<p><b>Our Miss Brooks</b> Eve Arden, Gale Gordon</p> <p><b>Miracle In</b> The Rain Van Johnson, Jane Wyman</p> <p><b>Serenade</b> (WC) Mario Lanza, Joan Fontaine</p> <p><b>The River Changes</b> (Made in Germany) Rosanna Hury, Harold Moresch</p> <p><b>The Steel Jungle</b> Perry Lopez, Beverly Garland</p> <p><b>Good-bye, My Lady</b> Walter Brennan, Phil Harris</p> <p><b>The Searchers</b> (VV-TC) John Wayne, Vera Miles</p> <p><b>As Long As</b> You're Near Me (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made)</p>	<p><b>Lovers And</b> Lollipops (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn</p> <p><b>The Great</b> Locomotive Chase (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter</p> <p><b>Female Jungle</b> (American Releasing) Lawrence Tierney, Jayne Mansfield</p> <p><b>The Oklahoma</b> Woman (American Releasing) Richard Denning, Peggie Castle</p> <p><b>Davy Crockett &amp;</b> The River Pirates (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York</p>
<p><b>Navy Wife</b> Joan Bennett, Gary Merrill, Shirley Yamaguchi</p> <p><b>No Place To Hide</b> (DC) David Brian, Marsha Hunt</p> <p><b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr</p> <p><b>Hold Back The Night</b> John Payne, Mona Freeman</p> <p><b>Magnificent</b> Roughnecks Mickey Rooney, Nancy Gates</p> <p><b>Three For</b> Jamie Dawn Richard Carlson, Laraine Day, Ricardo Montalban</p> <p><b>Canyon River</b> (CS-DC) Geo. Montgomery, Marcia Henderson</p> <p><b>The Intruder</b> Ida Lupino, Edmund Purdom, Ann Harding</p>	<p><b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard</p> <p><b>Safari</b> (CS-TC) Victor Mature, Janet Leigh</p> <p><b>Secret Of</b> Treasure Mountain Valerie French, Raymond Burr</p> <p><b>Storm Over</b> The Nile (CS-TC) Lawrence Harvey, Anthony Steel</p> <p><b>The Eddy</b> Duchin Story (CS-TC) Tyrone Power, Kim Novak</p> <p><b>Autumn Leaves</b> Jean Crawford, Cliff Robertson</p> <p><b>Earth Vs. The</b> Flying Saucers Hugh Marlowe, Joan Taylor</p> <p><b>The Werewolf</b> Don Megowan, Joyce Holden</p>	<p><b>Tribute To A</b> Bad Man (CS-EC) James Cagney, Irene Papas</p> <p><b>Forbidden Planet</b> (CS-EC) Walter Pidgeon, Anne Francis</p> <p><b>The Swan</b> (CS-EC) Grace Kelly, Alec Guinness</p> <p><b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey</p> <p><b>Bhwmn Junction</b> (CS-EC) Ava Gardner, Stewart Granger</p> <p><b>The Catered Affair</b> Bette Davis, Ernest Borgnine</p> <p><b>Annie Get</b> Your Gun (RE-TC) Betty Hutton</p> <p><b>The Fastest</b> Gun Alive Glenn Ford, Broderick Crawford, Jeanne Crain</p>	<p><b>The Man Who</b> Knew Too Much (VV-TC) (Made in Morocco) James Stewart, Doris Day</p> <p><b>The Leather Saint</b> (VV) Paul Douglas, John Derek</p> <p><b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint</p> <p><b>The Proud</b> And Profane (VV) William Holden, Deborah Kerr</p> <p><b>Pardners</b> (VV-TC) Dean Martin, Jerry Lewis</p> <p><b>The Vagabond King</b> (VV-TC) Kathryn Grayson, Oreste</p> <p><b>The Search For</b> Bridey Murphy (VV) Teresa Wright, Louis Hayward</p>	<p><b>Terror At Midnight</b> Scott Brady, Joan Vohs</p> <p><b>Circus Girl</b> (Tricolor) (European made)</p> <p><b>Zanzabuku</b> (Tricolor)</p> <p><b>The Maverick Queen</b> (Tricolor- Naturama) Barbara Stanwyck, Barry Sullivan</p> <p><b>A Strange</b> Adventure Joan Evans, Ben Cooper, Marla English</p> <p><b>Thunder-Over</b> Arizona (Naturama- Tricolor) Skip Homeier, Kristine Miller</p> <p><b>Lisbon</b> (Naturama- Tricolor) Ray Milland, Maureen O'Hara</p> <p><b>A Strange</b> Adventure Joan Evans, Ben Cooper</p>	<p><b>Massacre</b> (Anasco Color) Dane Clark, James Craig, Marta Roth</p> <p><b>Abdullah's Horem</b> (TC) Gregory Ratoff, Kay Kendall</p> <p><b>The King And I</b> (CS 55-DC) Deborah Kerr, Yul Brynner</p> <p><b>Bus Stop</b> (CS-DC) Marilyn Monroe, Don Murray</p> <p><b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicia Farr</p> <p><b>Between Heaven</b> And Hell (CS-DC) Robert Wagner, Terry Moore</p> <p><b>The Best Things</b> In Life Are Free (CS-DC) Gordon MacRae, Don Dailey, Sheree North, Ernest Borgnine</p>	<p><b>Beast Of</b> Hollow Mountain (CS-DC) (Nassour) Guy Madison, Patricia Medina</p> <p><b>The Ambassador's</b> Daughter (CS-EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy</p> <p><b>Fragile Fox</b> (Aldrich) Jack Palance, Eddie Albert, Robert Strauss</p> <p><b>Huk</b> (TC) (Young) George Montgomery, Mona Freeman</p> <p><b>Hot Cars</b> (Bel-Air) John Bromfield, Joi Lansing</p> <p><b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer</p>	<p><b>Tap Roots</b> (RE-TC) Van Heflin</p> <p><b>Kansas Raiders</b> (RE-TC) Audie Murphy</p> <p><b>The Toy Tiger</b> (TC) Jeff Chandler, Laraine Day, Tim Hovey</p> <p><b>The Rawhide Years</b> (TC) Tony Curtis, Colleen Miller, Arthur Kennedy</p> <p><b>Congo Crossing</b> (TC) Virginia Mayo, George Nader, Peter Lorre</p> <p><b>Behind The</b> High Wall Tom Tully, Sylvia Sidney</p> <p><b>Francis In The</b> Haunted House Mickey Rooney, Virginia Welles</p> <p><b>Away All Boats</b> (VV-TC) Jeff Chandler, George Nader, Julie-Adams</p>	<p><b>The Animal World</b> (TC) Irwin Allen nature documentary</p> <p><b>Santiago</b> (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan</p> <p><b>Satellite In The Sky</b> (CS-WC) Kieron Moore Lois Maxwell</p> <p><b>Distant Drums</b> (RE) Gary Cooper</p> <p><b>Dallas</b> (RE) Gary Cooper</p> <p><b>Moby Dick</b> (TC) Gregory Peck, Richard Basehart (Special Engagements)</p>		

# PROMISED FOR EARLY RELEASE

CS	Cinemascope	DC	Deluxe Color	EC	Eastman Color	RE	Raisissu	SS	Sunarscope	TC	Technical Color	VV	VistaVision	WC	WarnerColor	Name of country	Other than U.S.A.	indicates	important
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As regularity of quantity of releases rises, way to lower quality of picture. If is now much more necessary to know the order in which so-called National Release Date loses much of its former importance. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

"EXHIBITORS SHOULD FIND IT A BELL RINGER..

# A LOT TO SELL!

—says M. P. Herald



## ROBERT MITCHUM

in the Full-length Production in **COLOR** of

# FOREIGN INTRIGUE

Produced, Written and Directed by

*Sheldon Reynolds*



*Meaning...*

**A BIG BOXOFFICE STAR**

**A PRE-SOLD SPY THRILLER**

**A SOCK CAMPAIGN**

*Because...*

"Plot source, Mitchum's and Reynold's name, color and locale should guarantee patronage and spectator satisfaction!" —BOX OFFICE

"Good spy stuff! Suspense!" —VARIETY

"Potentialities of being a top favorite at the boxoffice!" —M. P. DAILY

"Nerve-tingler! Fan-pleasing! Seethes with intrigue, mayhem and mystery!"

—FILM DAILY

"Good boxoffice potential! Viewers of all ages should find enough here to keep them interested and entertained!"

—M. P. EXHIBITOR

"Engrossing! Good prospect!" —FILM BULLETIN

"Mitchum never looked or acted better!" —HOLLYWOOD REPORTER

introducing GENEVIEVE PAGE · INGRID TULEAN with FREDERICK O'BRADY · EUGENE DECKER · JOHN PADOVANO · in EASTMAN COLOR

Produced, Written and Directed by SHELDON REYNOLDS

**Now Playing To Smash Business!**



**MOTION PICTURE**

# EXHIBITOR

**JULY 11, 1956**

VOLUME 56

NUMBER 11

IN TWO SECTIONS • THIS IS SECTION ONE



## **TOA Readies Boxoffice Forum**

*(page 7)*

## **"Invitation To Censorship"**

*(editorial)*

**AND FEATURING: THE SERVICECTION**

← Serge Semenenko, senior vice-president, First National Bank of Boston, is a key figure in the Warners' stock negotiations set to be completed soon.

Below: One of the ads in the big campaign.



A NEW HIGH IN THE MOVIE SKY. M-G-M PRESENTS IN VISTAVISION AND COLOR  
A SOL C. SIEGEL PRODUCTION

starring

**BING CROSBY · GRACE KELLY · FRANK SINATRA**

in the hilarious low-down on high life

**“HIGH SOCIETY”**

co-starring

**CELESTE HOLM · JOHN LUND · LOUIS CALHERN · SIDNEY BLACKM**  
and **LOUIS ARMSTRONG** AND HIS BAND

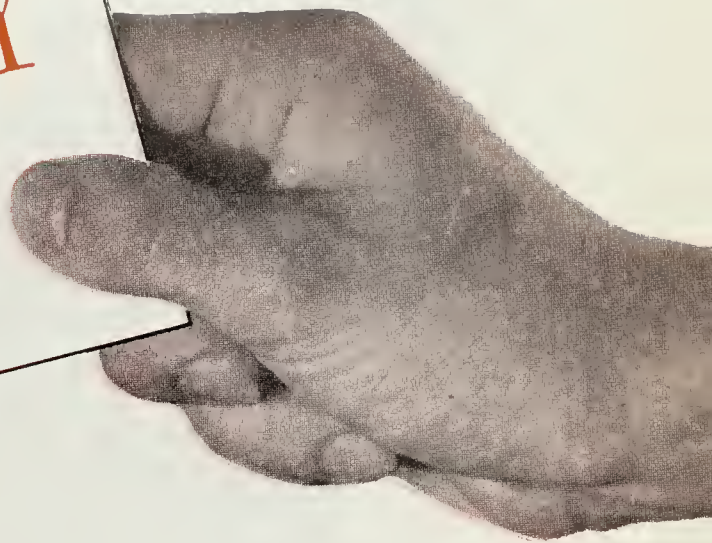
Screen Play by JOHN PATRICK · Based on a Play by Philip Barry · Music and Lyrics by **COLE PORTER**

Music Supervised and Adapted by JOHNNY GREEN and SAUL CHAPLIN · Color by TECHNICOLOR · Directed by CHARLES WALTERS · An M-G-M Picture

M-G-M cordially invites you  
to attend the  
**THEATRE PREVIEW**

of SOL C. SIEGEL's production  
**"HIGH SOCIETY"**

In Exchange Cities from July  
16th to July 19th inclusive.  
Invitations are in the mails.



"Keep it in  
your safe.  
Everyone  
wants to go!"

SOON YOU'LL BE ABLE TO TELL FOLKS:

**"YES, IT'S REALLY AS  
GREAT AS THEY SAY!"**

It's wonderful the way "HIGH SOCIETY" has been in the news so long before its release. Pictures in the magazines, comments on radio and TV, items in the columns. It all goes to make ticket-selling penetration. And now we're climaxing the advance build-up with public theatre screenings in exchange cities. Circuit heads, their managers, local press, radio, TV and other opinion-makers will see for themselves. And then we're wrapping it all up in a whirlwind advertising and promotion campaign to reach every corner of the nation. Want to get high! Come to see "HIGH SOCIETY!"



**broadway's  
biggest becomes  
marilyn's best!**

20th CENTURY-FOX presents



and introducing  
Hollywood's newest  
hunk of man...

**DON MURRAY**

with  
ARTHUR O'CONNELL  
BETTY FIELD  
EILEEN HECKART

Based on the Stage Play by William I.

COLOR by DELUXE

**CINEMASCOPE**®

Produced by

**BUDDY ADLER**

Directed by

**JOSHUA LOGAN**

Screenplay by

**GEORGE AXELROD**



# EXHIBITOR



JULY 11, 1956  
VOLUME 56 NUMBER 11

## INVITATION TO CENSORSHIP

UP IN HARRISBURG, PA., the chairs of the state legislators had barely cooled, following adjournment, before the entrepreneurs of sex pictures, and "fast buck" package projects, started to flood the state's theatre mail with offers of broken boxoffice records. Several forms of legal state censorship of motion pictures had failed to be reported out of committee before adjournment. So, until the next session convened, there could be no legal restraints except the courts, and the "fast buck" guys hire good lawyers.

To the credit of the great majority of theatremen, the blandishments of these entrepreneurs were resisted, and, soft as business was, and is, they refused to allow their theatres to pander to moronic segments and thrill seeking juveniles. But there were exceptions.

There were several drive-ins, most frequently built and operated by "non-professionals," who could have come into motion picture business from the "carny" and similar tent-show fields, that obviously had no industry "conscience." Hard to fill with two current Hollywood "hits," they turned away hundreds, and held the same show for a week or more, catering to the baser tastes with some sex-sational piece of junk.

Another exception took place in Philadelphia, where the big CARMAN, a neighborhood first-run, booked a Swedish-made, Swedish-dialogued "UNMARRIED MOTHERS." A picture that must be an innocuous, little

"B" film, even by Swedish standards (see Review in *SERVISECTION*, March 21, 1956), large display ads were used in all newspapers, featuring particularly objectionable copy built around the number of illegitimate children born each year, and the claimed majority resulting from teen-aged parents. And, never a word was said about the foreign language dialogue that caused cat-calls and loud talk for five minutes or more after the start of each show.

To make matters worse, a short titled "SOCIAL DISEASE," made originally to indoctrinate male troops during World War II, was an "extra added" feature of the show and of all ads; and "on stage" was featured "lovely SHEILA (The Peeler) RYAN" in a burlesque strip act. Then too, a white clad (nurse?) lady sat behind a table in the lobby and sold \$1.00 copies of a hand-book on sex, devoid of authorship or publisher credits, after a pitch was made over the theatre's sound system each intermission.

This, gentlemen, seems to be just about as bad as you can get.

One of the ads used a quote from a New York newspaper that said: "We don't see how some of the candid shots get by censor's shears."

We'll paraphrase that to: "We don't see how this kind of a 'show', with this kind of advertising, can help but sharpen the censor's shears."

## THE WISER COURSE

AS LONG AS IT SEEMS pretty definite that someone must merchandise the old "backlogs" of feature films to TV stations, it would certainly seem much wiser for each company to do it itself a la Columbia and MGM, rather than to sell kit-and-kaboodle to some outside agency that may or may not have a "feel" for picture business.

While title to these old "backlogs" remains the possession of their producers, it should not be forgotten that there were thousands of theatre "partners" to their original successful release, and to the recouping of their million dollar costs through the nation's boxoffices. Such theatre "partners" expect, and are entitled to, no part in the producer's profits from such sales; but there would seem to be a moral responsibility to protect them from being hurt by such transactions. When outright title is surrendered to some outside agency, such protection can no longer be exercised.

Rentals to TV stations, in any given area, could also serve to take up any slack in the film exchange system and its personnel, resulting from current soft business in the nation's theatres, and from actual closings. A lot of good, and highly specialized, manpower is to be found in our distribution system. Once scattered, it would be hard to replace. But, subjected to some new training in TV station requirements, there is no reason why this manpower could not distribute to both fields, with relative certainty that the higher paying theatre customers will get proper consideration.

For all, except those who want to sell-out-and-get-out of this business, the direct leasing of our films to TV, under our methods and at our terms, seems to be the industry's wiser course of action.

*Jay Emanuel*

## Congress Will Probe Fund Blacklist Report

WASHINGTON—A probe of charges that all segments of the entertainment world, with the exception of the legitimate theatre, systematically conspired to blacklist persons for alleged Communist activities was to be undertaken this week by the House Un-American Activities Committee.

The specific charges under consideration are those advanced in a report by John Cogley, the director of a Fund for the Republic survey.

Committee chairman Walter (D., Pa.) stated that the Cogley survey brings "very grave" charges against persons and organizations of the industry "whose efforts have been directed toward eliminating the menace of Communist conspiracy in the United States."

In announcing that Cogley would be called to testify, Walter said that the Committee is not in a position to judge the conclusions reach by the Fund in its survey, or to determine what influences might have contributed to the character of the charges without a probe.

### Arthur C. Bromberg Dies

ATLANTA—Arthur C. Bromberg, 80, president, Allied Artists Southern Exchange, and director, Allied Artists Pictures Corporation, died last week in his home at Bayou La Bata, Ala., following a short illness. Funeral services were held at Mobile, Ala.

An industry veteran, Bromberg held 85 per cent of Allied Artists Southern Exchanges. He entered distribution in 1907, having begun his career as an exhibitor, with his own exchange in Birmingham, Ala., subsequently handling states right films in that and other southern cities. Later, he was southern sales manager for Triangle.

In 1920, Bromberg formed Arthur C. Bromberg Attractions in Atlanta, and held franchises for Educational, Monogram, Mascot, and other distributors. He acquired the Republic franchise for eight southern states in 1925 and sold the branches to the film company in 1941. He secured controlling interest in Monogram Southern Exchanges, later Allied Artists.

## I N D E X

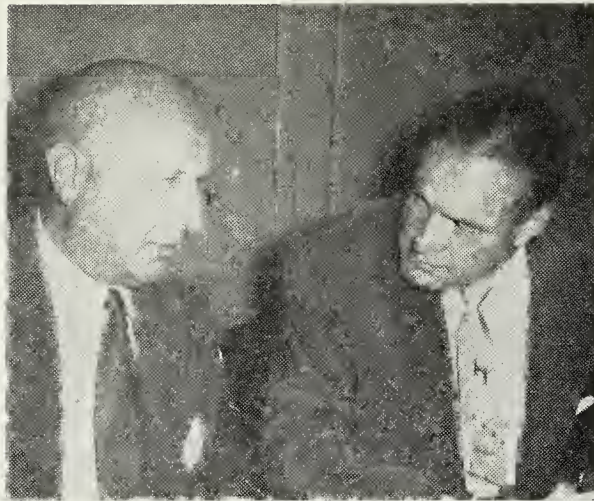
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### SECTION TWO

THE SERVICE SECTION ..... SS-1—SS-4  
(The Pink Review Section)

Feature Reviews on "Jedda The Uncivilized" (DCA); "Somebody Up There Likes Me" (MGM); "Citizen Kane" (RKO); "I Walked With A Zombie" (RKO); "King Kong" (RKO); "The King And I" (20th-Fox); "Johnny Concho" (UA); "Rebel In Town" (UA); "Simon And Laura" (UI); "Moby Dick" (Warners).



Barney Balaban, president, Paramount Pictures, is seen recently with Bob Hope, star, Paramount's "That Certain Feeling," whom he complimented for promoting the film at its opening at the Paramount, New York.

## NEW YORK By Mel Konecuff

E. D. MARTIN, head, Martin Circuit down south, which operates 134 theatres or maybe it's 136, of which 90 are conventional type, and who is also board chairman, TOA, returned from several months abroad. Ordinarily such news would be elsewhere, but he had some observations which might interest brother exhibs.



KONECOFF

First of all, if you think that the answer to the product shortage will come from abroad, forget about it; that is if you are an average operator in an average town. According to what he saw, both at the Cannes Film Festival and as a paying patron in close to two hundred houses on the continent, most of it is unsuitable for houses playing regulation product, although much of it was of good quality for its type. He didn't think, for instance, that the patrons in his communities were geared to the European technique and subject matter nor to the avid realism portrayed.

European filmmakers could, of course, change their mode of presentation, use American stars, and tailor their stories, whereupon their pictures would enjoy the success here that they should.

While theatre biz abroad seems to be at a high peak, what with a greater variety of product both American and European available to them, still he thought that exhibitors there could learn quite a bit from their American counterparts both as to film presentation and concessions operation.

The extra profits phase of the business is extremely limited, with sales of refreshment items sometimes non-existent. One reason for this, as advanced by Martin, was that they don't need the supplemental income as do American exhibitors. For instance, some houses sell only chocolates, some peddle coffee, some liquor, a few soft drinks, and only in

## BROADWAY GROSSES

(As of this Monday)

### "Moby Dick" Sets Criterion Mark

NEW YORK—An all-time record for the Criterion was set this week with the opening of Warners' "Moby Dick," while other Broadway spots doing above average business were the Roxy with 20th-Fox's "The King And I"; Radio City Music Hall with Columbia's "The Eddy Duchin Story"; the Mayfair with Disney's "Great Locomotive Chase"; and the opening of MGM's "Somebody Up There Likes Me" at Loew's State.

The breakdown was as follows:

"That Certain Feeling" (Paramount). Paramount (\$45,300)—Last nine days, including the third week, hit \$35,000.

"The King And I" (20th-Fox). Roxy (\$40,000)—Still wonderful with \$67,139 in for Friday through Sunday, and the second week sure of reaching \$125,000.

"The Eddy Duchin Story" (Columbia). Radio City Music Hall (\$144,000)—The third week was expected to tally \$157,000, with \$97,000 already accounted for for Thursday through Sunday.

"Moby Dick" (Warners). Criterion (\$25,800)—The house record was smashed with \$75,500 announced as the first week's tally.

"Trapeze" (UA). Capitol (\$49,800)—Reported \$32,000 on the fifth week.

"The Great Locomotive Chase" (Buena Vista). Mayfair (\$15,600)—Okay at \$17,000 for the second session.

"The Proud And Profane" (Paramount). Astor (\$29,000)—Fourth week was heading toward \$23,000.

"The Catered Affair" (MGM). Victoria (\$20,400)—Held at \$16,000 on the fourth week.

"Somebody Up There Likes Me" (MGM). Loew's State (\$28,700)—Opening week a nice \$35,000.

Austria did he come across the sale of popcorn.

On the plus side, Martin found extreme courtesy routine in the theatres he visited, as well as remarkable cleanliness, both of which could be carried over here on a wider basis. As for juvenile delinquency, he believed that the reserved seat policy found in a majority of the houses tends to keep this at a minimum.

So impressed is he that Americans can teach European operators a thing or two that he is anxious to invest either in exhibition or in concession development abroad.

Among the countries visited were France, Italy, Spain, Morocco, Switzerland, Austria, Denmark, Portugal, east and west Germany.

**POME:** The following was created by the four "starlets" who just completed an 18-city cross country tour on behalf of "The First Traveling Saleslady" and was sent to RKO exploitation manager Dave Cantor.

We're on a tour for RKO,  
A group of girls who are not so slow.  
We live it up, we laugh and sing,  
We come and go and have our fling.  
But most important on this trip  
Are two sweet guys who never slip.

(Continued on page 11)

# TOA Plans Forum To Study Boxoffice Drop

## Circuit Support Soars For Hospital Drive

NEW YORK—S. H. Fabian, national chairman, Will Rogers Hospital Audience Collection Campaign, stated last week that, "With the receipt of pledges from the Balaban and Katz and Great Lakes Circuits we now have more than 3,000 theatres cooperating in the Audience Collections scheduled for the week of July 16. Several hundred more are expected from the Chicago exchange area, due to the concerted efforts of Jack Kirsch and Dave Wallerstein in that city. The drive continues in its spiral toward the goal of 5,000 theatres, and \$500,000 in collections. Over 95 per cent of the theatres pledged to date have indicated that they will conduct their collections for a minimum of a split-week, or two weekends.

"Brandt Theatres, Walter Reade, Skouras, Vinecoff, Neighborhood, and Kerasotes Circuits were added to the ever growing list of cooperating circuits, as were Tri-State, E. M. Loew, Fox-Wisconsin, Endicott, Century, Trans-Texas, American, Stewart and Everett, Shea Prudential, A. M. Ellis, and others.

"While the circuits are very much in evidence in this year's drive, the independents are also very strongly represented. It is quite apparent that theatre operators across the country are fully aware of the importance of the work accomplished at their own Will Rogers Hospital, and are serious in their efforts to give it their fullest support."

## U-I's Moon Dies

NEW YORK—Ray Moon, 61, assistant to the Universal-International general sales manager since 1952, died last week after a long illness.

## ATONJ Suggestions Sent To Sales Heads

NEW YORK—A number of suggestions for bolstering declining boxoffice receipts across the country have been compiled and forwarded to film company sales managers by a committee of Allied Theatre Owners of New Jersey, it was disclosed last week by Sidney Stern, ATONJ president.

At its recent annual meeting, ATONJ resolved that an industry conference should be held between the sales managers, their advertising and publicity executives, and top circuit and independent theatremen to discuss such proposals.

Stern listed four of the suggestions as the revision of motion picture advertising to bring it up to date, to be considered together with a close scrutiny of the placing of newspaper advertising, which he found to compete frequently with television advertising on the same page; that there should be a closer watch on the use of film clips from theatrical pictures on television; and that there should be more extensive use of an industry market research organization on a regional basis to determine the taste of the public in entertainment.

## Lesser Buys Out Chaplin

HOLLYWOOD—Principal Theatres of America stock held by Charles Chaplin, one of the original investors at the time the firm was founded in 1927, has been purchased by the firm's president, producer Sol Lesser, and his partners, it was announced last fortnight by Lesser. The purchase, involving \$100,000, was negotiated by Lesser with a Swiss bank holding the stock in the course of his recent visit.

## Findings At Chicago Meet To Be Aired At Convention; Boxoffice Credit System Finds Favor With Exhibs

NEW YORK—A forum for the exchange of old and new ideas for the improvement of today's boxoffice problem will be conducted by Theatre Owners of America in Chicago, July 30-31, it was announced jointly last fortnight by TOA president Myron N. Blank and Walter Reade, Jr., board member. The pre-convention session, which will be restricted to approximately 50 invited exhibitors, will be held in the Edgewater Beach Hotel "without collaboration with any distributing committees working on the same problems," the executives stated.

Because exhibition has been rejected in recent appeals for an industry conference on current problems, any meeting with distribution representatives with respect to an exchange of ideas and the possible merging of efforts toward combatting declining boxoffice receipts must be instigated by the film companies, Reade indicated. It was agreed, however, between Reade, Blank, general counsel Herman M. Levy, and executives Claude Mundo and Joseph Alterman that any plan which would increase attendance should be supported.

Business-building ideas emanating from the Chicago talks this month would be compiled and furnished to all registrants at the International Convention and Trade Show in the New York Coliseum, Sept. 20-24, according to Blank, as an added guarantee that those attending would take home new methods of improving their services and boxoffice receipts.

The TOA executives disclosed at the same time that they favor the distribution proposal to initiate a boxoffice credit system, having tried it in their own theatres. Blank also announced that he has invited all film company presidents to take part in the forthcoming TOA convention and that he has asked their sales managers to set aside time during the TOA meeting to allow for individual talks with TOA members at each home office.

TOA also called on all companies to provide short reels of their upcoming product for screening at the convention.

Philip F. Harling, Fabian Theatres executive, has been named by Blank to the position of director of convention finances. The TOA executive convention committee now consists of Walter Reade, Jr., executive chairman; co-chairmen R. M. Kennedy, Birmingham, Ala., Robert R. Livingston, Lincoln, Neb., and Burton I. Jones, San Diego, Cal. Abe J. Platt is convention coordinator.

## Waldman Acquires 14

NEW YORK—Independent distributor George J. Waldman returned here from the west coast having consummated a deal with American International Pictures whereby he has acquired rights to a group of 14 new pictures for the territories of New York, Buffalo and Albany.

# Johnston In London Raps Charges That British Films Get U. S. Snub

LONDON—Eric Johnston, MPEAA president, sought last week to dissipate two myths which, he said, sometimes circulate in Britain about the American film industry.

Johnston spoke at a luncheon in his honor by four British trade organizations, BFPA, CEA, KRS Association, and specialized film producers.

"The first myth," said Johnston, "is that through some sort of conspiracy on our part, British pictures generally are kept off American screens. . . . It is not true today and will never be true. Time and again American exhibitors have given proof that it is untrue. The only test, and rightly, for booking pictures is whether they will draw patrons. I assure you that the American market is wide open for anyone who bothers to understand, exploit and sell pictures.

"The second myth is that American films are supposedly earning their own

way in America, can undersell British films here, and thereby take screen time in British theatres. . . . I think any exhibitor in this room could testify better than I whether American distributors here go around offering pictures at bargain basement rates just to get playing time."

Describing 1957 as a year of decision in the British industry, which must deal with the quota, the Eady Plan and the National Film Finance Corporation, Johnston said, "Your decisions will largely determine whether the film industry here will live, grow or shrink, or lower the public's support and affection.

"You can take a short and narrow view and attempt by discrimination and restriction to set aside smaller and smaller pieces of the motion picture pie. If you do that you will discover that smallness begets smallness, discrimination begets discrimination."

# FCC Defends AB-PT Consolidation As Congress Mulls Monopoly Charge

WASHINGTON—The merger of ABC-United Paramount Theatres was disapproved too late by the Department of Justice to change the Federal Communications Commission's assent to the amalgamation, a House Judiciary subcommittee was advised last fortnight by FCC member Rosel Hyde, who was testifying in the course of questioning by Committee Counsel Samuel Pierce. The merger was both criticized and defended by other witnesses appearing before the subcommittee headed by Representative Emanuel Celler in its study of monopolistic practices in the broadcasting industry.

Hyde explained that the negotiations which brought about the acquisition by United Paramount Theatres of 60 per cent ownership of the ABC broadcasting network and the placing of 13 of its nominees on the 18-member board of directors of the new company had been studied by the FCC, which reached the conclusion that the deal would not substantially damage the competitive picture, while it might increase competition by creating a third independent network. It developed subsequently that the FCC had invited the Justice Department to take part in the study, but that the proposal was rejected, Hyde went on, stating that after the merger argument was concluded the Commission received a letter from a new Attorney General, James P. McGranery, to the effect that the merger might impair competition in both the film and the broadcasting industries. The FCC, however, answered to the effect that the case had been decided and closed, with the result that it was too late to consider new evidence or opinion.

Celler characterized the AB-PT case as one in which "the shoe was on the other foot—the Department of Justice was lax." It was suggested by Representative Kenneth B. Keating that confusion existed in the Department at that time because of the cabinet change affecting the Attorney General and that the decision not to take part in the FCC study was made during the hiatus, while Pierce noted that the case demonstrates a need for closer liaison between the Department and the FCC. Without objecting, Hyde interjected that the AB-PT decision nevertheless effected a result in the public interest.

## Gov't Sees Movie Surge

WASHINGTON—Predictions of industry business in the second half of this year increasing over that of the first half, and a year end tally exceeding that for 1955 were registered last fortnight by the Commerce Department in its semi-annual survey of the outlook for major industries. Film department head Nathan Golden prepared the portion on the motion picture situation.

The Department estimated that gross boxoffice receipts for 1956 would be four to five per cent ahead of those for last year, with total foreign remittances for U. S. companies this year aggregating about \$210 million. The report gave no figure for the 1955 remittance total, the last estimate of which was \$200 million.

## Toll-TV Decision Seen

### Unlikely Before Fall

WASHINGTON—An early decision by the Federal Communications Commission on the controversial subscription television system still appeared very unlikely last fortnight, although the Commissioners had reached a decision on the allocation and intermixture problems which was taking priority over toll-TV discussions.

It was reported by observers that it was likely the Commissioners would recess before considering another major problem, putting off consideration of the toll proposals until September or October. However, one or two Commissioners, notably Commissioner Lee, pushing for early action could force the FCC to review the matter in advance of the August vacation period.

## Clearance Suits Settled

PHILADELPHIA—The clearance anti-trust suits of the Roosevelt Drive-In and the Towne, Levittown, Pa., against the major distributors were withdrawn last week from U. S. District Court.

It is reported that both spots will take clearance from Trenton, N. J., instead of Philadelphia, effective Sept. 1, and that plaintiffs have received \$100,000 to assuage their feelings.

# Schine Managers To Share Profits In Circuit Plan To Boost Income

GLOVERSVILLE, N. Y.—Expressing confidence in their managers to regain the movie audience, J. Myer Schine and Louis W. Schine, Schine Circuit, announced the Schine Managers Participation Plan at regional meetings held last fortnight.

The plan puts every manager in business for himself. It offers five per cent of all net cash balances over a fixed charge amount, determined by actual operating expenses for the 1955 year. Therefore, every manager practically becomes a partner with the Schines. By operating his theatre as efficiently and as economically as possible, each manager can share in this plan, since it is based on cash balance, rather than just increased grosses.

The Schine zone managers will also participate in the sharing plan, as they will receive two per cent of all net cash balance increases in their territory, with deductions being made for any theatres in their territories showing declining balances.

No adjustments were made in salaries or in any of the bonus plans now existing on the Schine Circuit. The earnings received from the Participation Plan will be added income. The Schine Circuit pre-

## Pistor Is New Exec At W. J. German, Inc.

NEW YORK—John A. Pistor, distribution manager, motion picture film sales department, Eastman Kodak Company, has joined in an executive capacity W. J. German, Inc., of California, Hollywood, the distributor of Eastman professional motion picture film in continental United States.

Pistor joined Kodak in 1938. He served briefly in the physics division of the Kodak Research Laboratories and with the quality control group in the finished film department at Kodak Park Works. In 1939 he was named assistant foreman, Cine-Kodak film department, where he was concerned with the production of all bulk 16mm. film for use by the motion picture industry. He joined the company's motion picture film sales department at Kodak Office in 1946, where he has handled the scheduling and distribution of all professional motion picture film manufactured by Kodak.

Pistor was graduated from Cornell University with a B.S. degree in administrative engineering. He is a member of the Photographic Society of America, the Society of Motion Picture and Television Engineers, and of the Tau Beta Pi engineering honorary society. He is a native of Montclair, N. J.

## 20th-Fox African Deal Okayed

CAPETOWN—The 10 million pound agreement through which 20th-Fox acquires Schlesinger African Theatres Circuit was ratified last fortnight in the presence of 20th-Fox president Spyros P. Skouras.

pared a special spiral-bound manual explaining the purposes and the operation of the plan. It is a colorful brochure which includes complete picture campaigns, door-to-door selling, and a summary of the product to be released during July and August.

## Fabian "Jubilee" Launched

NEW YORK—Fabian Theatres last week inaugurated their "Summer Showmanship Jubilee" which runs for 10 weeks from July 11 to Sept. 11.

There will be \$2,500 in U. S. Bonds for prizes and other awards with every theatre, large or small, having equal opportunity to win. The winners will be selected based upon the best over-all contribution of a theatre manager which reflects his ingenuity, resourcefulness, promotional and merchandising skill. The judging committee will take into consideration increased attendance; creation or adaptation of stage contests, stunts, and giveaways; picture selling; kiddie show attendance; theatre rentals and benefits; economy of operation; service; public relations; and group sales for Cinerama. There will be a special prize for best sales.

## Canadian Tops Sweeps Third Straight Week

PHILADELPHIA—For the third week in a row one of our Canadian neighbors has been adjudged winner of SHOWMANSHIP SWEEPSTAKES' contest 54.

Accordingly a check for \$100 has been forwarded to Bill Burke, Capitol, Brantford, Ontario, for his entry on "Jay Silverheels Night."

Incidentally, this makes Burke a three-time winner, having won contest five and contest 29 last year.

### WINNING ENTRY

#### JAY SILVERHEELS NIGHT

Submitted by Bill Burke  
Capitol, Brantford, Ontario, Canada  
1618 Seats; 85 Cents Top Admission  
Family Type Patronage

As Jay Silverheels, who plays the role of Tonto in "The Lone Ranger," is a local boy who left the reservation here about 14 years ago to go to Hollywood, my whole campaign on the Warners' feature was centered around him, and finally developed into a "Jay Silverheels Night" with great success.

I contacted his relatives now living on the Six Nations Reserve, and they agreed to give me their whole-hearted cooperation. Next, a "Tonto" fan club was organized one month before opening. Numbered membership cards were printed locally and distributed to the children. Quinlan's Mens and Boys Wear store was contacted and they agreed to give away every Saturday for four weeks prior to opening, two Lone Ranger gun and holster sets, or two Lone Ranger cowboy and cowgirl outfits. These were awarded on a "lucky number" basis and not only plugged "The Lone Ranger" a month in advance, but also built up the Saturday matinees during this period.

Silverheels was contacted in Hollywood and asked if he would talk to his brother and sister from our theatre stage on opening night of "The Lone Ranger." When he agreed, the Bell Telephone Company arranged for the hook-up whereby the people in the audience, and the radio station, could hear the two-way conversation. This developed into a fantastically complicated deal, but it was worked out; and the call was picked up okay by our p.a. and the audience heard the entire conversation with Silverheels answering previously prepared questions. The audience of almost 1600 people got a thrill out of this. The stunt was advertised as "Bring the children to hear Tonto speak to them from Hollywood," and they certainly did. The place was packed.

In addition to the phone call, which climaxed the stage festivities a "Miss Six Nations" Indian girl beauty contest was held with 14 beautiful contestants and making a striking picture on stage. As judges I had the woman's editor of the local Expositor, the woman's editor of radio station CKPC, and an Alderman. As prizes, I promised three Westinghouse twin-speaker mantle radios for the first three girls, and 20 pairs of nylons for the others. The winner also received a bouquet of flowers.

The Six Nations Indian Band in full regalia also appeared on stage at no cost,

# SHOWMANSHIP SWEEPSTAKES

## 1955-56 SERIES Finalists In Contest No. 54

George Nonamaker

Editor

other than expenses; and two Indian dancers, who are truly remarkable, also appeared.

General Mills of Canada were contacted and furnished two Lone Ranger cut-outs, one of which was used in the lobby; and the other in a store window. They also furnished 1,000 free Lone Ranger masks, not of the paper variety, but of good material. They wanted these given free with box tops so I had the children bring their box tops to the candy bar, after they had bought their tickets, and besides getting their masks, most bought something.

Six hundred Lone Ranger comic books were also promoted at no cost and these were used as a give-away on a Saturday matinee to the first children in.

News coverage by the two local papers was greater than first expected and the "Jay Silverheels" stunt got on the Canadian Press, and was transmitted to newspapers across Canada, which resulted in tremendous publicity for the Lone Ranger, the theatre, and the City of Brantford. Radio coverage ran into hundreds of dollars of free time, with one disc jockey doing a parody on the telephone stunt, pretending to call California and talking to Mr. Magoo. CKPC made a tape recording of the actual phone conversation and this was run at 1:15 p.m. the following day.

Jay Silverheels Night was also covered by television by Kitchener TV station, CKCO, and Hamilton TV station, CHCH.

The complete campaign did not cost much, outside of a few expenses for the Indians, increased newspaper space and so forth; but the tremendous amount of free space, air and TV time, and the various promoted merchandise, gave me above average business.

### RUNNER-UP NUMBER 1

#### I LOVE A PARADE

Submitted by Frank Manente  
Loew's Stillman, Cleveland, Ohio  
2200 Seats; 90 Cents Top Admission  
General Patronage

It has often been said that "everyone loves a parade." Going on this proven axiom, I staged one, and took part in another within a period of one week.

The Cleveland St. Patrick's Day parade is without question the most tremendous event of the year. Knowing that "Alexander The Great" was soon coming to my theatre, I requested parade space from the officials and granted same in spite of the fact that my plan was to advertise our coming film. I dressed up a squad of ushers in Greek warrior costumes, made shields out of one-sheets and sniped them

with playdates. The colorful squad of warriors was given a prominent spot, behind St. Mary's famous marching band, and the boys really strutted their stuff before the 100,000 people lining the downtown streets along the parade route.

Parade number two was conceived when a telegram was received stating that three elephants were en-route to New York to take part in the world premiere of "Alexander The Great"; and could we arrange anything for a few hours stay in Cleveland.

Immediately steps were taken to outline a plan to definitely take advantage of the stop-over in town. So the result was another parade. Used the same squad of warriors and added girls in Grecian gowns to ride in new Ford convertibles with the three elephants and warriors following in single column.

This parade was a traffic stopper; and without question one of the most unusual. People lined up solid for blocks as the parade moved down Euclid avenue to Public Square and up Superior and then back to the theatre. In all, the stunt rated a story plus picture break in the Plain Dealer the following day.

The two parades highlighted a thorough campaign which included displays in the public library with cut-outs and stills; window displays in down town bookstores; huge cut-out on the marquee along with transparent units on each side.

Free TV time was promoted in the form of sidewalk interviews on Tom Haley's "Peoples' Camera" program on KYW-TV on channel three. Warrior-clad ushers were purposely sent to open the "mike" at designated time to cash in on some terrific street plugs.

Free co-op ads were promoted in all papers through a tieup with Atlas TV and Appliance Company; and a tremendous set piece was used in the lobby three weeks in advance of playdate.

### RUNNER-UP NUMBER 2

#### ON STAGE

Submitted by Bill Butler  
Turnage, Washington, N. C.  
546 Seats; 50 Cents Top Admission  
Rural and City Patronage

In this small river town with a population of 10,000 people, and 9,000 television sets, interest in motion pictures had reached a low ebb shortly after income tax time, and business, in general, was unusually slow. In an effort to remedy this situation, I increased my advertising in both newspaper and radio; but instead of the desired results, I found myself with few patrons and a woefully low ad-

vertising budget. My problem was to incite enough interest to pack the theatre without the usual means of advertising, and by a study of the situation surrounding me, I did exactly this.

The local newspaper at the time had aroused a great deal of interest throughout the country concerning a series of petty robberies and other acts of vandalism, with juvenile delinquency being labeled the Number One problem in Washington and Beauford County. I was aware that many were groping for means to stop the vandalism, and with a two-fold purpose in mind, I approached city and county officials with a proposed solution.

I offered the use of my theatre to these officials, and suggested that with their cooperation I would devise and conduct

a program that would be of sufficient interest to the children to keep them from roaming the streets in search of mischief.

In planning the program I was given valuable assistance by the Coca-Cola Bottling Company, Washington; and Radio Station WRRF, a 5,000 watt station that covers several counties within our drawing area. These two concerns not only advertised this new program for me constantly for over three weeks, but they jointly contributed all finances necessary to conduct the program.

The radio station, in conducting a contest to name the program, gave free to my theatre 20 one-minute spots each day advertising my program, an item that would have exceeded a total of \$100 in costs at regular rates. The winner of the contest was to receive a new bicycle, on display in the lobby of the theatre for over three weeks. After hundreds of postal cards and letters had been submitted, a panel of judges ruled that the winning contestant had submitted the name "ON STAGE."

Among the other free advertisements we received were a number of news items in the local paper telling of the program as a fine civic effort to curb vandalism; a half-page ad concerning the new program purchased jointly by the bottling company and the radio. The local newspaper on the final day of the project devoted a three-column picture of the bike winner and a detailed story on the entire program.

The Mayor, City Manager and Chief of Police all were on hand to give the program a good send-off and all were quoted in the newspaper as endorsing the program.

For the first "On Stage" show the theatre was jammed. We had hired extra help for the occasion, and the force was still insufficient. Hundreds of children from throughout the county paid regular admission prices to take part in the program, which included a one-half our program aired over WRRF from the stage, group singing, radio interviews, displays of talent, games, contests and a regular cartoon show on the screen. Prizes were given away by the two sponsoring firms, who were so pleased with the results that they wish to continue the program indefinitely, with an understanding that all advertising costs, and other expenses, will be born jointly by them.

This venture will, according to police officials, assist in stamping out the juvenile delinquency problem. It will also, according to the sponsoring firms, give them effective advertising at a reasonably low cost; and for us it is resulting in valuable good will for the theatre, a jammed house every Saturday morning—all at a cost of—no dollars and no cents.

### RUNNER-UP NUMBER 3

#### ROCK 'N' ROLL

Submitted by Robert E. Rosen  
Dakota, Bismarck, N. D.

1050 Seats; 65 Cents Tap Admission  
General Patronage

Our campaign on Columbia's "Rock Around The Clock" began three weeks prior to opening. My first step in promoting the picture was to go before the City Commission and secure permission to block off the entire street in front of the theatre for a rock and roll street dance.

This was the first time the City Commission has granted this request for a private business.

We then sold the idea to radio station KFYZ and their very popular disc jockey, Jim Backlin, who was willing to spin some rock 'n' roll records over our p.a. system with the idea of taping the show and using it later that evening as part of his regular disc jockey program.

As I write a weekly column in the local newspaper, the first mention of the stunt to the public was in my column, which started the high school kids talking about the dance and the movie. From then on all the disc jockeys for the two radio stations began pushing rock and roll music and radio station KFYZ began mentioning the street dance during their disc jockey programs.

In an experiment to see just how effective radio advertising was, we mentioned on radio only that teenagers would be permitted to dance in our aisles during this engagement and this confirmed our strong belief in radio spots as many teenagers thanked us for giving them this permission.

The next announcement on the show and dance was in a weekly paper which is distributed in both Bismarck and Mandan, the twin city of Bismarck. This paper came out six days before our opening and also featured a short story on the promotion. Our regular newspaper advertising began in the Bismarck Tribune four days ahead of opening.

Two days prior to the Wednesday opening we used radio spots on KFYZ. We also had a window display in the Tavis Music Store and mention in our boxoffice that rock and roll records were available at Tavis'. The Dari-O ice cream store, directly across from the theatre, featured a rock and roll special sundae prior to and during the engagement of the film.

On opening night we had an estimated crowd of 1800 teenagers watching and dancing to the records. It was a very cold night, but this did not seem to dampen the spirits of the teenagers. We gave passes as prizes to the best eight dancers. We had read a lot of reports about the teenagers being hard to control once they got going; but we found them very well behaved and mentioned this fact in a subsequent newspaper column of ours.

We received publicity stories in both newspapers in regard to our street dance and KFYZ-TV gave us a nice break with pictures and stories. The teenagers certainly enjoyed the picture and the dance as evidenced by our receipts which were way above normal for this four-day picture.

The entire cost of this promotion was negligible. Our only cost was a few additional lines we took at the bottom of our normal sized ads. The public address system and records were furnished by the radio station. The promotion paid off, not only at the boxoffice; but in the good will of the teenagers.

### RUNNER-UP NUMBER 4

#### "GUYS AND DOLLS"

Submitted by Sam Gilman  
Loew's Strand, Syracuse, N. Y.  
1619 Seats; \$1.25 Tap Admission  
General Patronage

One item of our very extensive cam-  
(Continued on page 11)

**\$1,850<sup>00</sup>**

IN  
**SHOWMANSHIP  
PRIZE MONEY  
THIS WEEK**

While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

#### COLUMBIA PICTURES

**\$500<sup>00</sup> on —**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

#### UNITED ARTISTS

**\$750<sup>00</sup> on —**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)

#### COLUMBIA PICTURES

**\$500<sup>00</sup> on —**

**"Earth vs. The Flying Saucers"**

(This Prize Expires December 5, 1956)

# UA, RKO, U-I Have 25 Features Before Cameras During This Month

NEW YORK—Twenty-five features this month are to be before the cameras of three major film companies, United Artists, U-I, and RKO, it was reported last week. For UA release, production activity reached a new high with 12 properties shooting in the United States and overseas. The former group includes Russ-Field's color and CinemaScope "The King And Four Queens," with Clark Gable and Eleanor Parker; B. G. Productions' "Love Story," a Barbara Stanwyck and Sterling Hayden starrer; Bryna's "Spring Reunion," with Betty Hutton and Dana Andrews; "12 Angry Men," an Orion-Nova production starring Henry Fonda; Robert Goldstein's Bud Abbott and Lou Costello comedy, "Dance With Me Henry"; "The Big Boodle," a Robert Goldstein entry with Errol Flynn; "Durango," an Earlmart production featuring Jeff Chandler and Joanne Dru; and "Four Boys And A Gun," a Security Pictures offering produced and directed by William Berke.

Production abroad for United Artists' distribution includes Stanley Kramer's top-budget "The Pride And The Passion," being shot on location in Spain in Vista-Vision and Technicolor, starring Cary Grant, Frank Sinatra, and Sophia Loren. In Monaco, Marlene Dietrich and Vittorio DeSica are making "The Monte Carlo Story" for Titanus Films; in Copenhagen, John Payne is starring in St. Aubrey-Kohn's "Hidden Fear"; and "Quartermass II" is underway in the United Kingdom as an Exclusive Films presentation, starring Brian Donlevy.

At RKO, a new production peak since the new management took over was reached with five pictures rolling, it was announced by William Dozier, production vice-president. The forthcoming features are "The Day They Gave Babies Away," starring Glynis Johns and Cameron Mitchell; "The Young Strangers," with James MacArthur and Kim Hunter; "I Married A Woman," slated to begin next week, starring George Gobel and Diana Dors; "Bundle Of Joy," an Eddie Fisher and Debbie Reynolds entry in color; and "Run Of The Arrow," starring Rod Steiger and Sarita Montiel.

Edward Muhl, U-I production head, announced the approval of starting dates for six pictures this month, putting a total of eight before the cameras in July. These include "The World And Little Willie," starring Maureen O'Hara and John Forsythe, in Technicolor; "Joe Butterfly," a CinemaScope and Technicolor comedy getting under way in Tokyo, starring Audie Murphy; "Quantez," another Technicolor and CinemaScope entry, featuring Fred MacMurray and Dorothy Malone; "Crazy Love," for which the cast was to be announced at an early date; "The Eyes Of Father Tomasino," a CinemaScope offering with Tony Curtis and Gilbert Roland set for the male leads; "The Deadly Mantis," with Rex Reason and Mara Corday; "Interlude," being filmed in Munich in Technicolor and CinemaScope with a cast headed by Rossano Brazzi and June Allyson; "The Incredible Shrinking Man," and "Mister Cory."

## "The King And I"

This Rodgers and Hammerstein musical now made into a CinemaScope-55 film by 20th Century-Fox is a definite hit for any theatre. Strong words? See it for yourself, and you'll agree.

Deborah Kerr as the English school teacher and Yul Brynner as the King of Siam are absolutely tops.

The screen comes alive with new, lifelike realism and color. The Oriental splendor is breath-taking. As entertainment, this is the greatest. This one is worth increasing admission prices. The public will pay it and be satisfied.

This is an Academy Award contender right down the line in all departments.

—JAY EMANUEL

## Konecoff (Continued from page 6)

They're always there to help and prod.  
They keep us going but not with a rod.  
Sometimes we're cross, mean, and rude.  
They keep us in line but never are crude.

When we're tired and ready to give up,  
They buy us a flower or give us our sup.

They court us around all over the town,  
Then they patiently wait until we run down.

And when we are sick and ready for bed,

They carry us home and nothing is said.  
And so with this poem we'd like to say,  
We'll love you forever—forever and a day.

—Gloria Kristy, Kathy Marlowe,  
Dawn Richard, Peggy Creel

(Who are the two supermen is what we'd like to know)

THE METROPOLITAN SCENE: Whenever the subject of golf comes up, people around these parts will remark how well Bob Shapiro, president of Cinema Lodge and managing director, Paramount, handled his organization's recent golf tourney. Naturally, he received a fine assist from others on the committee. . . . The Republic home office projection room is being closed down. . . . 12,000 cards in buses and subways are proclaiming "The King And I" as the "Go See Picture of the Month." It's a worthy proclamation. . . . "Somebody Up There Likes Me" received a record rating for a black and white drama by a research company who polled patrons at a sneak preview in town. . . . Peter Lind Hayes has been elected to ASCAP membership. . . . The current Colliers has a four-page layout on Paul Newman as he appears in "Somebody Up There Likes Me." . . . 32 page pressbook out on "The King And I," with a variety of campaigns and selling suggestions. . . . Trans-Lux Distributing out with a fine and serviceable pressbook on "Lovers And Lollipops," featuring a unique ad and selling set-up.

## Showmanship Sweepstakes

(Continued from page 10)

paign on this film stands out above all other efforts because it tied up with a large chain drugstore, which has already passed the idea along to the other national stores in their house organ, The Whelanite.

A 10 foot banner was prominently displayed over the main soda fountain, place-mats imprinted with copy reading Whelan's Feature Of The Week. Guys And Dolls Special. An ice cream soda free to any DOLL accompanied by a GUY who purchases an ice cream sundae at the regular menu price. Inspired by 'Guys And Dolls,' Loew's Strand." Window streamers were placed in all of the store's windows; and, in addition, the film was plugged over the store's loud speaker system and a mention made on their weekly radio show. Incidentally, the store advised that due to the tieup a record amount of ice cream was sold during the promotion.

Cross-plugging was used with the State both on lobby displays and trailers.

One item that was good for several newspaper breaks was the mysterious disappearance of a Marlon Brando cutout figure from the lobby standee. Guest tickets were offered for its return. Another stunt which garnered extra newspaper space was a telephone interview with Samuel-Goldwyn and the Herald-Journal film critic. The annual food show sponsored by this newspaper at the War Memorial a week prior to our opening was thoroughly covered and we obtained 14 announcements per day.

Working closely with the bakers of a well known frozen cheesecake, we obtained 24 of the cakes gratis. These were placed in individual boxes supplied by MGM and a pretty model distributed them to newspaper personnel, TV personalities, radio disc jockeys, etc. The bakery arranged for all of their outlets to display streamers furnished by them and mentioning the film. Several grocery stores arranged store displays on the cheese cake.

In a tieup with a large dry cleaners 10,000 single page inserts were put in all laundry packages for home delivery. Window displays included one on "dolls"; four music stores; two luggage shops; two Mayflower Donut Shops, on the stubby Kaye donut tieup; and, of course, the before mentioned drug stores.

An all out tieup was made with an Italian restaurant with 40x60's and cut-outs used as lobby displays; tent cards on all dining room tables; banners, posters, etc., with copy calling attention to all Guys and Dolls that the restaurant is "The talk of the town" etc. Mention of the film was also made on their radio program.

All disc jockeys featured "Guys And Dolls" recordings; and the Decca record people instructed their salesmen to offer full cooperation on window displays, etc.

The Syracuse News Company, distributors of the "Guys and Dolls" pocket book, cooperated in allowing us to banner their trucks, in addition to distribution of special newsstand cards tying in the book with the film.

# THE 'BURNING' QUESTION:

**WHO ARE THE HOTTEST  
TEEN-AGE NAMES  
IN PICTURES TODAY?**

## ANSWER:

**TAB HUNTER AND  
NATALIE WOOD!**

**AND THEY'RE  
TOGETHER—**

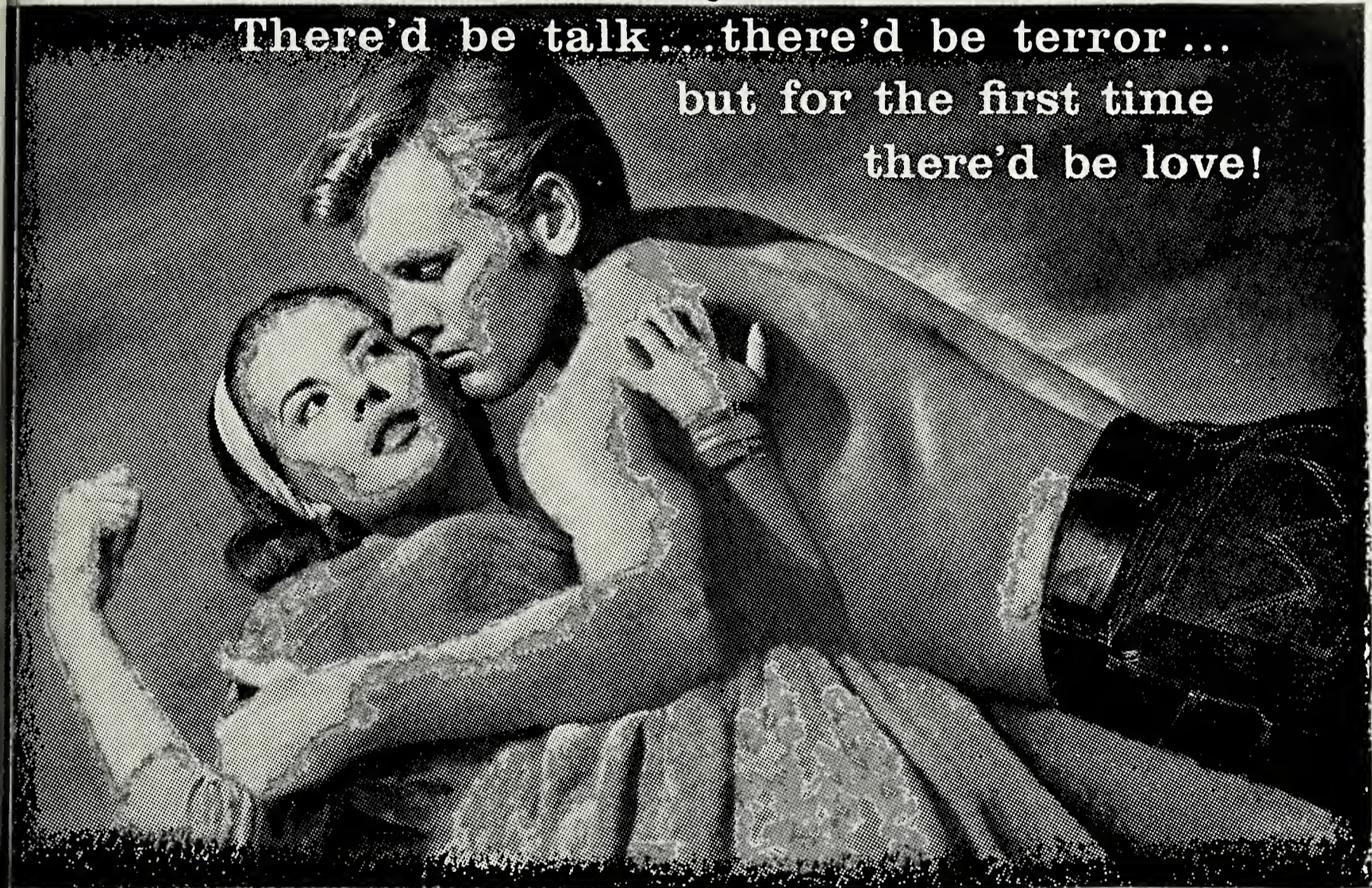
**FLAMING WITH THE FIRE OF FIRST L**



# The mixed-up girl and the awkward kid!

Up until now there'd never been a girl for Trace Jordan, the shy kid. Maria was a teen-ager who'd run in the wrong direction...and had never run into anyone like him.

There'd be talk...there'd be terror...  
but for the first time  
there'd be love!



## TAB HUNTER

The Audience Award-winning guy from 'Battle Cry'!

AND

## NATALIE WOOD

The teen-age sensation of 'Rebel Without a Cause'!

WARNER BROS.  
PRESENT

# THE BURNING HILLS

IN CINEMASCOPE AND  
WARNERCOLOR

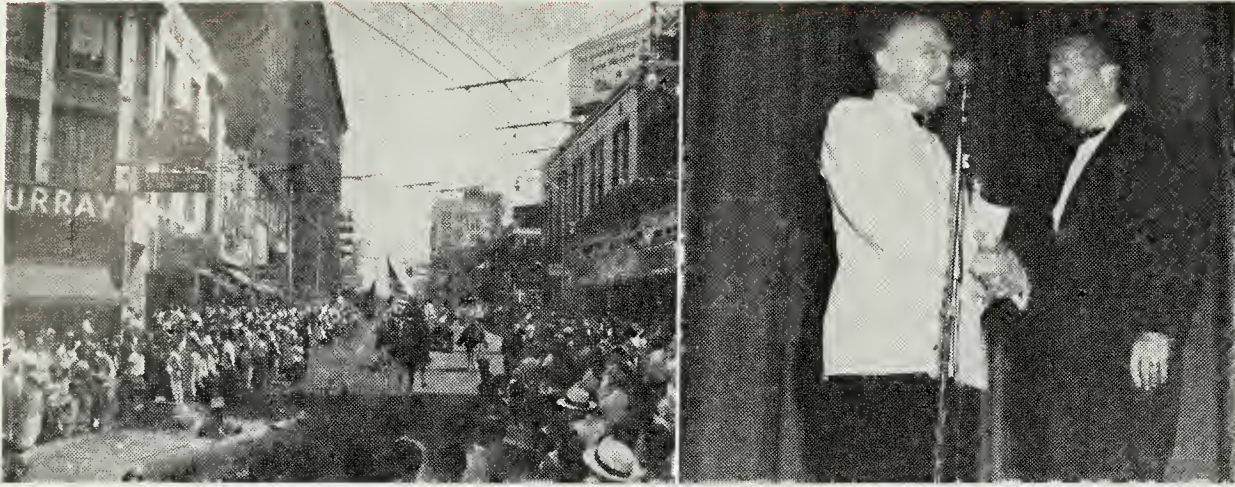


Screen Play by IRVING WALLACE • Based on the Novel by LOUIS L'AMOUR • Produced by RICHARD WHORF • Directed by STUART HEISLER

# WARNER BROS. FOR LABOR DAY!

THE PRESSBOOK gives you this ad and a complete series like it. And the same sock angle will be in the August magazines!

## NEWS OF THE TERRITORIES . . .



The world premiere of Buena Vista's "The Great Locomotive Chase" was held recently in Atlanta, and seen in the above photos are a shot of the parade down Peachtree Street, and, right, producer Walt Disney being welcomed to the city by Mayor Hartsfield on stage of Loew's Grand.

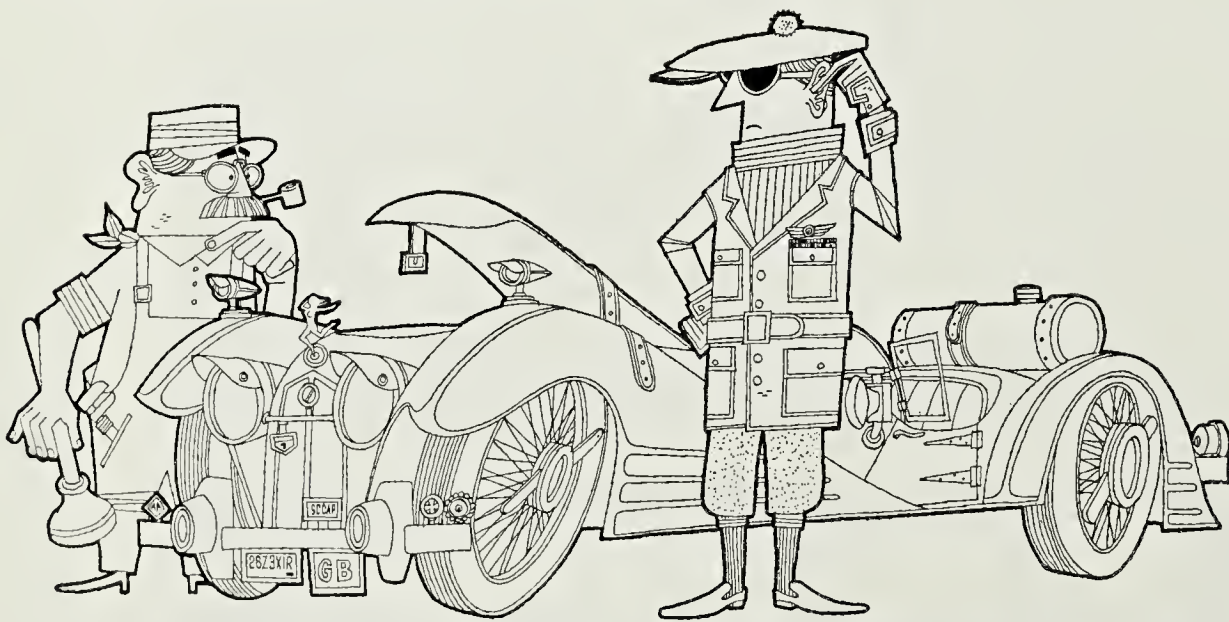
### N. E. Allied Protests Minimum Wage Change

BOSTON—Allied Theatres of New England is challenging the Amusement and Recreational minimum wage order signed by the Commissioner of Labor and Industries, Ernest Johnson, which was effective July 1. Affecting doormen, cashiers, assistant managers and ushers, the new minimum wage order increased the scale from 75 to 90 cents per hour, although theatre ushers were placed in a separate category of 80 cents per hour.

In the protest, the exhibitor group maintains that the increases are prejudicial on the part of the Department of Labor and that the order is arbitrary, unreasonable, and capricious. They also express a wide doubt as to the consti-

tutionality of a statutory Minimum Wage Act.

Last fortnight, Judge Horace T. Cahill of Suffolk Superior Court granted a temporary injunction enjoining Commissioner Johnson from enforcing the 90 cent order, which would have gone into effect last week. The injunction is returnable in September, when there will be a formal hearing on the merits of the case to determine whether a permanent injunction should be granted. Attorney James C. Gahan, representing Allied of New England, petitioned for the restraining order, signed by Frank C. Lydon, executive secretary, Allied Theatres of New England.



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### Summer Vacation Lulls Censor Battle

ALBANY—No action will be taken by the Board of Regents before Sept. 27 on the petition by Kingsley International Pictures Corporation for a reversal of a ruling by Motion Picture Division, State Education Department, that the French film "Lady Chatterly's Lover" is not licensable without specific deletions held "immoral" within the meaning of the Education Law.

The appellant last week filed a petition for a Regents' review, on the grounds the portions to which Division objected were not immoral; that the Division had ruled improperly and exceeded authority granted; and that it had acted inconsistently, arbitrarily, and capriciously. There was not sufficient time for the Regents' reviewing machinery to operate before the June 27-28 meeting here, and sessions are suspended during July and August. The Division reported its stand in a three-page letter to the Board of Regents.

### Albany

Walter Reade Theatres assumed operation of the Community, Hudson, N. Y. The house had been operated on lease for years by Henry Frieder and Henry Grossman. . . . A. O. La Flamme resumed managership of the Stanley Warner Strand after a month's leave of absence, during which Steve Barbett, Broadway, Lawrence, Mass., substituted for him. . . . Dining room service in Variety Club's Sheraton-Ten Eyck Hotel suite has been suspended until Aug. 6, to permit vacations for employees. . . . Mel Berman, assistant to Irving Fried, president, Tri-State Automatic Candy Corporation, Buffalo, met with branch manager George H. Schenck and visited the company's area stands. . . . The Variety Club's 15th annual golf tournament and dinner, the largest and best attended in history, saw crewman Charles Stevens returned the winner, for the second consecutive year. Dave Kohn finished second; and Ralph Ripps, MGM salesman and 1954 champion, third. Herb Schwartz, Columbia salesman, scored the longest drive.

### Atlanta

The Dania Drive-In, Dania, Fla., has been sold to E. J. Schwabach by Richard Swanson and the Ochs Theatre Company. . . . A. H. Stevens closed his Breezeway Drive-In, New Port Richey, Fla., because of poor business. . . . A bid of \$157,689 was submitted by the Bradford Construction Company, Miami, Fla., to build a new 1,000-seat theatre in Hollywood, Fla., for J. Clarke Williams. . . . Fain C. Holbrook and Gilbert A. Laine acquired the Oxford, Oxford, Ala. . . . R. D. Word, Jr., Word Theatres, was married. . . . J. E. Martin, Montezuma, Ga., theatre owner, hosted his employees at an annual fishing party in Panama City, Fla. . . . Joe Fink, former local manager, now is manager, Davie Drive-In, Ft. Lauderdale, Fla.

Met Enterprises, Jackson, Tenn., filed a voluntary petition of bankruptcy in Federal Court there through president E. P. Stein. . . . Mr. and Mrs. Frank Pierce disposed of their Barbour Drive-In and other holdings at public auction.

## Insurance Reduction Won By Drive-Ins

BOSTON—As a result of a special study, the Massachusetts Workmen's Compensation Rate Association has placed drive-in theatre employees in a single category, thus pulling them out of the present double-rating class. The new setup, effective June 30, 1956, is \$1.31 per \$100 fee of payroll. Formerly, the double rate was \$.87 per \$100 for booth employees and \$2.73 per \$100 payroll for all other employees. Entertainers do not come into either classification.

This rate reduction was the result of three years of intensive compilation of statistics on the part of officials of Independent Exhibitors, Inc., of New England and the combined efforts of National Allied and insurance agents who submitted their findings to the Rate Association. Although no information had been received at IENE headquarters regarding other states in New England, it is expected that many states throughout the country will shortly ask for lower insurance rates for workmen's compensation.

In its appeal, officials of IENE pointed out that drive-in theatres would not be placed in the same category as parking lots, where the menace of accidents is higher. In outdoor theatres, they explained, cars remain stationary and accidents are negligible. Under this new setup, the theatre owner will save 75 cents per \$100 payroll, as better than 50 per cent of the total payroll is outside the booth. Carl Goldman, executive director of IENE, suggests that each theatre owner in Massachusetts get in touch with his own insurance agents to obtain the insurance relief.

### Boston

Ben Williams, Ben Williams Enterprises, is moving his headquarters from Arlington Street to the Metropolitan Building, where he will be associated with Edward Ruff Film Associates. . . . Adam Goetz has been named manager, new Meadowbrook Drive-In, Middleboro, Mass., under construction by Wilbur Edwards and John Abberley. An August opening is set. . . . Connie Russell, Jr., closed the Park, Bangor, Maine, but still is operating the Bijou there and the Strand, Orono, Maine. . . . Charles Cutelis has been named manager, new Medford Twin Drive-In, Medford, Mass., for the owners, Winthrop Knox, Jr., Lloyd Clark,



Irwin Allen, who produced, directed and wrote his Windsor production of "The Animal World," a Warners release, recently visited Cincinnati, where he is seen showing Joe Alexander, city manager, RKO Theatres, several models of the prehistoric animals seen in the film.

and George Hackett. The opening date was set for July 14. . . . Ted Williams accepted the general chairmanship, 1956 Jimmy Fund Drive. . . . The Lisbon Drive-In, Lewiston, Maine, has been leased to Rifkin Theatres on a long term contract. The owner is owned by John Bolduc, and Joseph Donohue remains as manager. . . . Beverly Metrano is the new secretary to Bill Powell, Smith Management Company. . . . When Lancey Milliken closed the Bijou, Pittsfield, Maine, the building was sold to J. R. Chiancette, a building contractor who is planning to remodel the theatre and reopen it in the fall

Another snag in the plans for a permit in Danvers, Miss., for a drive-in by Philip Bloomberg was removed when Judge Jesse Morton granted a variance to allow the theatre to be built on Route 128. The appeal to the superior court was on a petition by an abutter, Harold T. Mulally, who lives nearby. He is expected to appeal the matter to Supreme Court.

### Buffalo

Redstone's new Washington Drive-In, East Rochester, N. Y., has opened under the management of John Keegan, who manages also the remodeled Lakeshore Drive-In. . . . Carroll E. Casey, Eastman Kodak sales executive, has been named to the nine member permanent State Youth Commission. . . . Sol Sorokin, RKO Keith manager, Syracuse, N. Y., expects to become a grandfather in the fall. . . . Plans are set for a celebration in the RKO Palace, Rochester, N. Y., on July 18 to mark the 50th anniversary of the open-

## Two Art Theatres Switch Management

BUFFALO—Operation of the Cinema here and the Cinema, Rochester, N. Y., has been taken over by Matros Theatres, Inc., it was announced by James A. Martina, president. Associated with him are his son, John R., and William P. Rosenow.

Matros has long-term leases on the two theatres, Martina said. Both art houses have been operated by Philip Cohen, Caledonia, N. Y., and Morris Slotnick, Rochester, whose Rochester company owns the Cinema here.

The Martinas operate theatres in Danville and Attica, N. Y., and are associated with the operation of another in Mt. Morris, N. Y. Rosenow, a veteran industryite, has been active in both exhibition and distribution for many years and is, at present, a sales representative, Columbia.

James Hayes is continuing as manager of the Buffalo Cinema and Seymour Nusbaum is continuing as manager of the Rochester house, Martina said. Policies of both theatres will be unchanged.

ing of the old Bijou Dream, the first movie theatre there. Jay Golden, RKO Theatres district manager with headquarters in Rochester, is sparking plans.

### Charlotte

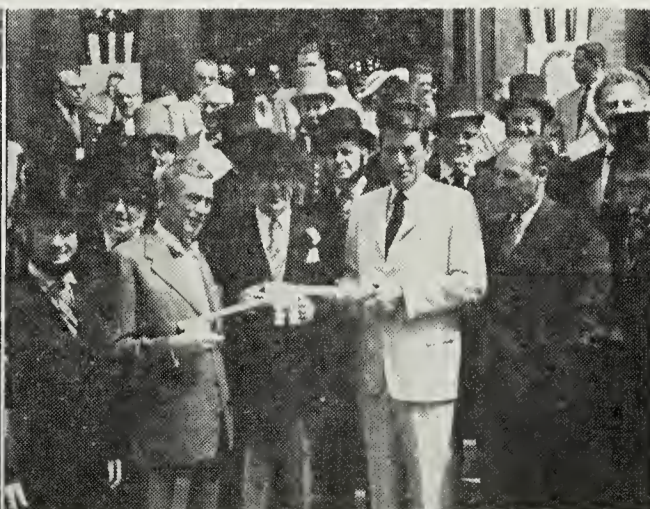
W. G. Enloe, North Carolina Theatres city manager, Raleigh, N. C., announced that the circuit would not renew its lease on the Capitol there when it expired at the end of last month. The theatre was not in operation for several years. . . . WOMPI officers for the coming year were installed at a banquet in the Chelsea Room of the Hotel Charlotte. Republic branch manager J. H. Dillon was master of ceremonies. . . . Variety Club Eye Clinic contribution committee chairman Earl Mulwee is appealing for funds to carry on the work of the charity. . . . The industry was invited to a sneak preview of MGM's "Somebody Up There Likes Me" in the Plaza.

### Chicago

Harry M. Rouda, Rhodes comanager, resigned to join the Filmack organization. . . . William L. Klein, president, United Film and Recording Studios, became the father of a son. . . . Ralph Kettering, veteran showman, is handling exploitation for the Palace. . . . Jan Aaron joined Aaron Cushman, publicist. . . . Exhibitor



Highlights of the recent gala world premiere of Warners' "Moby Dick" at the State, Empire, and New Bedford, New Bedford, Mass., were, left to right, master of ceremonies Bob Emery, Mrs. Gregory Peck, John Huston, Carol "Miss New Bedford" Adams, and Gregory Peck at the WNBH New



Bedford broadcast in front of the State; Mayor Frank J. Lawler, center, presenting keys of the city to Huston, left, and Peck, right, as Councilmen, who all grew beards for the occasion, look on; and, right, Peck being given a skipper's hat as producer Huston looks on.



## Cinerama Sets Mark With 46-Week Run

BUFFALO—Records were established when "This Is Cinerama" ran 46 weeks in the Teck and was seen by more than 400,000 persons locally, by last January, grossing some \$850,000 here. "Cinerama Holiday," the second presentation, which opened Feb. 1, is outdoing its predecessor. More than 170,000 persons have seen it and gross boxoffice receipts approximate \$275,000. The third Cinerama production, "Seven Wonders Of The World," will have its Buffalo premiere Aug. 29. Samuel Pearlman, district manager, Stanley Warner, estimates that 44 per cent of the spectators at the first show were from Canada, and 18 per cent from Western New York outside Buffalo, and from Pennsylvania and Ohio localities. Thirty-eight per cent hailed from the metropolitan area.

Attracting such crowds from within the 350-mile radius in which Cinerama operates locally involves salesmanship, and Stanley Warner maintains the team of Earl L. Hubbard, publicity and advertising manager, and his son, Earl L., Jr., public relations and sales director. The senior Hubbard builds boxoffice through ads, stories, and contests in 27 newspapers, 17 radio, and nine TV stations; through extensive mailing campaigns geared to individual customers, and by hospitable, personal letters to convention leaders. The junior Hubbard sells Cinerama to large groups from business, to industrial employees, to schools, and Camp Fire Girls.

Selling a large business or industrial group and bringing them to the show generally requires about six weeks, involving a come-hither letter, a personal call on the concern's personnel or public relations director, and the setting up of an individual campaign for spectators in line with the company's policy. The show is promoted through posters, which the employees often make themselves, newspaper advertisements, and stories in house organs. If desired, the young Hubbard arranges for the sale of show tickets in a plant or office cafeteria. The Hubbards work closely with charitable organizations and hospitals wishing to raise money. Such groups receive a percentage of the receipts.

Sam Gerson, who retired two years ago, and his wife celebrated their 50th wedding anniversary. . . . Leonard Hix and Gene Johnson were named comanagers, State, Wayne, Mich. . . . After 40 years with the organization, Alfred Platzman resigned as head accountant, U-I. Sheldon Smith is his successor. . . . Night attendance by young people was hit when the city council raised the curfew law to age 17.

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The Metro, Abilene, Tex., recently utilized a calliope from McMurray College to bally 20th-Fox's "Carousel." The bright red and yellow circus wagon instrument was loaned to Annie Louise Coleman and Christine Sutton, managers of the theatre; and Rene Trevino, college senior, played tunes from the film on the instrument.

### Cleveland

Gary Davis, 20th-Fox booker, was promoted to salesman, covering the territory of the late Manning Glick. . . . John A. Madger, 66, projectionist recently at the Windameer, died after a brief illness. . . . The Variety Club annual golf tournament, to be held July 27 at the Lake Forest Country Club, will provide swimming and other sports for members and guests who do not play golf. Reservations may be made with Jack Silverthorne, Hippodrome manager. Bert Lefkovich, Community Circuit, is chairman, arrangements committee. . . . Rhoda Koret resigned as Columbia booker. . . . Lewis Yehoda bought the Dianne, Valley City, O., from Henry Deutschlander, announcing a gala September re-opening. . . . Harry Buxbaum, Paramount branch manager, attended the Howard Minsky testimonial dinner in Philadelphia. . . . Cleveland was a winner in all classifications of the recently-concluded U-I Nat Feldman sales drive. Not only did the exchange, under branch manager Carl Reardon, win first place, but first place also was won by Peter Rosian's district and by Peter Dana's division, both including Cleveland. . . . Eight Toledo drive-ins that last summer were feuding and fighting in a price war that resulted in one of them admitting patrons free of charge, have buried the hatchet and last week they joined forces in donating the facilities of their theatres to raise money for the benefit fund for the children of Deputy Westover who was killed by a hit skip driver of a stolen car. Admission was by voluntary contribution with the sheriff's deputies, constables, volunteer firemen, and members of the sheriff's posse.

### "Teaserama" Print Burned; Confiscated Last Year

LORAIN, O.—A print of "Teaserama," confiscated last year after one showing at the Lorain Drive-In, was burned by city and county officials. Richard Kline, manager of the drive-in, was fined \$500 and costs in a trial last fall for exhibiting "a motion picture that tends to corrupt morals." Officiating at the burning were Police Chief Frank Pawlak and County Prosecutor Paul Mikus. They looked on as Gaylord Tucker, city electrician, put the match to the offending print.

### Cincinnati

In a deal involving \$750,000, Jerome K. Jelin of Cincinnati has acquired all outstanding stock of Cellofilm Corporation, Wood Ridge, N. J., from Paramount, Universal, and RKO. . . . Phil Chakeres, president, Chakeres Circuit, Springfield, O., entertained about 50 employees and other friends on July 4 with a lamb barbecue on the lawn of his home. . . . Nearly 1,500 orphans and underprivileged children were guests of the Orphans' Mothers and Dads Club at an annual party in the neighborhood Valley. Mr. and Mrs. Louis Wiethe, Valley owners, were co-chairmen of the entertainment committee. . . . Republic has moved from the third to the fourth floor at 1632 West Central Parkway.

### Dallas

The club rooms of the Variety Club are to be enlarged at the Hotel Adolphus to include a room for wives of members for meetings and parties. Julius Schepps, past chief barker, outlined plans for the annual Turtle Derby to be held here at the State Fair grounds on Sept. 9. . . . Alfred Del Cambre was taken to the Methodist Hospital following a heart attack. . . . Lloyd Pullen conferred with home office personnel of the Rowley United Circuit. Pullen is city manager, Little Rock, Ark. . . . Jerry Ebeier, well known exhibitor in the Rio Grande Valley, has been named to represent Esther Williams in the franchising and selling of swimming pools in Texas, Oklahoma, Louisiana, and New Mexico. Ebeier will make his headquarters here in the city. . . . Dan Hulse, Sr., has left the Herber Theatre Equipment Company. . . . Mary Bitting, for 27 years at the Columbia exchange, has resigned her cashier post.

### Denver

The annual golf tournament and picnic of Variety Club, Tent 37, has been set for Aug. 17 at the Lakewood Country Club, which boasts one of the finest golf courses in the country. The price is \$5.50, with golf and swimming charges extra. The main door prize will be a 1956 Cadillac. . . . Clarence Batter, booker and buyer, entered St. Joseph's Hospital for treatment of virus complications. . . . John W. Creamer, Holiday manager, was recuperating at home following hospitalization.



Jayne Mansfield recently admired the luxuriant beard of Bob Zeitz, operator, State, Empire, and New Bedford, Mass., where Warners' "Moby Dick" had its world premiere. The males of New Bedford competed in a beard growing contest in connection with the opening of the film.

## Des Moines

Iowa-Nebraska Allied will hold its annual Iowa Great Lakes meeting July 17 in the Methodist Church, Arnolds Park. The association will hold a board meeting at 8 P.M., July 16. . . . Milton Mansfield is closing his King, Belle Plaine, Ia., during the week of the Allied meeting and will operate only on Friday, Saturday, and Sunday. He reported it is the first time since the theatre was built 25 years ago that he has been forced to close down during the week. . . . Florence Grady is back at the Columbia exchange as the new biller. . . . National Screen has completed remodeling.

## Jacksonville

Florida friends of John Allen, MGM salesman, congratulated him on his promotion to assistant branch manager, Charlotte. . . . A small tornado tore down the screen of Captain Hans G. Vige's Pinecrest Drive-In. . . . Bill Raulerson's screen at the Outdoor Drive-In, Bartow, Fla., also was destroyed by a sudden windstorm. . . . New assistant manager at the Florida is Karl Roberts, former manager, Ritz, Bartow. . . . Bolivar Hyde, Talgar Theatre Company executive, Lakeland, Fla., is reported to have left the industry to take an Everglades flood control post at Palm Beach, Fla.

**MIAMI, FLA., NEWS**—Frances Louise Wolfson, daughter of Mitchell Wolfson, Wometco coowner, was married to Jack Waxenberg at the Wolfson summer home near Asheville, N. C. . . . Mrs. Lillian C. Claughton, board of directors member, American Cancer Society, has been elected delegate-at-large to the executive committee, Dade County Unit.

## Memphis

Columbia's "Wild One," formerly banned in Memphis, had a successful week in the Malco Crosstown. The present all-woman Memphis and Shelby County Board of Censors reversed the original decision on the film. Mrs. Winnie Elrod, manager, reported good attendance, with little comment on the film. . . . Carroll Beasley, for five years manager, Strand, will become city manager, Saenger circuit, Shreveport, La., July 15. Alex Thompson, Tenarken Paramount Corporation, and Lloyd Bailey, former Strand assistant manager, take over Beasley's responsibilities. . . . Malco opened the 61 Drive-In, the second here in an equal number of months. John Metzger, former assistant manager, Malco, is manager.

Lloyd T. Binford, 89, the nation's most controversial film censor, was gravely ill in Baptist Hospital. Binford retired Jan. 1 from the Board of Censors. . . . IFE's



Memphis WOMPI's newly installed officers are shown above. Left to right are Mrs. Genevieve Lovell, treasurer; Lela Pierce, corresponding secretary; Mrs. Ruth Slaton, recording secretary; Mrs. Evelyn Kaiser, second vice-president; Mrs. Margaret Ibbey, first vice-president; and Helen Van Vulpen, president.

## Film Exchange and Dealer Listing for the DES MOINES FILM TERRITORY

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### • Film Distributors

#### **ALLIED ARTISTS, 1114 High St.—Cherry 3-4117**

Br. Mgr.: Jack Kennedy. Soles: Lou Siebert. Bookers: Cloyd L. Street. Cashier: Ruby M. Zelcer. Shipper: Ioww Film Depot. Emerg. Phone: Kennedy, Blackburn 5-9258.

#### **COLUMBIA, 1003 High St.—Cherry 3-0105**

Br. Mgr.: B. M. Shapiro. Office Mgr.: James M. Ricketts. Sales: Lu Hummell, Gus Simon. Cashier: Lois Ewing. Field Exp.: Jerry Bloedow. Shipper: Jack Ricketts. Emerg. Phone: ATLantic 8-999B.

#### **METRO-GOLDWYN-MAYER, 618 12th St.—ATlantic 8-1071**

Br. Mgr.: G. E. McGlynn. Office Mgr.: John J. Pilmaier. Sales: Howard Dunn, Fred Armington, George Baumeister. Booker: Daryl M. Johnson. Cashier: Helen Hansen. Field Exp.: Bill Schoeffer. Shipper: Chester C. Howser. Emerg. Phone: Blackburn 5-7263.

#### **PARAMOUNT, 1125 High St.—Cherry 4-3197**

Br. Mgr.: D. R. Hicks. Office Mgr.: J. E. Winn. Sales: Ken Bishord, C. A. Caligiuri. Booker: Sam Rich. Cashier: Mildred Reed. Field Exp.: Dave Friedman. Shipper: John Murano. Emerg. Phone: Hicks, CRestwood 7-9177.

#### **RKO, 1022 High St.—ATlantic 2-9171**

Br. Mgr.: M. M. Rosenblatt. Office Mgr.: Thelma Washburn. Sales: Mal Pugh. Booker: Frank Zonotti. Cashier: Edna Cloonen. Shipper: Irwin W. Goodwin, Jr. Emerg. Phone: None.

#### **REALART, 1120 High St.—ATlantic 2-6583**

Br. Mgr.: Bill Feld. Booker: Alice E. Weaver. Emerg. Phone: None.

#### **REPUBLIC, 1205 High St.—Cherry 4-2239**

Br. Mgr.: Kenneth Weldon. Office Mgr. and Booker: William Dippert. Cashier: Helen Eoton. Shipper: Iowa Film Depot. Emerg. Phone: None.

#### **20TH CENTURY-FOX, 1300 High St.—Cherry 4-4281**

Br. Mgr.: D. S. Gold. Sales: Dale Smith. Bookers: Charles Elder, Richard Shields. Cashier: Carrie Faber. Shipper: Robert E. Boots. Emerg. Phone: None. (Dist. Mgr. in residence: M. A. Levy)

#### **UNITED ARTISTS, 1112 High St.—Cherry 4-2115**

Br. Mgr.: Carl Olson. Sales: Henry Peterson. Booker: Dorothy Pobst. Emerg. Phone: Olson, CRestwood 7-4964.

#### **UNIVERSAL-INTERNATIONAL, 1005 High St.—Cherry 4-4219**

Br. Mgr.: Lou Levy. Office Mgr. and Booker: Kenneth Claypool. Sales: Ralph Olson, Charles Loughlin. Booker: Philip Miles. Cashier: Mildred Holden. Emerg. Phone: CRestwood 7-6539.

#### **WARNER BROS., 1001 High St.—Cherry 4-3297**

Br. Mgr.: Herb T. Blass. Office Mgr. and Booker: Joe Ancher. Soles: Norman Holt, Stanley Soderberg. Cashier: Myrtle Bechtel. Field Exp.: Bob Quinn. Emerg. Phone: Blass, ATLantic 2-7005. (Dist. Mgr. in residence: A. W. Anderson)

### • Supply Dealers

#### **DES MOINES THEATRE SUPPLY CO., 1121 High St.—Cherry 3-6520**

Emerg. Phone: CHerry 3-1816

#### **NATIONAL THEATRE SUPPLY CO., 1102 High St.—ATlantic 8-3097**

Emerg. Phone: ATlantic 8-8424

### • Screen Trailers

#### **NATIONAL SCREEN SERVICE, 1003½ High St.—Cherry 4-0187**

Br. Mgr.: Milton Feinberg. Office Mgr.: Robert Newman. Soles: Bill Luftman, Joseph Parenzo. Shipper: Carl Sokolof. Emerg. Phone: Feinberg, CRestwood 7-4864.

### • Signs, Advertising and Printing

#### **NATIONAL SCREEN SERVICE, 1003½ High St.—Cherry 4-0187**

### • Messenger Services

#### **FILM TRANSPORTATION CO., 1101 Grand Ave.—Cherry 3-0509**

#### **IOWA FILM DELIVERY, 1312 Grand Ave.—Cherry 3-3101**

#### **IOWA FILM INSPECTION & SHIPPING DEPOT, 210 15th St.—Cherry 3-6169**

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**Wash. D. C. Territory**

Issue of July 18

**Los Angeles Territory**

Issue of July 25

Save them!



Seen at the recent gala premiere of 20th-Fox's "The King And I," Roxy, New York, were, left, left to right, Mr. and Mrs. Richard Rodgers and Mr. and Mrs. Oscar Hammerstein II; center, distribution executive Al

Lichtman and Mrs. Lichtman; and, right, left to right, Nicholas M. Schenck, chairman of the board, Loew's Inc., Mrs. Schenck; and Charles Einfeld, vice-president, 20th-Fox.

"Outlaw Girl" is just that, according to the Memphis and Shelby County Board of Censors. With IFE's "The Wayward Wife," it was scheduled to open in the Strand next week. The Board banned "Outlaw Girl" and approved "The Wayward Wife" for adults. G. Carroll Beasley, manager, said his New Orleans home office will drop the whole double bill, as it did not want to undertake to enforce an adults-only edict.

### Minneapolis

Bob Hope was in for personal appearances in the State here and Paramount, St. Paul, in connection with the seven-city tour for Paramount's "That Certain Feeling." . . . New on the row are Gert-rude Zano, U-I biller; Janet Fowler, Paramount biller; and Carol Albers, clerk, Columbia. . . . Ben Marcus, Columbia midwest district manager, was in.

Bill Marshall, Allied Artists salesman, resigned. . . . Charles Braun, Hartford, Wis., has been named new manager, Slinger outdoor theatre, Hartford. . . . Bob Thill, formerly assistant manager, Radio City, has been transferred back to his former position as assistant manager, State. . . . Mike Lee, UA district manager, and Al Fitter, UA western sales manager, were in.

New apprentice booker at Columbia is Larry Bigelow, replacing Jim Simonsen, named assistant shipper. . . . Also new on the row are Donna Koniar, MGM clerk, and Kathryn Gordon, booking stenographer, Paramount.

### New Haven

As an added attraction at the opening of the Watertown Drive-In, John and Bill Sirica and Fred Quatrano had the Gangler Brothers Circus. . . . Over 500 persons were expected to attend the testimonial dinner for Tiny Jacobs at the Waverly Inn this week. . . . Julia Smith, State, Waterbury, Conn., arranged to have Sal Mineo make several personal appearances in the lobby when Allied Artists' "Crime In The Streets" was playing her SW theatre. . . . Tony Basilicato, College, deserves credit for work in organizing and maintaining the Handicapped Boy Scouts Troop. Henry Germaine, Paramount, is distributor chairman of the charity work. . . . Ralph Stitt, Columbia exploitation, was in for "Earth Vs. Flying Saucers." . . . Abe Bernstein, United Artists, was in the area on promotion for "Johnny Concho." . . . Torrington Drive-In reopened. . . . George Worcester, who at one time worked for 20th-Fox, celebrated his 103rd birthday.

## Top Reade Managers Divide Cash Prizes

OAKHURST, N. J.—Five Walter Reade circuit managers in New Jersey and New York were winners in the Manager of the Month contests for March and April, it was announced last fortnight by Walter Reade, Jr., circuit president.

Cash prizes are awarded each month to the several managers who do the best job in advertising, exploitation, public relations and physical management of their theatres. For March, Mike Dorso, Community, Kingston, N. Y., and John Balmer, Mayfair, Asbury Park, N. J., tied for first place, and Charles Sutton, Park, Morristown, N. J., won second place.

For April, Balmer again took first place and Joe Sommers, Paramount, Long Branch, N. J., second place. A special prize was awarded to Frank Deane, Woodbridge Drive-In, for his handling of an Easter sunrise service.

### New Orleans

The Varsity, Baton Rouge, La., was scheduled to close until Sept. 13. . . . B. L. Skinner's new Seminole, East Metairie, La., was to open last week. Ralph Reid will handle buying and booking. . . . Charles Achee, Jr., National Theatre Supply, became the father of a daughter. . . .

### "Oklahoma!" New Orleans Bow Features Musical Festivities

NEW ORLEANS—The reequipped Panorama on Baronne Street reopened its doors to an audience of more than 1,000 invited guests for the preview of Rogers and Hammerstein's "Oklahoma" recently, with gala festivities, complete to the last Hollywood detail, led by Phil Zito's Dixieland Jazz band. A parade down Canal Street of horse-drawn surries "with fringe on the top" included civic dignitaries, bathing beauties, and majorettes.

Theatre and film exchange executives, other industryites, members of the press, radio and television representatives were in the preview audience, which was addressed by City Councilman Victor H. Schire on behalf of Mayor deLesseps Morrison. Schire presented the Certificate of Merit of the city to Joy N. Houck, Panorama owner, through whose efforts the Todd-AO feature was brought to New Orleans.

Lew Andrews, former Beach Drive-In Theatres manager, Biloxi, Miss., took over the reins of Ed Ortte's Hi-Way Drive-In, Bay St. Louis, Miss. Charles Levy, former operator of the Bayview, Biloxi, succeeds him at Beach by appointment of president Ernest Landaiche. . . . The opening of the new Pic, Picayune, Miss., was postponed three weeks. . . . Page Baker Theatres Service Company resumed buying and booking for the Dixie, Ruston, La., former Dixie Theatres unit now the property of Street Realty Company. . . . United Artists branch manager Alex Maillho became the father of a second son. . . . Masterpiece Pictures head Milton Dureau announced the acquisition of territory rights to Panorama's "Frontier Woman, Daughter of Davy Crockett."

### New York

The Walter Reade Savoy, Asbury Park, N. J., was leased to a New York syndicate until after Labor Day. . . . The Fabian, Paterson, N. J., scheduled a giant stage show for today (July 11), featuring eleven top recording stars. . . . MGM liaison executive Maurice Silverstein returned from a trip to the west coast and Mexico. . . . Ilya Lopert, Lopert Films Distributing Corporation head, left for Los Angeles. . . . RKO acquired U. S. distribution rights to the British-made "Finger Of Guilt." . . . The Walter Reade Mayfair, Asbury Park, N. J., has been equipped with new, luxurious Century seats. . . . Mike Simons, MGM customer relations director, became a grandfather for the first time.

### Oklahoma City

Paramount's move to the Commerce Exchange Building ended 29 years in the same location on Film Row. The branch office reduced its payroll by 12 in making the change. The Dallas office has taken over accounting, while shipping has been given to Oklahoma City Shipping and Inspection Bureau, which is putting up a new building here. Paramount branch manager C. H. Weaver reports 13 employees are still with the branch. . . . United Theatre Owners of Oklahoma, Inc., completed its move to 706 W. Grand, and executive secretary E. R. Slocum now has a private office. . . . The Villa has completed a remodeling job. Manager Bob Busch reports the house now boasts three naved and lighted parking lots. . . . Video Independent Theatres, Inc., promoted Paul Gay, former Kermit, Tex., manager, to manager, Flamingo Twin Drive-In and Eagle Drive-In, Hobbs, N. M. Harold

**Video Independent Buys Interest In Five Houses**

OKLAHOMA CITY—A substantial interest in five Lawton, Okla., situations has been purchased by Video Independent Theatres, Inc., from Lawton Theatre Company.

J. R. Montgomery, Lawton banker, is associated with Video in the deal, which involves the Lawton, Dome, Vaska, Murray, and Austin Drive-In. Joe Turner, Lawton Theatre Company, retains an interest in the operation, but the management has been taken over by Video. Clyde Walker, manager under the Turner regime, continues under Video.

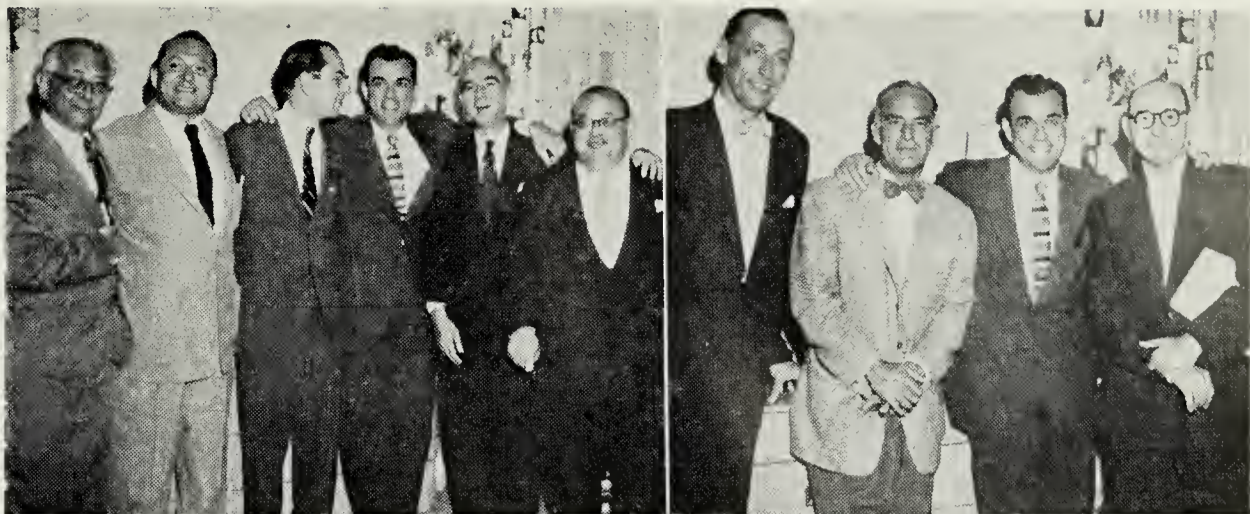
Another Lawton property, the Palace, recently was destroyed by fire and Turner has indicated that it will not be rebuilt. It is not included in the Video transaction.

Ward, Seminole, Okla., manager, has succeeded Gay at Kermit, with Charles Fletcher, assistant manager, Pampa, Tex., going to Seminole. Jimmy Rhodes, assistant manager, Guthrie, Okla., replaced Fletcher.

**Philadelphia**

The Lincoln Drive-In, York, Pa., has been sold to Ellis Theatres at a reported price of \$215,000. . . . Hy Bettinger, 20th-Fox sales manager, resigned. . . . RKO now is completely moved from 250 North 13th Street to the second floor, 1225 Vine Street. . . . Louis Blaustein, National Screen Service salesman, still is in critical condition at Lankenau Hospital because of his recent stroke. . . . Ray Shamus, 43, manager, Ellis' Rockland, died suddenly of a heart attack. . . . Veteran exhibitor James Ferrara, Lyric, Landisville, N. J., also succumbed to a heart attack. . . . Martin Kruger, 56, manager, Jackson, died last week in Presbyterian Hospital.

HARRISBURG, PA., NEWS—David R. Jones, manager, Lemoyne, Lemoyne, Pa., and his wife celebrated their 30th wedding anniversary recently. . . . Gary Chohany is the new assistant manager, Loew's. He was previously assistant manager, Harrisburg Drive-In. . . . The Colonial has been dressed up with new paint and carpets.



Seen at the recent Variety Club testimonial dinner at the Bellevue-Stratford to Howard Minsky, Paramount mid-eastern division manager, who is leaving the Philadelphia area to make his headquarters in Pittsburgh, were, left to right, a contingent from Baltimore, Md., Morris Mechanic, Jack Fruchtman, Robert Rappaport, Minsky, Izzy Rappaport, and Milton Schwaber; and Leon Back, Harley Davidson from Washington, Minsky, and Benjamin Beck, Baltimore, Md.

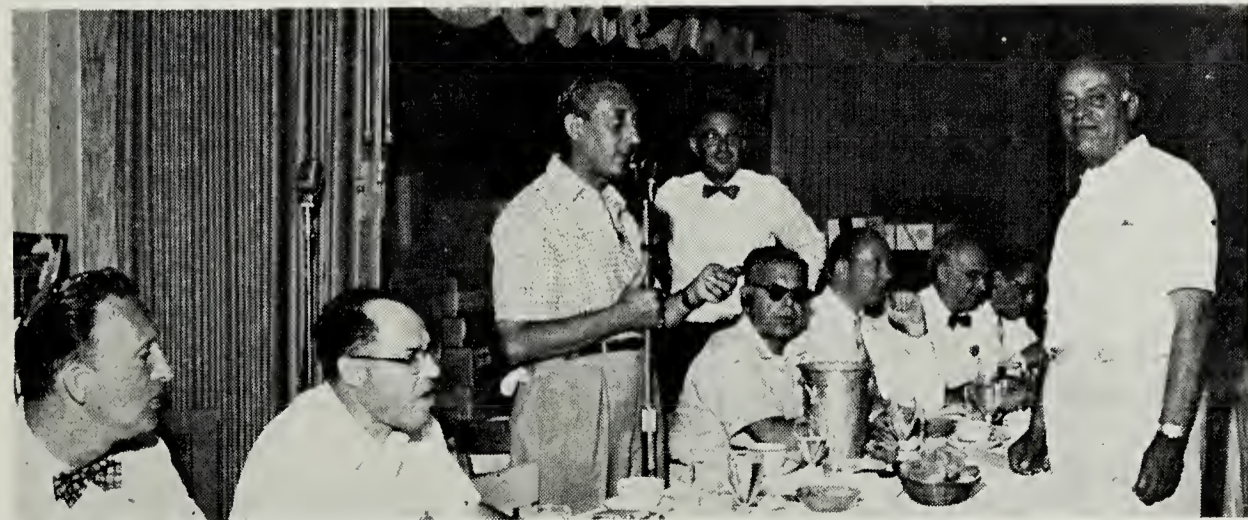
SCRANTON, PA., NEWS—Changes in Comerford personnel include Bill Kays, former manager, Tioga, Owego, who has returned to this area and is dividing his time between the Comerford and the Granada Olyphant, succeeding Emmett Hart, now relief manager, suburban houses. Phil Duffy, former manager Grand, Hazleton, Pa., has replaced Bob Murrin at the Westside, while Murrin becomes summer relief manager. Bud Beck currently is supervising activities at the Port, Williamsport, Pa., following its opening by Bill Butler, who has returned to manage the Comerford Drive-In, Dupont, Pa., while Bill Keating is manager, Westside Drive-In. . . . Bill Cavanaugh, Comerford, was fatally injured when he was struck by a hit and run driver. . . . Harold Jordan, Comerford, died following an illness.

**Pittsburgh**

Motorists protested paying "donations" to cross a special alternate bridge situated on the Sunset Beach Drive-In property, Claysville, so the state highway department is constructing a new \$40,000 bridge on Route 40 rather than rebuild the 158-year-old stone span that partially collapsed during heavy rains more than three months ago. The new bridge will be ready for opening within two months and this will permit C. M. Ducray and his partner, who opened an accommodation bridge across Buffalo Creek and accepted "donations" from motorists, to reopen the Sunset Beach outdoor theatre and swimming pool. . . . Burt Freese, who joined

AA here recently as main line and Erie area salesmen, formerly was a well-known film man at Buffalo. . . . John G. Rainey, distributor and exhibitor here years ago, and for many years Allegheny County director of veterans affairs, has been appointed a member of the Pennsylvania Veterans Commission by Governor Leader.

Irv and Molly Stein are operating the Village Dollar store, across from the Shadyside. He is a 20th-Fox salesman and she was a film inspector at that exchange for a number of years until they entered the novelty, toy, household fixtures, and appliance business. . . . Norman Fleishman is experimenting with so-called art pictures on double bills at the Regent Square, Edgewood, Pa. . . . New SW publicity secretary here is Donna Mae Schmidt. . . . William A. Stich has re-



George Dembow, president, National Screen Service, is seen at the recent fifth annual Film Industry Golf Tournament sponsored by New York's Cinema Lodge, B'nai B'rith, at Vernon Hills Country Club, Tuckahoe, N. Y., awarding the more than 100 door prizes. Seen on the dais are Sid Rakita, B'nai B'rith official; Herb Berg, committeeman and vice-president, Cinema Lodge; Burton E. Robbins; Jack Hoffberg; and Jack H. Levin, while Milton Livingston is seen in the background.

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**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

turned here as district manager, Motion Picture Advertising Company, distributor of screen ad reels. . . Vincent J. Corso, Star Distributing Agency, now is representing the Hickory Drive-In, Sharon, Pa.

## San Antonio

Norman Schwartz, manager, Aztec, and other staff members are still trying to recover from the staggering popcorn business racked up when an overflow crowd of youngsters, 2,000 strong, attended the first matinee showing of "The Animal World." . . . A vandal dropped a stench bomb in the balcony of the Palace. Jimmy Powers, assistant manager, started the big blowers and cleared the house of the fumes in a matter of minutes. . . Jewell Truex, manager, Azteca exchange, went on a trip through south Texas and the lower Rio Grande Valley calling on Spanish language film exhibitors. . . H. S. McMurray, Perry Drive-In, Dumas, Tex., has installed CinemaScope equipment. . . Mr. and Mrs. T. J. White have opened the Holiday Drive-In, Burnet, Tex. . . Garland Roark, Nacogdoches, Tex., has been commissioned to write the motion picture version of the story, "Uranium, Indians, and Football." The picture will dramatize the story of Eugene and Elizabeth Weaver, who founded the National Milk Bowl game featuring teams of youngsters. . . A. J. Funderburk, manager, Surf Drive-In, Port Arthur, Tex., staged a contest in conjunction with the remodeling program.

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The contestants were asked to guess the number of strips in the new corrugated aluminum screen. First prize was a six-month pass, second prize a 30-day pass, and two passes each went to the next 15 winners.

Tommy Reynolds, star of the "Party Line" show on KENS-TV recently talked with Hollywood star Eve Arden via long distance telephone. He also had 150 school teachers in person in his audience, thus making it one of his largest audience participation shows to tie in with the recently started Phone-Arama game which is being sponsored by the Texas and the San Antonio Express and Evening News.



French movie charmer Martine Carol and her husband, film director Christian Jacque, recently attended the opening of art theatre impresario Maury Schwarz's completely refurbished Bridge, San Francisco. "Adorable Creatures," in which Martine appears, was the screen attraction.

## Salt Lake City

Harold David Coulter, part owner and operator, Holliday, Moab, Ut., was killed when his private aircraft crashed near the Grand County Airport. . . Republic district sales manager Francis Bateman was a visitor from Los Angeles. . . Republic's "Come Next Spring" opened in the Rialto and Woodland Drive-Ins. . . Variety Club, replacing the Heart Fund drive, staged a sports car race at Midvale Airport. Bill Webb, owner, World, Price, Ut., was an entrant. A gala dinner dance followed in the Newhouse Hotel, at which 20th-Fox salesman Frank Larsen won one of the door prizes, a pony. Funds from the Newhouse gala will be used to establish Variety offices and a lunchroom in the hotel.

## Seattle

Art Greenfield, chairman, second annual Variety Club Golf and Dinner-Dance, announced that the event has been set for July 20 at the Rainier Golf and Country Club. Tickets for reservations have been mailed to members, and friends are invited. For starting times for four-somes, players should call Homer Schmitt, Columbia. . . Milt Anderson, manager, Florence, was on vacation, and while he was gone his spot was filled by Kevin Nelson. . . Loren Sackrider, Sterling advertising director, and Dallas Waldron, office manager, left for Victoria, B. C., to crew aboard the Fred Danz yacht during the annual PIYA regatta. . . Ross Kinsey is the new manager, Fife Drive-In, replacing Rockne Roxstrom. . . Harry Plunkett, John Riley, and Bill Stahl, all of National Theatre Supply, returned from a western division district sales meeting in Los Angeles. . . Al Enberg, who was managing United Theatre's Midway, resigned to go into another business in the Des Moines area.

## Washington

Kim Novak was here on behalf of "The Eddie Duchin Story." Miss Novak was met at Union Station by the Illinois State Society and escorted to The Capitol Building steps, where she was met by Senator Everett Dirksen and the entire contingent of Congressional delegates from her home state. . . Jake Flax, branch manager, Republic, celebrated 45 years in the industry. Flax started as stenographer with the General Film Company and later he and his brother, the late Sam Flax, opened their own Liberty Film Exchange, merged with Republic in 1935. . . The Variety Club board of governors met in the Executive Room of the Willard Hotel. The ways and means committee co-chairmen Marvin Goldman, Alvin Q. Ehrlich, and Jack Fruchtman are lining up the material for the 1956 Welfare Awards Drive. Seven cars and seven prizes to the sellers of the winning cars again will be awarded.

**SOUTHERN MARYLAND NEWS**—Ray Trumbule is now working for the Naylor Road Drive-In, a Sidney Lust Enterprises situation, Prince George County. He formerly was with Southern Maryland Theatres, Inc. . . A ball was to be held in the Plaza, Lexington Park, following the commencement at the Great Mills High School. . . Jack Fruchtman said that the St. Mary's, Leonardtown, closed for several years, is being put up for sale.



## DCA

### Jedda The Uncivilized

OUTDOOR  
DRAMA  
88M.

(Australian-made)  
(Print by Eastman Color)

ESTIMATE: Off-beat, interesting entry for art and specialty spots.

CAST: Narla Kunogh, Tudewali, Betty Suttor, Paul Reynall, George Simpson-Little, Tas Fitzer, Wason Byers, Willie Farrar. Produced and directed by Charles Chauvel.

STORY: Betty Suttor, a white woman whose baby died shortly after birth, adopts a newly-born Aborigine girl to raise at the lonely cattle station she and her husband, George Simpson-Little, run in the Australian interior. As the girl Narla Kunogh grows older, a budding romance becomes stronger between her and ranch foreman Paul Reynall, who wants to marry her. This is upset by the appearance of Robert Tudewali, a native from the interior. He quickly shows his desire for her and seeks to attract her in every way. She is repelled, yet fascinated by his animal magnetism. He kidnaps her and takes her on a long and dangerous trek to his country pursued by Reynall and a police patrol, who want him for murder and jail break. He finds that his tribe has disowned him for bringing a strange girl to the territory. He refuses to part with her and is sentenced to death by the tribal elders via mental "singing." The sorcery starts to work and he becomes insane with fear, backing off a cliff with the girl as Reynall and the police approach.

X-RAY: The savage and unusual customs of the Australian native Aborigines play an important part in this yarn about drama in the Australian interior. The theme and subject matter is unusual and at times heart-touching, and it would seem that the film is suited mainly to the art and specialty spots who are seeking something different. There are unusual settings and situations as well as an air of naturalness about the work of the cast. The direction and production are off-beat and efficient. There is also some action to be found here. The screen play is by Charles and Elsa Chauvel. This bears a Legion of Decency "B" rating.

AD LINES: "An Unusual Story About Unusual People"; "A Tale Of Savagry And Raw Romance"; "Thrilling Adventure In The Wild Interior Of Australia."

## MGM

### Somebody Up There Likes Me

BIOGRAPHICAL  
DRAMA  
113M.

ESTIMATE: Well-done, highly interesting entry.

CAST: Paul Newman, Pier Angeli, Everett Sloane, Eileen Heckart, Sal Mineo, Harold J. Stone, Joseph Buloff, Sammy White, Arch Johnson, Robert Lieb, Theodore Newton, Robert Loggia, Judson Pratt, Matt Crowley. Directed by Robert Wise; produced by Charles Schnee.

STORY: Paul Newman, as Rocky Barbella or Graziano as he was to be known later, had a rough time of it from when he was a kid on the east side of New York, where you had to be tough to stay alive. He does a number of stretches in reform school, Riker's Island, and in a penitentiary, without his spirit being broken, and is drafted into the Army where he clashes with military discipline and strikes an officer. He goes AWOL

## MOTION PICTURE

# EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonemaker, feature editor; Mel Konecuff, New York editor.

SECTION TWO  
VOL. 56 • No. 10

JULY 11, 1956

and does some fighting to pick up a few dollars, working for manager Everett Sloane. He is caught, jailed, and dishonorably discharged, but in prison he has learned to box and has built himself up. With manager Sloane and trainer Sammy White, under the name of Graziano, he starts the climb up the ladder. He also becomes interested in quiet and attractive Pier Angeli, and they eventually get married. He gets both a daughter and a crack at champion Tony Zale, who flattens him. He is to fight Zale again, but hoodlums threaten to reveal his past unless he throws the fight, which he refuses to do. He calls off the fight, and his past does get out. His license to fight in New York is revoked because he didn't reveal the bribe attempt and because he refuses to name names. He does get a chance to meet Zale again in Chicago and wins the championship, returning to New York a hero, but a humble one, realizing that he's been lucky.

X-RAY: This opens at a fast pace and maintains it throughout, also keeping interest on high during the complete telling. The story of fighter and human being Rocky Graziano is an intriguing one that makes for superior screen entertainment. It has excitement and yet includes quiet drama. It contains wonderful performances by all concerned, particularly by Paul Newman as Graziano. He seems to become the famous fighter on screen. Direction and production are in the better category. Given a little push, this entry could go far both boxoffice-wise and from an entertainment viewpoint. The fine fight sequences should also be noted for they contribute to the overall quality of the entry. Perry Como sings the opening music, a song appropriately enough titled "Somebody Up There Likes Me." The screen play is by Ernest Lehman based on the autobiography written with Roland Barber.

TIP ON BIDDING: Higher rates.

AD LINES: "A Story With A Heart"; "He Came Up The Hard Way . . . Would He Go Out The Same Way?"; "A Wonderful Yarn About A Lad With Guts."

## RKO

### Citizen Kane (665)

ESTIMATE: Reissue is one of the screen's masterpieces.

CAST: Orson Welles, Buddy Swan, Sonny Bupp, Harry Shannon, Joseph Cotten, Dorothy Comingore, Everett Sloane,

Ray Collins, George Coulouris, Agnes Moorhead, Paul Stewart, Ruth Warrick, Erskine Sanford, William Alland, Georgia Backus, Philip Van Zandt, Gus Schilling, Fortunio Bonanova. Produced and directed by Orson Welles.

X-RAY: When first reviewed in THE SERVISECTION of September, 1941, it was said: "Here is a picture that will please everyone immensely, a clearly drawn, thoroughly absorbing story treated with consummate deftness, superbly produced, enacted with masterful restraint, yet with stirring vividness. It touches on every phase of human interest: romance, mother-love, patriotism, friendship, the inhumanity of man to man, some elements of a success story. It's all neatly woven into a successful plot that has no loose ends though related in several streams. No aspect of coherence is lost. Welles and his players all turn in such fine performances that it becomes hard to single any special ones for honors. Welles injects loads of energy into his role, though always with restraint; Comingore is perfect as the poorly educated girl who steals Kane's heart; Joseph Cotten registers sympathetic appeal. Production is lavish, yet perfectly in keeping with the demands of the scenario. Photography is startling, particularly the closeups; camera work is a masterpiece. Editing endows the film with great impact. The film should create plenty of talk. There's gold in it for every exhibitor."

AD LINES: "One Of The Screen's All Time Masterpieces"; "A Picture You Will Never Forget"; "A Bolt Of Movie Lightning."

### I Walked With A Zombie (666)

MELODRAMA  
69M.

ESTIMATE: Reissue okay for exploitation spots.

CAST: James Ellison, Frances Dee, Tom Conway, Edith Barrett, James Bell, Christine Gordon, Teresa Harris, Sir Lancelot, Darby Jones, Jeni LeGon. Produced by Val Lewton; directed by Jacques Tourneur.

X-RAY: When first reviewed in THE SERVISECTION of March, 1943, it was said: "The picture's biggest asset is its title. It doesn't compare with other thrillers of this nature, but it can't be denied that for the horror trade it has selling angles. The story is thin and acting slows it down. Presence of a calypso band is an angle, while the music generally lends a spooky atmosphere. While the picture begins with the narrative form, it gets to the point where the script is confusing, certain

goings-on not being explained, from the audience point of view. All in all, this is for the lower half except where concentrated ballyhoo may make a difference."

AD LINES: "The Black Magic Of Voodoo Keeps This Beautiful Girl Alive Yet Dead!"; "Sorcery Is The Root Of All Evil In This Eerie Thriller"; "Strange Tale Of The Living Dead."

**King Kong (664)** MELODRAMA 100M.

ESTIMATE: Reissue is smash spectacle. CAST: Fay Wray, Robert Armstrong, Bruce Cabot, Frank Reicher, Sam Hardy, Noble Johnson, James Flavin, Steve Clemento, Victor Wong. Directed by Merian C. Cooper and Ernest B. Schoedsack. Executive producer, David O. Selznick.

X-RAY: When first reviewed in THE EXHIBITOR of February, 1933, it was said: "Here is a masterpiece of laboratory work and a picture destined for tremendous grosses. With all the attraction centering on a giant ape, who is able to knock down skyscrapers, etc., and years of research work, this should be a standout boxoffice hit. The finish has the ape on top of the Empire State Building smashing airplanes to the ground, so figure it out."

AD LINES: "The One And Only—The Original!"; "Never Equalled! The All-Time, Terrific Thriller Of The Screen"; "This Is It—The Original—The Greatest Gooseflesh Thriller Of All Time."

**20TH-FOX**

**The King And I (615)** DRAMATIC MUSICAL 133M.

(CinemaScope-55)  
(Color by DeLuxe)

ESTIMATE: Superlative screen treatment of hit musical.

CAST: Deborah Kerr, Yul Brynner, Rita Moreno, Martin Benson, Terry Saunders, Rex Thompson, Carlos Rivas, Patrick Adiarte, Alan Mowbray, Geoffrey Toone. Produced by Charles Brackett; directed by Walter Lang.

STORY: Deborah Kerr, English school-teacher, and her son, Rex Thompson, arrive in Siam at the invitation of King Yul Brynner to teach his children and bring western culture to the country. Brynner, a strong monarch but a just one, and Kerr immediately clash when she is refused permission to live outside the palace as originally promised. She wins the hearts of the Siamese children and the respect of Brynner. He is disturbed by the imminent visit of the British ambassador, who has been told that Brynner is a barbarian. Kerr diplomatically suggests a solution and arranges for the entertainment of the visiting dignitaries. The banquet goes off quite successfully and the ambassador is impressed by Brynner's regime. In gratitude, he fulfills his promise to build her a house off the palace grounds. There is a growing love between the king and the teacher that disturbs them both. Brynner, despotic though just, is torn by conflict between what he has always believed the role of king to be, and the changes in his beliefs instilled by Kerr. When he is unable to beat a runaway slave girl, Rita Moreno, he breaks down, suffering a heart attack. Kerr, heartbroken and planning to return to England, is summoned to the dying Brynner. She realizes how much the people of Siam and its new teen-age monarch need her and decides to remain.

X-RAY: This is a beautiful picture, visually, musically, and dramatically. Seldom has a hit stage property been

brought to the screen so faithfully and successfully. Performances are wonderful, with Kerr better than ever in moments of music, comedy, and drama, and Brynner perfect as the virile, boisterous king. The result will appeal to persons of all ages and of both sexes. Grosses should be tops, with patrons enjoying every moment. Direction and production are excellent, with the color photography in impressive CinemaScope-55 sharp, lavish, and beautiful. Musical moments are a joy, with one high spot after another as Rodgers and Hammerstein's score unwinds. Choreography, particularly in a captivating ballet on the theme of "Uncle Tom's Cabin," is always charming and in the Oriental mood. The whole effort is Academy Award stuff in all departments. The screen play, which makes the characters even more believable than they were on stage, is by Ernest Lehman. Everyone concerned is to be highly commended.

TIP ON BIDDING: Highest rates. AD LINES: "The Stage's Most Beloved Musical Becomes A Screen Masterpiece"; "All The Joy And Tender Magic Of Rodgers And Hammerstein's Greatest Musical Bursts On The Screen In Glorious CinemaScope-55"; "The Happiest Musical Hit You've Ever Seen."

**UNITED ARTISTS**

**Johnny Concho** OUTDOOR DRAMA 84M.

(Kent)

ESTIMATE: Offbeat western should benefit from Sinatra name.

CAST: Frank Sinatra, Keenan Wynn, William Conrad, Phyllis Kirk, Wallace Ford, Dorothy Adams, Christopher Dark, Howard Petrie, Harry Bartell, Dan Russ, Willis Bouchey, Robert Osterloh, Jean Byron, Leo Gordon, Claude Akins, John Qualen, Wilfred Knapp, Ben Wright, Joe Bassett. Produced by Frank Sinatra; directed by Don McGuire.

STORY: Arrogant Frank Sinatra is hated by the people of his town who tolerate his abuses because they fear his brother, a notorious gunfighter. Sinatra pays for nothing, keeping himself in funds by crooked poker games in which he forces the townspeople to participate. Phyllis Kirk, daughter of storekeeper Wallace Ford, however, loves him. At one of the crooked poker sessions, stranger William Conrad sits in and catches Sinatra cheating. Conrad reveals that he has killed Sinatra's brother and gives the terrified Sinatra 24 hours to leave town. The townspeople are glad to see Sinatra's comedown, but Conrad indicates that he is now taking over. They have exchanged one tyrant for another far worse. Sinatra flees but is confronted everywhere with the same hate and contempt from enemies of his brother. Kirk follows him and they plan to marry. Preacher Keenan Wynn, a former gunfighter, saves Sinatra from a fight in which he again displays his cowardice and a disillusioned Kirk returns home. Sinatra asks Wynn for help and the latter advises him to return home and face his problems. Sinatra does so, finds the town under Conrad's heel and warns the people that they must deal with the killer or live forever in fear. As Conrad wounds Sinatra he is felled by a fusillade of bullets. Sinatra and Kirk are reunited and the town asks him to stay and help them grow.

X-RAY: This offbeat western is Sinatra's first independent production and presents the versatile star in a different light. The story, while far fetched in spots, holds interest and performances, particularly Sinatra's and Conrad's, are good. Production and direction are adequate.

There are many exploitable factors, particularly the new role for Sinatra. It should do well in action spots and as part of the program elsewhere, although inclined to get a bit talky at times.

AD LINES: "A New Sinatra In His First Western Role"; "Johnny Concho, A Coward, But Feared By All"; "He Could Run Away From Everything But The Hurt In His Woman's Eyes."

**Rebel In Town** OUTDOOR MELODRAMA 78M.

(Bel-Air)

ESTIMATE: Okay off-beat entry for the program.

CAST: John Payne, Ruth Roman, J. Carroll Naish, Ben Cooper, John Smith, James Griffith, Mary Adams, Bobby Clark, Mimi Gibson, Sterling Franck, Joel Ashley, Ben Johnson. Executive producer, Aubrey Schenck, produced by Howard W. Koch; directed by Alfred Werker.

STORY: Ex-Confederate soldiers J. Carroll Naish and his four sons, Ben Johnson, Sterling Franck, John Smith, and Ben Cooper, live as best they can lawfully and unlawfully after the war. Escaping after robbing a bank, Johnson, Smith, and Cooper are sent into a small town for water. When seven-year-old Bobby Clark sneaks up on them with a toy cap pistol, Smith accidentally kills him. Cooper is reluctant to leave but is forced to do so after the boy's mother, Ruth Roman, gets a good look at him. He later seeks to return, and Smith knives him and sends him on his way atop his horse. John Payne, the dead boy's father, comes across Cooper and brings him home, where he and Roman, who doesn't reveal his identity for fear of more trouble, care for him and save his life. Well enough to travel, he confesses the story to the marshal who jails him. Payne at first joins the mob that seeks to lynch him, but Roman shows him that it is wrong as Naish and the others arrive. They vote to surrender Smith for Cooper, but Smith makes a run for it and is killed by Payne. Naish and family, tired of running, seek to straighten out the score with the law.

X-RAY: Off the beaten track in a number of ways including story and characterizations, this entry seems a good bet for the program although it is a bit unpleasant as far as outright entertainment is concerned. There's action, suspense, melodrama, and the proper atmosphere to be found here along with good acting and better direction. A song, "Rebel In Town," is heard as background music. The story and screen play are by Danny Arnold.

AD LINES: "The Lawless Old West Lives Again"; "One Of The Season's Greatest Western Thrillers"; "A Somewhat Different Western."

**U-International**

**Simon And Laura** COMEDY 91M.

(English-made)

(VistaVision)

(Color by Technicolor)

ESTIMATE: For the art and specialty spots and some programs.

CAST: Peter Finch, Kay Kendall, Muriel Pavlow, Ian Carmichael, Maurice Denham, Hubert Gregg, Thora Hird, Olive Parritt. Executive producer, Earl St. John; produced by Teddy Baird; directed by Muriel Box.

STORY: Well-known actor and actress Peter Finch and Kay Kendall are married and ostensibly happy for many years, but in reality are fighting with each other and

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

Reviews

(Continued from page 4186)

frequently discussing divorce. When they get an offer from television producer Ian Carmichael to do a daily TV series about a happily married couple, they turn it down. Their agent convinces them to accept in view of a shortage of money and because they haven't worked in some time. They are popular, but the show begins to bore audiences after a while. Carmichael suggests, perhaps, a married spat may revive their ratings. Their home battling carries over before the cameras and a real knock-down-drag-out fight sends the public and press into ecstasy. They discover they really do love each other and the future looks brighter than ever. Carmichael and writer of the show Muriel Pavlow also see the romantic light and all winds up well.

**X-RAY:** Light, gay and non-serious is this tale of TV in Britain wherein everybody seems to have fun. Art and specialty houses may use this with okay reaction indicated, and there is enough broad humor and slapstick so that it might be slipped in on the program in other situations. The television industry on the tight little isle gets a polite going-over and interest is kept alive throughout. The direction, acting, and production are in the proper vein and all is pip, pip. The story is by Alan Melville and the screen play is by Peter Blackmore.

**AD LINES:** "To Be Taken Lightly And With A Grain Of Fun"; "He Loves Her And She Loves Him . . . But They Learn This Only At The End"; "Get A Peek At Television Abroad And Have Some Fun In The Proceedings."

WARNERS

Moby Dick (521)

DRAMA  
116m.

(Color by Technicolor)  
(Filmed in England)

**ESTIMATE:** Filmization of famous literary work is impressive and has great potential.

**CAST:** Gregory Peck, Richard Basehart, Leo Genn, James Robertson Justice, Harry Andrews, Bernard Miles, Noel Purcell, Edric Connor, Mervyn Johns, Joseph Tomelty, Francis De Wolff, Philip Stainton, Royal Dano, Seamus Kelly, Friedrich Ledebur, Ted Howard, Tamba Alleney, Tom Clegg, and Orson Welles. Produced and directed by John Huston.

**STORY:** In 1841, young sailor Richard Basehart arrives in New Bedford to sign on a vessel to hunt whales. He becomes friends with a giant native, Frederick Ledebur, and the two sign on the vessel captained by Gregory Peck about whom mysterious and sometimes terrifying tales are told. Peck lost one of his legs in an encounter with a fabulous white whale named Moby Dick, and has sworn to get it. It soon becomes apparent that tracking Moby Dick down is his prime purpose. Mate Leo Genn urges mutiny, but the others will have no part of it, Peck's enthusiasm having rubbed off on the crew. They eventually do find the huge whale and set out to kill it. The monster, infuriated by the harpoons, destroys the whaling boats and the crews as Peck gets his harpoon caught in the mammal and even climbs on board to try and finish the job. He is killed when the animal dives under, after which the whale crashes into the mother vessel, sinking it and those aboard. When it swims off into the horizon, only Basehart survives.

**X-RAY:** There is much that can be said in favor of this filmization of Herman Melville's literary work famed the world over. It has scope, breadth, fiery and imaginative scenes and settings, an exciting and thrill-packed climax, and very good performances by the crew as a whole and by Gregory Peck in particular. It also has the highly touted and talented John Huston at the directorial helm, and this may be more than enough in certain quarters. He has taken a literary classic and fashioned it into a motion picture that starts out at a leisurely pace and then picks up speed until the moving and thrilling climax when the "hero," Moby Dick, triumphs over his would-be killers. A high-powered selling campaign plugging the proper ingredients seems destined to push this into the better-returns department, and there seems to be much interest among those who appreciate the unusual and the off-beat, those who have read the book either on their own or in schools, and those who are Gregory Peck fans or just plain seekers of exciting drama. Watch the results boxoffice-wise, they may prove interesting. Incidentally, note must be taken of the fine production values as well as the technical excellence that went into the whaling and sea sequences. The screen play is credited to Ray Bradbury and John Huston. It should also be noted that there is nary a woman to be found in the entire epic.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "There Has Never Been A

Film Like 'Moby Dick'; "An Unusual Screen Experience Not To Be Forgotten"; "A Great Story Brought To The Screen In Unforgettable Fashion—You've Got To See It To Believe It."

The Shorts Parade

ONE REEL

Color Cartoon

**OUT TO PUNCH.** Paramount—Popeye Cartoons. Technicolor. 6m. Popeye and Bluto are scheduled to engage in a big boxing match and instead of training, Bluto does what he can to tire Popeye out so that he can beat him in the ring. Olive Oyl supervises Popeye's training. In the ring, he is fair game for Bluto until Olive arrives with the ever-handy spinach which gives him the strength to let him take care of Bluto but good. **GOOD.** (E15-6).

**PENGUIN FOR YOUR THOUGHTS.** Paramount—Caspar Cartoons. Technicolor. 7m. A stork en route to the South Pole with a baby penguin meets Caspar the ghost and is frightened into dropping the baby which Caspar rescues. Caspar takes on the task of delivering him to his destination and at first the mother and father are frightened of Caspar but he and the baby soon win them over and everybody is happy. **GOOD.** (B15-5).

**SWAB THE DUCK.** Paramount—Noveltos. Technicolor. 6m. Baby Huey, the awkward, oversized duck, wants to join the other ducks in playing "pirate" but is brushed off. A hungry fox is not so choosy and visualizes a tremendous duck dinner and so offers to play "pirate" with him. He tries cooking his "goose" in several ways but never quite succeeds always getting the rough end. The fox is finally unmasked and Huey is hailed a hero by the other ducks as he gets rid of him. **GOOD.** (P15-5).

Color Travel

**VISTAVISION VISITS PANAMA.** Paramount—VistaVision Special. Technicolor. 10 m. Panama, Panama City, the famous Panama Canal and its system of locks, a view of the country and its peoples are to be found here. **GOOD.** (V15-2).

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A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<b>The Atomic Man</b> Gene Nelson, Faith Domergue	<b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman	<b>The Last Hunt</b> (CS-EC) Stewart Granger, Robert Taylor	<b>Artists And Models</b> (VV-TC) Dean Martin, Jerry Lewis	<b>Glory</b> (SS-TC) Margaret O'Brien, Walter Brennan	<b>Come Next Spring</b> (Tricolor) Ann Sheridan, Steve Cochran	<b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter	<b>Star Of India</b> (TC) Cornel Wilde, Jean Wallace	<b>Star In The Dust</b> (TC) John Agar, Mamie Van Doren	<b>Our Miss Brooks</b> Eve Arden, Gale Gordon	<b>The Day The World Ended</b> (SS) Richard Denning, Lori Nelson (American Releasing)
<b>Indestructible Man</b> Lon Chaney, Jr., Marion Carr	<b>Uranium Boom</b> Dennis Morgan, Patricia Medina	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>The Trouble With Harry</b> (VV-TC) Edmund Gwenn, Shirley Maclaine	<b>Postmark</b> (English-made) Terry Moore, Robert Beatty	<b>Track The Man</b> Kent Taylor, Petula Clarke	<b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush	<b>High Noon</b> (RE) Gary Cooper, Grace Kelly	<b>Miracle In The Rain</b> Van Johnson, Jane Wyman	<b>Serenade</b> (WC) Mario Lanza, Joan Fontaine	<b>Wild Dakotas</b> (Associated) Bill Williams, Coleen Gray
<b>The Wicked Wife</b> (English-made) Nigel Patrick, Moira Lister	<b>Over-Exposed</b> (RE-TC) Gregory Peck	<b>The Yearling</b> (RE-TC) Gregory Peck	<b>The Rose Tattoo</b> (VV) Burt Lancaster, Anna Magnani	<b>Slightly Scarlet</b> (SS-TC) John Payne, Rhonda Fleming	<b>Stranger At My Door</b> MacDonald Carey, Patricia Medina	<b>Masacre</b> (Anso Color) Dane Clark, James Craig, Marta Roth	<b>The Toy Tiger</b> (TC) Jeff Chandler, Laraine Day, Tim Hovey	<b>The River Changes</b> (Made in Germany) Rosanna Poldoski, Rory	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Blonde Bait</b> (Associated) Beverly Michaels, Jim Davis
<b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gates	<b>Blackjack Ketchum,</b> Desperado Howard Duff, Maggie Mahoney	<b>Northwest Passage</b> (RE) Spencer Tracy	<b>The Court Jester</b> (VV-TC) Danny Kaye, Glynis Johns	<b>The Conqueror</b> (CS-TC) John Wayne, Susan Hayward	<b>Terror At Midnight</b> Scott Brady, Joan Vohs	<b>Abdullah's Harem</b> (TC) Gregory Ratoff, Kay Kendall	<b>Rebel In Tawn</b> (Bel-Air) John Payne, Ruth Roman	<b>The Rawhide Years</b> (TC) Tony Curtis, Colleen Miller, Arthur Kennedy	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>Please Murder Me</b> (DCA) Angela Lansbury, Raymond Burr
<b>The Come On</b> (SS) Anne Baxter, Sterling Hayden	<b>Jubal</b> (CS-TC) Glenn Ford, Valerie French	<b>The Stratton Story</b> (RE-TC) James Stewart	<b>Anything Goes</b> (VV-TC) Bing Crosby, Jeanamide, Donald O'Connor	<b>The Brave</b> (SS) Wendell Corey, Mickey Rooney	<b>Circus Girl</b> (Tricolor) (European made)	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicia Farr	<b>The Ambassador's Daughter</b> (CS-EC) (Krasna) Olivia de Havilland, John Forsythe, Myrna Loy	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles	<b>As Long As You're Near Me</b> (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made)	<b>The Three Outlaws</b> (SS)
<b>Crashing Las Vegas</b> Bowery Boys	<b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard	<b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly	<b>The Birds And The Bees</b> (VV-TC) George Gobel, Mitzi Gaynor	<b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth	<b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English	<b>Between Heaven And Hell</b> (CS-DC) Robert Wagner, Terry Moore	<b>Behind The High Wall</b> Tom Tully, Sylvia Sydney	<b>Swamp Women</b> (Pathe Color) (Woolner) Marie Windsor, Touch Connors		
<b>Screaming Eagles</b> Tom Tryon, Inn Merlin	<b>Safari</b> (CS-TC) Victor Mature, Janet Leigh	<b>Gaby</b> (CS-EC) Leslie Caron, John Kerr	<b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon							
<b>Thunderstorm</b> (Spanish-made) Linda Christian, Carlos Thompson	<b>Secret Of Treasure Mountain</b> Valerie French, Raymond Burr	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas								
<b>The Four Seasons</b> (Pathe Color) David Wayne, Marcia Henderson										
<b>Navy Wife</b> Joan Bennett, Gary Merrill, Shirley Yamaguchi	<b>Storm Over The Nile</b> (CS-TC) Laurence Harvey, Anthony Steel	<b>Farbilden Planet</b> (CS-EC) Walter Pidgeon, Anne Francis	<b>The Man Who Knew Too Much</b> (VV-TC) (Made in Morocco) James Stewart, Doris Day	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Tricolor) Skip Homeier, Kristine Miller	<b>The King And I</b> (CS 55-DC) Deborah Kerr, Yul Brynner	<b>Beat Of Hollow Mountain</b> (CS-DC) (Nassour) Guy Madison, Patricia Medina	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Na Place To Hide</b> (DC) David Brian, Marsha Hunt	<b>The Eddy Duchin Story</b> (CS-TC) Tyrone Power, Kim Novak	<b>The Swan</b> (CS-EC) Grace Kelly, Alec Guinness	<b>The Leather Saint</b> (VV) Paul Douglas, John Derek	<b>The Way Out</b> Mona Freeman, Gene Nelson	<b>Lisbon</b> (Made in Portugal) Kay Milland, Maureen O'Hara	<b>Barefoot Battalion</b> (Made in Greece) Marfa Costi	<b>Emergency Hospital</b> (Bel-Air) Margaret Lindsay, Byron Palmer	<b>Santiago</b> (WC) Alan Ladd, Rosanna Podesta, Lloyd Nolan	<b>The Great Locomotive Chase</b> (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter	
<b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr	<b>Autumn Leaves</b> Joan Crawford, Cliff Robertson	<b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey	<b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint	<b>The Big Sky</b> (RE) Kirk Douglas	<b>A Strange Adventure</b> Joan Evans, Ben Cooper	<b>Buffalo Bill</b> (RE) Joel McCrea	<b>Fragile Fox</b> (Aldrich) Jack Palance, Eddie Albert, Robert Strauss	<b>Satellite In The Sky</b> (CS-WC) Kieron Moore Lois Maxwell	<b>Female Jungle</b> (American Releasing) Lawrence Tierney, Jayne Mansfield	
<b>Hold Back The Night</b> John Payne, Mona Freeman	<b>Earth Vs. The Flying Saucers</b> Hugh Marlowe, Joan Taylor	<b>Bhwani Junction</b> (CS-EC) Ava Gardner, Stewart Granger	<b>The Proud And Profane</b> (VV) William Holden, Deborah Kerr	<b>While The City Sleeps</b> Dana Andrews, Rhonda Fleming, Ida Lupino	<b>Dakota Incident</b> (Tricolor) Linda Darnell, Dele Robertson, John Lund	<b>Rawhide</b> (RE) Tyrone Power	<b>Huk</b> (TC) (Young) George Montgomery, Mona Freeman	<b>Distant Drums</b> (RE) Gary Cooper	<b>The Oklahoma Woman</b> (American Releasing) Richard Denning, Peggie Castle	
<b>Magnificent Roughnecks</b> Jack Carson, Mickey Rooney, Nancy Gates	<b>The Werewolf</b> Dan Megowan, Joyce Holden	<b>The Catered Affair</b> Bette Davis, Ernest Borgnine	<b>Pardners</b> (VV-TC) Dean Martin, Jerry Lewis	<b>Murder On Approval</b> (English-made) Tom Conway	<b>The Man In The Hat</b> Anita Ekberg, William Campbell	<b>Bus Stop</b> (CS-DC) Marilyn Monroe, Don Murray	<b>Hot Cars</b> (Bel-Air) John Bromfield, Joi Lansing	<b>Dallas</b> (RE) Gary Cooper	<b>Davy Crockett &amp; The River Pirates</b> (TC) (Buena Vista) Fess Parker, Buddy Ebsen, Jeff York	
<b>Three For Jamie Dawn</b> Richard Carlson, Laraine Day, Ricardo Montalban	<b>Autumn Leaves</b> Joan Crawford, Cliff Robertson, Vera Miles	<b>Annie Get Your Gun</b> (RE-TC) Betty Hutton	<b>The Vagabond King</b> (VV-TC) Kathryn Grayson, Oreste	<b>The Man In The Hat</b> Anita Ekberg, William Campbell	<b>Len Chaney, Jr.</b> Faron Young	<b>Walk The Proud Land</b> (CS-TC) Audie Murphy, Anne Bancroft	<b>I've Lived Before</b> Jack Mahoney, Ann Harding	<b>Moby Dick</b> (TC) Gregory Peck, Richard Basehart (Special Engagements)		
<b>Canyon River</b> (CS-DC) Geo. Montgomery, Marcia Henderson	<b>He Laughed Last</b> (TC) Frankie Laine, Lucy Marlow	<b>The Fastest Gun Alive</b> Glenn Ford, Broderick Crawford, Jeanne Crain	<b>The Search For Bridey Murphy</b> (VV) Teresa Wright, Louis Hayward	<b>I Walked With A Zombi</b> (RE) Citizen Kane (RE)	<b>A Woman's Devotion</b> (Tricolor) Ralph Meeker, Janice Rule, Paul Henreid	<b>Shakedown</b> (RE) Howard Duff	<b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	<b>Edge Of Hell</b> Hugo Haas, Francesca de Scaffa		
<b>The Intruder</b> Ida Lupino, Edmund Purdom, Ann Harding	<b>Spin A Dark Web</b> Faith Domergue, Lee Patterson	<b>Somebody Up There Likes Me</b> Paul Newman, Pier Angeli								

**IT'S SENSATIONAL!**  
**IT'S HILARIOUS!**  
**IT'S SOMETHING SPECIAL!**  
**IT'S ABSOLUTELY FREE!**



Narrated by and starring Bob Hope himself, it runs for five and a half unbelievably fast, fascinating minutes!

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**AND**

**VICTORIA SHAW**

**PLUGGING**

**THE EDDY**

**DUCHIN STORY"**

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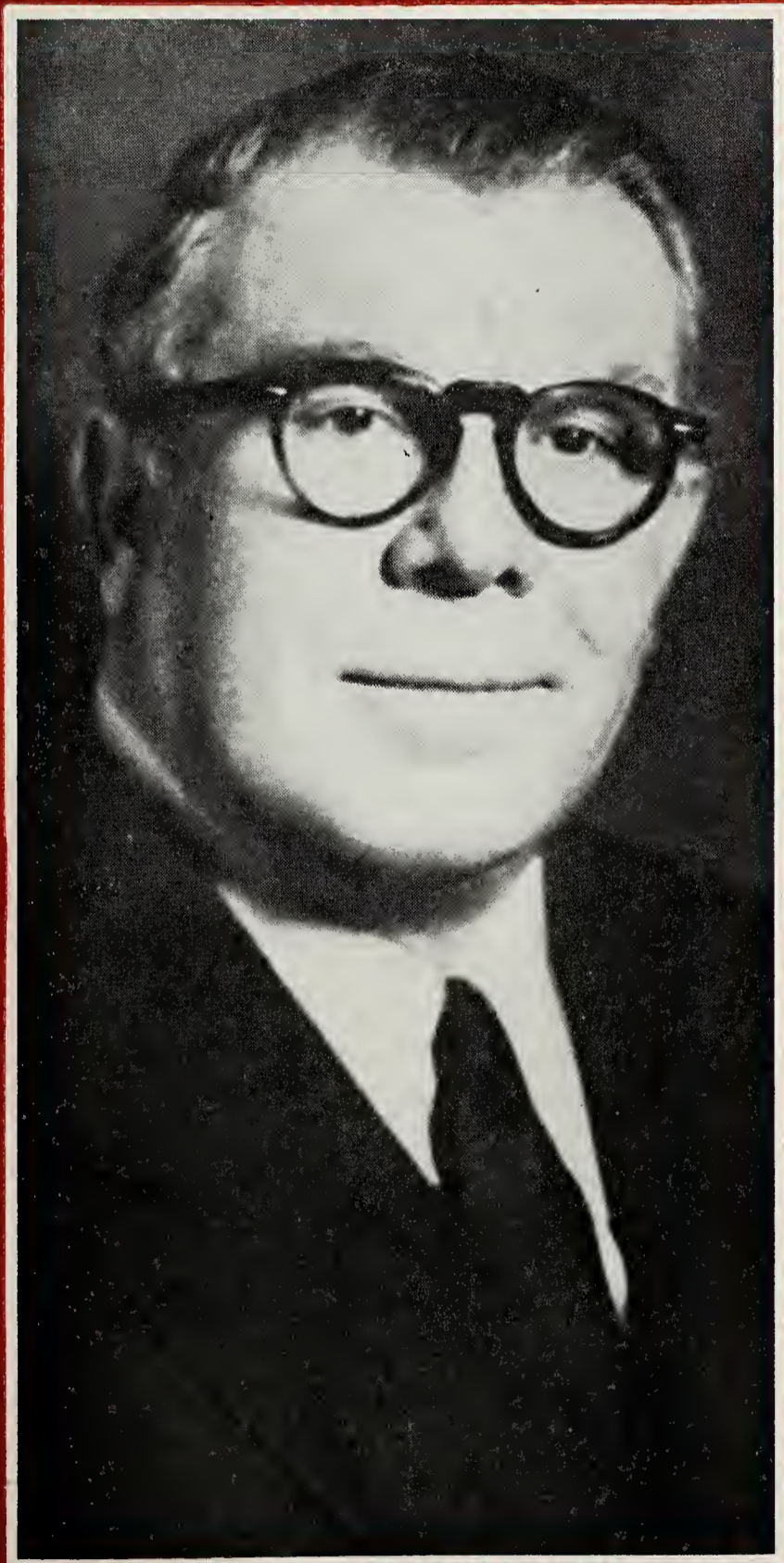
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ASK THE MAN FROM *Columbia* ABOUT "THE VICTORIA SHAW STORY"

**MOTION PICTURE**

# EXHIBITOR

**JULY 18, 1956** VOLUME 56 NUMBER 12  
IN TWO SECTIONS • THIS IS SECTION ONE



## **Warners Deal Finally Set**

*(page 8)*

## **"Drive-In Evils Grow-No. 1"**

*(editorial)*

**AND FEATURING: PHYSICAL THEATRE**

← George Skouras is president, Magna Theatres, Inc., whose "Oklahoma!" is currently seen in 20 situations, with a September date set in Boston to welcome the newly finished Saxon Theatre to that city's film scene.

# EVERYBODY LIKES



# "SOMEBODY"!



**N. Y. PREVIEW  
HIGHEST RATING  
IN HISTORY!**

Public screening at Loew's  
Lexington topped M-G-M's  
"Blackboard Jungle," previous  
champ in black and white  
drama category.

The Excitement of the Week is M-G-M's  
**"SOMEBODY UP THERE LIKES ME"**

# HOT TYPEWRITERS!



## THE TRADE!

### VARIETY RANKS IT WITH "I'LL CRY TOMORROW"

"Superbly done. The same gutsy dramatic quality featured in M-G-M's 'Love Me Or Leave Me' and 'I'll Cry Tomorrow,' is present here in full measure. Sure of strong word-of-mouth to aid the selling."

### FILM DAILY PREDICTS: "STRONG BOX-OFFICE"

"Should score highly. First rate drama, touched off with fine bits of comedy."

### M. P. EXHIBITOR FORECASTS: "BOX-OFFICE HIT"

"Superior! Could go far both box-office wise and from an entertainment viewpoint."

### M. P. HERALD SAYS: "TO REPEAT BOOK'S SUCCESS"

"Having captured a large section of the reading public...destined to repeat its success as a motion picture."

### SHOWMEN'S TRADE REVIEW: "EVERYBODY WILL LOVE IT"

"Excellent! Turbulent, exciting, heart-warming, terrific. Screen's most rewarding entertainment. Your patrons will thank you."

### HOLLYWOOD REPORTER HAILS: "VERY BIG ONE"

"This will be one of the very Big Ones in box-office returns. Sock popular B.O. attraction with a great heart. One of the most absorbing pictures ever made."

### M. P. DAILY SAYS: "IT WILL EARN A FORTUNE"

"Audience reaction rattled the rafters. It figures to earn a fortune."

## THE N. Y. PRESS!

"Hard, biting movie—and a good one . . . these are real people. Paul Newman should jump to movie stardom with this role. First-rate!"

—WILLIAM K. ZINSSER, Herald Tribune

"Excellent! Genuine emotion . . . powerful. You'll find this picture extraordinarily appealing!"

—ARCHER WINSTEN, Post

"Tremendous crispness and pace!"

—BOSLEY CROWTHER, Times

"Amazing and heartening story . . . An effective human document . . . Well worth seeing!"

—WANDA HALE, Daily News

"Action . . . laughter and wit . . ."

—ALTON COOK, World-Telegram

"Immensely absorbing . . . remarkably realistic and compelling . . . believable at all times . . ."

—ROSE PELSWICK, Journal-American

"Sympathetic warmth that cannot be denied. Explosively funny humor. Take our advice. Go see it!"

—JUSTIN GILBERT, Daily Mirror

M-G-M presents "SOMEBODY UP THERE LIKES ME" starring PAUL NEWMAN • PIER ANGELI • with Everett Sloane • Eileen Heckart • and Sal Mineo • Screen Play by Ernest Lehman • Based on the Autobiography of Rocky Graziano  
Written with Rowland Barber • Directed by Robert Wise • Produced by Charles Schnee

(Available in Perspecta Stereophonic or 1-Channel Sound)



# EXHIBITOR



JULY 18, 1956  
VOLUME 56 NUMBER 12

## DRIVE-IN EVILS GROW—(No. 1)

WATCHING SOME of the current booking and pricing shenanigans of drive-in theatres, right now at what should be the top of their annual season, reminds us of an oft repeated story.

It seems that a big galoot stood on a corner pounding his head with a club and grimacing with pain at each pound. When asked why he was doing it, he explained: "Because it'll feel so good when I stop!"

This would seem to be the only reasoning that could justify the weekly use of many "dollar-a-car" nights, the dusk-to-dawn marathons showing five and six features end-to-end (and with free coffee and donuts throughout the night as an added attraction), or the completely *free* admission of "children under 12" and of the "first 100 cars with six or more adults in them."

"Dollar-a-car" is really not an admission price at all. A single out of town driver with a few hours to kill would be assessed a dollar, and a group of five adults and six kids crammed into a station wagon would be assessed the same dollar. Each arriving car sets a new, and probably completely different, admission price per head, based not on the facilities of the theatre or on the size or excellence of the show, but on the size of its own load. You never heard of a local restaurant serving 11 meals for about one and one half the price of one, of a local hotel selling 11 beds for about one and one half the price of one, or of a local shoe store fitting 11 pairs of feet for about one and one half the price of one. And traditionally, since the days of Shakespeare, you never heard of a local theatre selling 11 tickets of admission for about one and one half the price of one. But drive-ins do it, and it is growing into a real cancer!

Normally, "dollar-a-car" admissions start as a one-night-a-week feature, usually out-of-season, and usually giving the public nothing better than two weak features, or reissues, etc. But it doesn't stop there! There is no

patent on it, so a competitor starts doing it two nights, the originator tops that with three nights, and before you know it the two or more of them are clobbering away at "dollar-a-car" for the major portion of the week, or even all seven nights, in season and out of season. We have ads before us that show 14-day runs on the borders of large and important cities, and seven-day runs outside of an important summer resort, that play current top features as half of a double bill for only a "dollar-a-car" on one night or more each week. At a "dollar-a-car" we can currently point to: "THE REVOLT OF MAMIE STOVER" doubled with "RED SKIES OF MONTANA" on a Thursday, Friday and Saturday; a double bill headed by Grace Kelly in "THE SWAN" on a Thursday, Friday and Saturday; Rock Hudson in "THE LAWLESS BREED" on top of the Kettles in "RICOCHET ROMANCE" on a Wednesday; and such films as "SAFARI," "ALEXANDER THE GREAT," and "ROSE TATTOO," etc. Even some drive-ins that play first run in their section, or that play day and date with neighboring cities or towns, have the "dollar-a-car" policy in effect on one or two nights each week, regardless of protests from film distributors and other industry elements. No distributor seems immune. And no distributor seems able to protect its pictures by inserting a clause in its contract requiring that a per capita admission fee, of some sort, must be charged.

Such a requirement need have no relationship to price fixing and need in no way break any laws. People, and not automobiles, view pictures. A requirement that people, whether inside of cars or outside, must go through the traditional turnstiles and buy the traditional tickets, would be legal and sane, and would act as a deterrent on those who would give away free the increasingly expensive product that this industry must sell, to live.

This is the **FIRST** in a series of **THREE** discussions of the operational evils that seem to be growing as the current **DRIVE-IN SEASON** progresses. Should any subscriber have additional views, or be able to supply even more startling examples, their receipt will be welcomed. Anonymous submissions will be ignored, but identities will be protected if such a request is specified. **SECOND** in this series will follow next week.

## THE VALUE OF A TRAILER

RECENTLY WE DISAGREED with one of the Sindlinger Reports. We are pleased to concur with their latest on the value of theatre trailers. Any experienced exhibitor

knows that nothing has greater effect on attendance than the advance trailer shown in theatres. It, more than anything else, keeps them coming back.

*Jay Emanuel*

EXHIBITORS HAVE DEPENDED ON REPUBLIC

*Passions gone wild in an outlaw wilderness!*



HERBERT J. YATES  
Presents

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TRUCOLOR by Consolidated Film Industries

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DARNELL ROBERTSON · LUND · BOND

WITH REGIS TOOMEY · SKIP HOMEIER · Irving Bacon · John Doucette · Whit Bissell

Associate Producer MICHAEL BAIRD · Directed by LEWIS R. FOSTER · Written by FREDERIC LOUIS FOX

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**ITS MOST IMPORTANT PROGRAM!**

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DOCTOR AT SEA

COME NEXT SPRING

MAGIC FIRE

CIRCUS GIRL

STRANGER AT MY DOOR

ZANZABUKU

THE MAVERICK QUEEN



# THUNDER OVER ARIZONA

In NATURAMA

TRUCOLOR by Consolidated Film Industries

SKIP HOMEIER • KRISTINE MILLER • GEORGE MACREADY • WALLACE FORD

# LISBON

In NATURAMA

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# STRANGE ADVENTURE

JOAN EVANS • BEN COOPER • MARLA ENGLISH • JAN MERLIN

# DANIEL BOONE, TRAIL BLAZER

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BRUCE BENNETT • LON CHANEY • FARON YOUNG

# A WOMAN'S DEVOTION

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# THE CONGRESS DANCES

In CINEMASCOPE

TRUCOLOR by Consolidated Film Industries

JOHANNA MATZ • RUDOLF PRACK

**ased in key cities August 17<sup>th</sup>**

# The NEW YORK Scene

By Mel Konecuff

RECORD NOTE: The top brass of United Artists turned out last week to report via the trade papers that "Trapeze" is the biggest thing that has happened to the company in its entire history. Vice-president in charge of distribution Bill Heineman, acting as spokesman, stated that between June 28 and July 3, 405 theatres opened with the film. From these an all-time record theatre gross was realized as well as a top film rental for the company. The total gross amounted to \$4,112,500 while the film rental came to \$2,385,250. As a follow-up, 336 houses held the film over with another 17 coming through as moveovers. Heineman believed that this was the first time that such mass penetration took place, particularly in the better-class theatres. He opined that he would like to do this type of job on every picture, but "you don't always have the same horse to ride." Exhibitors were sold on "Trapeze" with cast, story, and magnitude of production, as well as campaign to go on and without seeing the film. In answer to a question, Heineman admitted that the New York opening at the Capitol was perhaps the softest in the return department, and he stated that New York seemed a difficult town in which to open many films. Six hundred prints have been ordered on "Trapeze" and he hopes to play it off faster than almost any other film, with the subsequent runs being taken care of as rapidly as possible. He estimated that the domestic gross on the film could well come to 20 millions with a possible total of 20,000 dates in the offing including repeats. "It's a big business," said Heineman. We agree.



VIEWER'S NOTE: Columbia must be getting tired of having so many hits on their hands. They've got another smasher in the forthcoming "The Solid Gold Cadillac" in case Columbia customers are interested. . . . PRODUCTION NOTE: At the request of various and sundry individuals, we dropped in at the Fox Movietone Studios where the Henry Fonda film, "12 Angry Men," is in production and watched them shoot a few scenes. We were even induced to share some cold chicken (ugh to fowl in general) come lunchtime, and it was then that we gleaned the opinion from Fonda that picture-making in the east is just as good and just as simple as making same in the west. The reason that the film was being made here is because the actors he wanted are available here. He had nothing but praise for the technicians, equipment, and production people on the project. "12 Angry Men" is the first of a six picture deal that he has with United Artists. There are no specific dates for delivery of the others, so as they come along, he'll make them either in front of or in back of the cameras as the property may be. We've been on the scene when other films were made, but this is one of the few cases where everyone was relaxed except for the production assistant who was watching the clock. They seemed to be having fun as they were working. They seemed to be making good progress, filming as much as seven minutes per day with such people as Fonda, Lee J. Cobb, Ed Begley, etc., participating. This is director Sidney Lumet's first motion picture and dressed in dungarees and Sherlock Holmes hat, he seemed to be having more fun than anyone. Incidentally, actor Begley was a one-time theatre manager in the Philadelphia area back in the 1920's. He could offer no advice to his counterparts of today. Chicken, indeed.

THE METROPOLITAN SCENE: Thomas F. O'Neil is profiled in the July 16 issue of Newsweek, getting the cover plus inside pages with much of the coverage being devoted to his rejuvenation of RKO Pictures. . . . "Bigger Than Life," forthcoming 20th-Fox release with James Mason, stirring up quite a furor locally with its theme of drug and/or cortisone addiction, especially in the drug trade. Lots of space pro and con in the papers is creating a curiosity and "want-to-see" attitude amongst the public. . . . Hilario P. Lopez, prominent exhibitor in Manila, was in town for a visit and conferences last week. . . . Frank Sinatra will play a week "live" on the stage of the Paramount backed up by Tommy Dorsey and band in conjunction with the opening of "Johnny Concho," his first independent film for UA and his first western, on August 15. . . . The Mort Pfeffers had a boy recently. . . . Chill Wills appeared in the lobby of the Paramount last week in conjunction with the opening of "Santiago," in which he appears. . . . Okay pressbooks out on "Earth Vs. The Flying Saucers," "The Proud And Profane," "Johnny Concho," "While The City Sleeps." . . . Because of the interest shown in the exhibition of paintings, Robert Rothafel, managing director, Roxy, is establishing a permanent art gallery in the theatre's rotunda.

## BROADWAY GROSSES

(As of this Monday)

### Holdovers Attract Attention

NEW YORK—Business along the Main Stem was generally quite satisfactory over the weekend, with top returns still coming from "Moby Dick," "The Eddy Duchin Story," and "The King And I." Other new entries also brightened the scene.

The breakdown was as follows:

"Santiago" (Warners). Paramount (\$45,300)—Opening week was reported at \$37,000.

"The King And I" (20th-Fox). Roxy (\$40,000)—Third week continuing strong with \$61,141 for Friday to Sunday and \$118,000 in sight.

"The Eddy Duchin Story" (Columbia). Radio City Music Hall (\$144,000)—The fourth week headed for \$140,000, with \$86,000 in from Friday to Sunday.

"Moby Dick" (Warners). Criterion (\$25,800)—A solid second week was sure to hit \$50,000.

"Trapeze" (UA). Capitol (\$49,800)—The sixth week was reported at \$29,000.

"The Fastest Gun Alive" (MGM). Globe (\$14,800)—Opened strong at \$21,000.

"The Great Locomotive Chase" (Buena Vista). Mayfair (\$15,600)—Third week slipped to \$10,000.

"The Proud And Profane" (Paramount). Astor (\$29,000)—The fifth week headed for \$17,000.

"Foreign Intrigue" (UA). Victoria (\$20,400)—Opening week was reported as \$17,000.

"Somebody Up There Likes Me" (MGM). Loew's State (\$28,700)—Second week was headed for \$25,000.

### RKO TV Setup Integrated

NEW YORK—The thorough integration of production facilities of the RKO Pathe studios in the east and west for the making of motion pictures for television by RKO Pathe-TV, a division of RKO Radio Pictures, has been achieved during two weeks of conferences at the RKO home office, it was announced last fortnight by Fred Ahern, supervisor of television operations.



A very interested MOTION PICTURE EXHIBITOR New York editor, Mel Konecuff, is seen above with Diana Dors, British actress, at a New York press conference prior to her leaving for the coast to make a film for RKO with George Gobel.

## I N D E X

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### 20th-Fox Drive Launched

CHICAGO—The first joint sales drive of the domestic and international distribution divisions of 20th-Fox, a "World Showmanship Drive," was outlined last fortnight by general sales manager Alex Harrison in the course of a two-day meeting here of the midwest and central sales districts. The session was the first of a series of divisional parleys to be held in the next few weeks, with the object of implementing the film company's global program for the third and fourth quarters of this year.

# MPAA Okays Financial Support For COMPO

## Clearance Suit Asks Trebled Damages

PHILADELPHIA—Savar Corporation, operating company of the 1,732-seat first-run Savar, Camden, N. J., for the Varbalow Circuit, last week filed suit in U. S. District Court against Paramount Film Distributing Corporation, RKO Teleradio Pictures, Inc., Warner Brothers Distributing Corporation, Stanley Warner Management Corporation, Stanley Company of America, Columbia Pictures Corporation, Universal Film Exchanges, Inc., United Artists Corporation, and William Goldman Theatres, Inc.

A clearance on national release, not after first-run Philadelphia is asked. It is claimed that the Savar is not competitive with the downtown Philadelphia first-run houses, and that the present clearance set up is "unreasonable" because of this.

Damages covering the period from July 9, 1952, to July 9, 1956, in the amount of \$900,000 trebled are asked.

Harold Cohen of the law firm of Dilworth, Paxson, Kalish and Green, represents Savar.

## 20th-Fox Promotes Samuels

NEW YORK—Murray Silverstone, president, 20th-Fox International and Inter-America Corporations, has announced the appointment of Sidney C. Samuels as manager of the organizations' foreign versions department. Samuels succeeds the late Boris Vermont.

# Schary Tells MGM Studio Personnel That Economy Drive Is Necessary

HOLLYWOOD—At meeting of 110 key personnel of MGM studios last week, Dore Schary, studio head, outlined the background for the necessity of a severe and disciplined economy drive to be put into effect immediately at the Culver City plant in the light of current industry conditions.

Schary emphasized to the executives, producers, directors, writers, and department heads in attendance that there is no choice except to cut costs all along the line and that economies must be maintained by every one concerned if the studio is to be operated profitably in the future.

"We are just emerging from an era in the entire business of making big pictures for 'bigness' sake. This road turned out to be a blind alley. In the last year and a half our most profitable pictures have been those made at a reasonable cost," Schary stated.

"MGM is still willing to put as much money as is necessary into a given project, provided that money is controlled and seen on the screen. But we are going to be a lot more careful in the future. We are going to have to reduce our 'margin of error'."

## Wald Move To 20th-Fox From Columbia Expected

HOLLYWOOD—Columbia vice-president and executive producer Jerry Wald last fortnight secured a six-week vacation to negotiate a contract elsewhere. The freedom was granted him in a letter signed by vice-president B. B. Kahane, sent to Wald through his attorney, David Tannenbaum.

It was understood that Wald was prepared to arrive at a satisfactory agreement with 20th-Fox to replace his present Columbia contract, which has two and one half years to run. If he cannot negotiate a new contract elsewhere, Wald will return to Columbia and resume his current position. Otherwise, the Columbia contract is terminated immediately, although he would retain all percentage interests on pictures he personally produced, it was reported.

## Gross Joins Times

NEW YORK—Sydney Gross has joined Times Film Corporation as director of advertising, publicity, and exploitation, it was announced last week by Jean Goldwurm, president.

An industry veteran who held a similar position with Film Classics until that company's demise a few years ago, Gross since has been active in independent film and television work and has promoted national campaigns for various Israeli organizations.

Schary told of the importance of careful planning of each step taken on every picture from the time of story purchase until the finished print is delivered for distribution.

"Production costs," he said, "in the past 20 years have increased by nine hundred per cent, but grosses have not increased in the same proportion. More and more attention in recent years has been given to the selection and production of MGM pictures for the world market," Schary explained, "and that this policy has been successful is demonstrated by the fact that since 1940 MGM has made 90 pictures with a world gross of more than five million dollars each. Previous to 1940 only five pictures had grossed more than five million."

Schary also outlined plans for eight MGM pictures to be started within the next two months. Three pictures are now in work. Again he emphasized that for the successful picture the returns still will remain large. Ten years ago, he said, world grosses of seven million dollars on an individual picture were very few. Today, a solid hit can achieve that world wide figure and perhaps, in some instances, more.

## Coyne Outlines Plans For New Audience Awards Poll; Support For Tax Campaign Also Approved If Needed

NEW YORK—Financial support of COMPO through another year and backing for the second annual Audience Awards poll this fall has been agreed upon by the Motion Picture Association of America film company members, it was reported last fortnight. COMPO requirements and plans were outlined to the MPAA board by Robert W. Coyne, COMPO special counsel, last month and were taken under consideration by an MPAA committee which, after polling company heads, reported a favorable decision. Other COMPO projects, including another campaign against the federal admissions tax, if needed, also were approved. Contributions from MPAA up to \$100,000 will be made to match exhibitor contributions, it was learned.

On the matter of admissions tax repeal legislation, Coyne returned to Washington last week to be present at House Ways and Means Committee voting sessions on measures proposed for legislation in the present session of Congress. An industry-backed bill submitted by Representative Cecil King of California would eliminate the federal levy on the first dollar of admission charges, but it was viewed as unlikely that this measure, even if it were to receive the committee's approval, would be enacted before Congress adjourns.

Plans for the second annual Audience Awards poll were to be discussed at an early date by the COMPO committee responsible for the event, it was further reported. On the agenda for consideration were the selection of a national campaign chairman and suggested changes in conducting the voting. Exhibitors throughout the country, it was anticipated, will be asked to contribute to the campaign on the same scale as last year. The COMPO annual dues scale for conventional theatres is \$7.50, up to 500 seats; \$11.25, up to 750 seats; \$18.75, up to 1,000 seats; \$37.50, up to 2,500 seats; and over 2,500 seats, \$75. For drive-ins, the annual scale is \$7.50, up to 300 car capacity; \$11.25, up to 500 cars; \$18.75, up to 600 cars; and over 600 cars, \$37.50. The dues drive was scheduled for launching on Aug. 1.

The Audience Awards committee is composed of Alice N. Gorman, United Paramount, Detroit, chairman; Frank H. Ricketson, Jr., and Paul Lyday, Fox Intermountain, Denver; Paul Levi, American Theatres, Boston; Ralph Russell, Palace, Canton, O.; Emil Bernstecker, Wilby-Kincey, Atlanta; Senn Lawler, Fox Midwest, Kansas City; Harry Mandell, RKO Theatres, COMPO press relations committee chairman; and Charles E. McCarthy, COMPO information director.

## Miss Reiss Joins B-V

NEW YORK—Marilyn Reiss has been appointed to handle all national and fan magazine publicity for Buena Vista Film Distribution Company, Inc.

# Semenenko Group Sets Warners Deal; Jack L. Warner Is President

NEW YORK—A group of investors headed by Serge Semenenko and including Charles Allen, Jr., both banking executives, has successfully completed negotiations of several months for the acquisition of a major portion of the stock held by Harry M. and Albert Warner in Warner Brothers Pictures, Inc., it was announced last week.

Jack L. Warner, vice-president in charge of production, has been elected president, succeeding his brother, Harry M. Warner. The new president retains substantial holdings in the company which he and his brothers founded.

Harry M. and Albert Warner will continue on the board of directors, to which Semenenko, Allen, and Benjamin Kalmenson have been elected. The other members of the board remain the same.

It also was announced that Kalmenson will be executive vice-president of the parent company. He previously was vice-president in charge of distribution, and president of Warner Brothers Pictures Distributing Corporation. Samuel Schneider will continue as vice-president and assistant to the president, with the added position of treasurer.

Jack L. Warner announced that all of the world-wide facilities of Warners and its subsidiaries will be "directed more vigorously to the acquisition of the most important story properties, talents, and to the production of the finest motion pictures possible. Our sole purpose is to work wholeheartedly toward the providing of a constant supply of important and challenging motion picture product, for the United States and for the world markets. By producing motion pictures of merit, we not only are assuring the exhibitors of a continuous flow of product for their theatres, but we also are reaffirming our faith in the motion picture industry generally and in our company specifically."

## Globe To Go Legit

NEW YORK—A legitimate stage production team, headed by Cy Feuer, Hugh Martin, and Roger Stevens, last fortnight purchased the Globe, at Broadway and 46th Street, from Brandt Theatres for an estimated \$1,200,000. The house will close its theatrical exhibition activities in September to reopen in January, following renovation, as a legitimate showcase.

The contract finalized by Louis and Richard Brandt also calls for the removal of the Brandt circuit staff headquartered in the Globe by the end of next January. Tentative plans provide for the shifting of the staff to the second floor of the Rialto Building, which will be remodeled.

The new owners of the Globe indicated that they would spend approximately \$500,000 in refurbishing the house. Under the contract, the financier, William Zeckendorf, receives rights to the Broadway entrance, to be converted into a store. The old facade on 46th Street will be modified to provide a theatre entrance.

The theatre has long been a first-run spot on the Broadway scene.

## C'Scope Trailers Only For C'Scope Fox Films

NEW YORK—The elimination of standard 2-D trailers on CinemaScope feature releases, effective with "The King And I," was announced last week by 20th-Fox general sales manager Alex Harrison, who said the decision had been reached by the film company in the conviction that the standard trailers do not effectively sell audiences on CinemaScope releases.

Beginning with "The Robe," Harrison noted, 20th-Fox has energetically promoted CinemaScope but, under pressure from exhibitors, abandoned the policy of releasing only CinemaScope trailers. The company is reverting to its original policy and urging exhibitors to cooperate in utilizing the CinemaScope trailers in new efforts to boost boxoffice returns, Harrison concluded.

## Stellings To Chair Showmanship Meeting

NEW YORK—Myron N. Blank, president, Theatre Owners of America, announced last week the appointment of Ernest G. Stellings, Charlotte, as chairman, TOA's National Showmanship Conference to be held in Chicago, July 30-31, at the Edgewater Beach Hotel.

In accepting the appointment, Stellings stated, "The importance of this conference has already been recognized nationally, and I shall devote my best efforts to its ultimate success."

In answer to the question of invitations, Stellings added, "It has been our purpose to select a cross-section of TOA members on a geographic and operating unit basis of both large and small theatres. In so doing, we have undoubtedly passed up some valuable men who could give assistance to us at the conference. Consequently, we take this opportunity to invite all TOA members, who can do so, to be with us at this Chicago meeting."

## E. C. Grainger Joins Crescent

NASHVILLE, TENN.—At a meeting of the board of directors of the Crescent Amusement Company, held in the company's offices last week, E. C. Grainger, New Rochelle, N. Y., was elected general manager of theatre operations of the circuit.

Grainger started in the industry in Chicago in 1916. After a period of sales training in various capacities, he became eastern and circuit sales manager, Fox Film Corporation. As circuit sales manager, he traveled extensively in the south and was personally acquainted with the late Tony Sudekum, Crescent president.

In 1936, Grainger left the Fox company to become general manager, Shea Circuit. His most recent connection with the industry was that of southern sales manager, Republic.

## TV Seen As Source For Theatre Growth

NEW YORK—Television, instead of putting the theatrical film theatre out of business, will, on the contrary, infuse new life in exhibition by bringing about new and ambitious technical and artistic developments in the production of motion pictures, it was predicted last week by Charles C. Barry, recently named vice-president in charge of television, Loew's, Inc., who said that MGM's decision to enter video distribution on its own will insure better quality product for theatres. Television, Barry asserted, will speed theatrical production to its ultimate destiny of becoming the top entertainment medium, with no room for mediocrity.

The initial television plans of Loew's call for threefold activity, Barry continued. To commence, 770 MGM features and 900 shorts dating up to 1949 will be released to individual television stations throughout this country and Canada. Two other plans provide for MGM entry in television program production in the 1957-58 season and the possibility of negotiating television station partnerships. Television will not acquire "Gone With The Wind," which will be retained for theatre presentation.

Barry went on to point out that television is becoming a reservoir for developing theatrical film talent which, in the past, had to be found in the relatively confined atmosphere of the legitimate stage and little theatres and matured, with great difficulty, for films. Out of television's need, he concluded, will be created a new source for Hollywood's productive future.

## Obeler Appeals 3-D Decision

HOLLYWOOD—A notice of appeal of the decision in playwright-producer Arch Obeler's \$217,374.09 damage suit against Bren-co Pictures Corporation, Edward L. Alperson, and Milton H. Bren was filed last fortnight. Superior Court Judge William J. Palmer earlier ruled against Obeler, without testimony, on the grounds of insufficient pleadings. In a previous action, Superior Court Judge Joseph W. Vickers found in favor of Obeler in a ruling to the effect that Alperson and Bren illegally conspired with Obeler's agent to induce the producer and his partners to sell the three-dimensional film "Bwana Devil" to them. In 1953, the film was sold to United Artists for \$1,750,000, and Judge Palmer held that, while Obeler could not sue on behalf of his partners after the film had been sold to UA, he did have the right to sue Alperson and Bren on the allegations that they conspired against his interests.

## Trotta To Judge Beauties

HOLLYWOOD—Art director Vincent Trotta again has been designated dean of judges for the selection of Miss Universe at the International Beauty Congress in Long Beach, Calif., this week. Trotta, head of Trotta Associates, New York, has functioned as chief judge of the event since its inception in 1952 and has headed the judges of the Miss America contests for the past 16 years. Film contracts will be awarded to some of the contestants at the end of the judging.

## Fabian Denies Reports About Exhibition Exit

NEW YORK—S. H. Fabian, president, Stanley Warner Corporation, last week emphatically quashed all the rumors that he is considering plans for the disposal of the Stanley Warner theatres and the company's Cinerama operations.

"There is no truth in these yarns," said Fabian. "My confidence in the future of theatre business hasn't changed. I have no intention of selling Stanley Warner theatres.

"Certainly I'm interested in production. Our theatres—all theatres—live from motion picture production. Like every other exhibitor, I am very much concerned about the shortage of product that now exists. I am still hopeful that the present production companies can furnish us our needs.

"As for Cinerama, last week our theatre gross reached the highest figure since we have been in the Cinerama business. Cinerama continues to be the greatest development in entertaining millions of people yet created. And while it has inspired a flock of big screen imitations which have improved standard motion picture entertainment, Cinerama is still supreme, in a class by itself."

### SW Phila. Personnel Shift Ups Minsky

NEW YORK—Harry M. Kalmine, vice-president and general manager, Stanley Warner Corporation, announced last week the appointment of Bernard P. Brooks, film buyer, Fabian Theatres, as assistant zone manager and chief film buyer of the Philadelphia zone.

Brooks started in the ad sales department of Paramount, was transferred to the booking department, became the head booker of the Jersey exchange, and a member of the 100 Per Cent Club of Paramount. Then he spent several years as a salesman for the company in up-state New York, leaving to join the Rosenblatt and Welt Theatre Circuit in Jersey and Staten Island as general manager and chief film buyer. In 1942, he became head of the Fabian film buying department, which he has supervised until the present.

Ted Minsky, presently in charge of film buying in Philadelphia, is advanced to the film department in the New York home office. Daniel B. Triester, New York film department, is promoted to film buyer of the Los Angeles zone and leaves soon for the west coast. In rearranging the supervision of the in-town Philadelphia theatres, Ted Schlanger, Philadelphia zone manager, announced that A. J. Vanni takes over the three Stanley Warner downtown first-runs, the Mastbaum, Stanley, and Stanton, in addition to the out-of-town theatres which he has been handling. Jack Flynn leaves the film department to become a district manager and supervise a group of the in-town theatres.

### Warshaw Joins A.-P.A.

NEW YORK—Malvin Warshaw has been named director of the educational division of Artists-Producers Associates, it was announced by A. W. Schwalberg,

# Cinerama Pays Off Last Debenture Bonds As Obligations Are Whittled

## Ray Moon, 59

Ray Moon, 59, industry veteran of more than 35 years experience and most recently U-I assistant general sales manager, died last week. He started with Universal as a salesman in the Detroit branch and rose to branch manager. He later organized the first film cooperative buying unit in the country which he headed for many years.

Moon was also associated with 20th-Fox as home office sales representative before rejoining Universal. He was highly regarded by all in the industry who knew him. Memories of his ever-present sense of fair play will long outlive more concrete monuments and he will be missed by a host of friends, both in and out of the industry.

—JAY EMANUEL

## Miller Heads Allied Unit

KANSAS CITY—The board of directors of Allied Independent Theatre Owners of Kansas and Missouri, Inc., last week re-elected Beverly Miller, drive-in operator in Leavenworth, Kans., and Jefferson City and St. Joseph, Mo., to the presidency of the group. The election returned Miller to office for the fourth time.

In line with a recent amendment to the exhibitor group's by-laws, two vice-presidents, one from each state, were chosen. Ronald Means, owner, Park, Kansas City, was named to represent Missouri, and Ben Adams, El Dorado, Kans., was appointed for that state. William Bradfield, Carthage, Mo., was elected treasurer, and Kemp Jarrett, Nevada, Mo., secretary.

NEW YORK—Cinerama Productions Corporation last week called in for payment all of the remaining outstanding debenture bonds of the corporation in the amount of \$198,000.

All debenture bonds totaling \$986,800 will now have been paid off, including Series "A" Bonds of \$600,000, Series "B" Bonds of \$86,800, and Series "C" Bonds of \$300,000.

The loan of the Marine Midland Trust Company in the amount of \$100,000 was paid off in full shortly before its due date on June 30, 1956.

The company's original loan at the Bankers Trust Company in the amount of \$1,600,000 was paid off on June 24.

There now remains a loan at the Bankers Trust Company of \$200,000, which loan is guaranteed by Louis B. Mayer, chairman of the board.

The corporation has arranged with Stanley Warner Corporation and Stanley Warner Cinerama Corporation, which have the responsibility for exhibiting and producing in the Cinerama process, for a current distribution of a part of net income to each of them from the first 15 theatres in the United States and Canada. Prior hereto, all net profits were used for recoupment of exhibition and production charges and costs, except for certain payments to each in order for Cinerama Productions Corporation to pay off certain of its debts and meet other expenses.

## Rosen Represents Continental

NEW YORK—David Rosen, veteran film salesman and producer's representative in Philadelphia, has been appointed representative of Continental Distributing, Inc., for Philadelphia and Pittsburgh.

# Sindlinger Okla. Survey Stresses Importance Of Theatre Trailers

NEW YORK—Theatre trailers motivated \$348 of each \$1,000 in theatre admission grosses in an 84 week period ended June 9, according to a Sindlinger and Company survey of situations in Oklahoma County, Oklahoma, the results of which were made public last fortnight. The Sindlinger figures on the 38-year-old theatre trailer indicate the boxoffice potential of the medium, it was emphasized by National Screen Service board chairman Herman Robbins in discussing the initial results, which pertain to first-runs.

Sindlinger interprets the result of its survey as showing that 472 of each 1,000 patrons exposed to a trailer return to the theatre for the next program. Of those returning, 342, or 34.2 per cent, are "motivated" by the trailer, and of this number, 244, or 71.4 per cent, are frequent patrons paying an average admission of 72 cents, while the remaining 98 patrons, or 28.6 per cent of those exposed to the trailer, are infrequent patrons paying an average admission of 83 cents. Altogether,

the 342 patrons influenced by having seen the trailer out of each 1,000 pay total weekly admissions of \$257.02.

The report went on to cite that the average weekly gross for the 84 week period under study for all first-run situations, on a consolidated basis, was \$739.49 per 1,000 admissions among those patrons residing in Oklahoma County. Attributing 34.8 per cent of the average weekly first-run gross to the trailer, Sindlinger arrives at the conclusion that the dollar value of the trailer is \$257.34 per 1,000 admissions or, putting it in another way, the interviewing revealed that for every \$1,000 in first-run gross, \$348 came from expenditures motivated by the trailer showing in theatres.

It was further disclosed that a follow-up report to be issued shortly will demonstrate that the trailer in all other Oklahoma County situations, exclusive of the first-runs, averages about 12 per cent higher as a motivating factor than it does among first-run audiences.

# SHOWMANSHIP SWEEPSTAKES

## 1955-56 SERIES Finalists In Contest No. 55

George Nonamaker  
Editor

### Safe Driving Promotion Wins Nod Of Sweeps Judges For \$100 Prize

PHILADELPHIA—Another readily adaptable stunt has won SHOWMANSHIP SWEEPSTAKES contest 55 with the safe driving idea of Sam Fritz, Jr., Hilliard Square, Lakewood, Cleveland, O., being adjudged the winner of MOTION PICTURE EXHIBITOR's \$100.

It might be pointed out at this time that the adaptability of the many entries in these contests makes them invaluable to exhibitor readers.

#### WINNING ENTRY

#### SAFE DRIVING CERTIFICATES

Submitted by Sam Fritz, Jr.  
Hilliard Square, Lakewood, Cleveland, Ohio  
1,500 seats • 60 cents top admission  
General suburban patronage.

The Safe Driving Promotion Plan in effect here was thought up and put into practice in cooperation with the Lakewood Police Department. Everyone who drives an automobile in Lakewood has an opportunity to participate. The plan accomplishes the dual purpose of creating and building good will for both the theatre and the police department.

The idea back of the plan is to give recognition to drivers who perform an act of courtesy above and beyond that required by law. Those cited by a member of the police force receive as a reward a "Driver's Courtesy Award" from the police officer on the scene. Each award is numbered and bears the name of the Police Chief and that of the theatre manager. The recipient retains one copy and a carbon goes to the Lakewood Chief of Police, who, in turn, issues a Police Department citation to the award recipient. Upon presentation of this award to the theatre manager the bearer receives a pair of tickets, with no service charge, good for any performance at any time at the Hilliard Square.

By presenting the award personally, manager Fritz has an opportunity to meet and make friends with the award winner. Good relations are thus established, which tend to make the winner and his friends steady customers of the theatre.

The Lakewood Police Department is enthusiastic over the promotion because it creates good relations between the public and the department. And the pub-



lic likes it because it stresses careful, courteous driving, as well as gaining a reward for the winner.

Nine out of the first 10 citations issued were presented to manager Fritz; and this indicates that the award winning drivers were not strangers passing through this Cleveland suburb, but lived in or near Lakewood.

The Cleveland Press picked up the story in a big way and printed a duplicate of the Drivers' Courtesy Award with a complete detailed account.

Lakewood Police Chief Francis Stephens, who is wholeheartedly back of the plan says "The observance of good manners while in the driver's seat makes the difference between driving legally and driving safely."

Manager Fritz points out, in explaining the benefits of the promotion, that a driver may extricate himself from an embarrassing driving situation upon presentation of the citation to any police officer. The tie-up has created a lot of talk among the people of Lakewood, and, also, it has attracted the attention of other police departments who are considering its adaption. In addition, to word of mouth publicity, the Lakewood Post, a weekly, gives each winner a feature story.

"The whole deal," says manager Fritz, "cost the theatre just \$17.00. This was the cost of printing the citation slips." As an aftermath of the introduction of the plan, a local insurance agency paid for a 40x60 lobby display complete with safe driving rules. This display features "the crash of the week," actual official police department photographs taken at the scene of automobile accidents and crashes. This makes all theatre patrons more safety conscious.

All patrol cars are alert and looking for the courtesy drivers, giving 100 per cent cooperation, and thus helping to get the name of the Hilliard Square theatre before the public. Possibility of police officers "citing" their friends is eliminated since monthly reports must be given to the Chief with full details.

#### RUNNER-UP NUMBER 1

#### STREET BALLY FOR "ALEXANDER"

Submitted by Sam Gilman  
Loew's State, Syracuse, N. Y.

2,909 seats • 90 cents top admission  
General patronage.

Most of our campaign on "Alexander The Great" was built around a series of street and ballyhoo stunts that created a good bit of attention.

The most novel stunt was the one whereby we brought a touch of the boardwalk of Atlantic City, N. J., to the streets of Syracuse, including the University campus. Two lovely ladies dressed in Grecian costumes were pushed in real Atlantic City boardwalk rolling chairs through the streets by a "Grecian warrior." A caption on the rolling chair read: "Go by bus, street car, automobile or Atlantic City rolling chair to see 'Alexander'" etc. It is needless to say that this created an unusual lot of attention.

We also located a full sized chariot drawn by two ponies, and put it out on the streets for two days prior to opening. The chariot held two people, the driver, a fully costumed character, and a pretty model in Grecian costume. This visited the grounds of the Syracuse University, in addition to traversing city streets.

In addition, our costumed characters, four in all, strolled through the downtown streets, in department stores, restaurants, and otherwise made themselves seen and heard.

Last but not least we used as ballyhoo a trained white horse, "Easter" and its female trainer in Grecian costume, doing tricks in front of the theatre the day before opening and opening day. This act was a sure-fire attention getter as the horse was very talented.

Good use was made of a cut out from the 24-sheet on top of our marquee. This was illuminated by a series of spotlights, and sound was added by speakers placed behind it.

The newspaper campaign was all embrace while disc jockeys on all four radio stations cooperated wholeheartedly. Radio Station WOLF used a contest, with guest tickets as prizes.

With the cooperation of the head librarian and the Department of Education, bulletin boards were arranged in library branches and in high schools.

Window displays included jewelry stores on costume jewelry, etc., and with beauty salons on "Grecian" hair-dos.

A local feature developed when we discovered a brother of Fredric March currently employed in an official capacity at the Syracuse Carrier Corporation. He was invited to attend the theatre on opening day and a columnist on the Post-Standard followed through with a local interest story.



## RUNNER-UP NUMBER 2

CLEO "OVER EXPOSED"  
MOORE IN PERSON

Submitted by Paul Turnbull  
Downtown, Hamilton, Ontario, Canada  
853 seats • 65 cents top admission  
General patronage.

The highlight of our exploitation efforts for "Over-Exposed," of course, was the personal appearance of the star, Cleo Moore.

We pasted a six-sheet on our lobby floor two weeks in advance together with a playdate and the date of Miss Moore's personal appearance. We also used a one-sheet lobby display with still of Miss Moore, calling attention to her personal appearance. This was alternately used in the lobby and in the boxoffice for two full weeks in advance of playdate.

Two camera shop window tie-ups were secured with Powell Camera and Camera Corral. Each window featured a showcard with autographed pictures of Miss Moore, and carried the following copy: "See our selection of Exposure Meters. Don't miss Cleo Moore in "Over-Exposed" at the Downtown Theatre."

During the run of the picture the following marquee copy was used: "CLEO MOORE YOU SAW HER IN PERSON NOW SEE HER "OVER EXPOSED." It will be noticed that the word "in" was "quite accidentally" omitted.

For the star's visit we arranged for a bannered convertible; met her at the railway station with a battery of photographers, and then drove around the city for half an hour. A picture of Miss Moore getting off the train together with a story hit the second edition of the Hamilton Spectator. At the Royal Connaught Hotel a one-sheet welcoming display was arranged in the lobby. An exclusive interview was arranged in Miss Moore's suite for John Robinson, Hamilton Spectator columnist, who gave a fine story in his "In This Corner" column the next day. He also used art work and was so pleased with his exclusive that he arranged with the editor to allow the feature to be switched to the front page of the final edition, something that has never been done before—especially when the theatre received full mention and credit.

The star made an appearance at radio station CKOC and made a 15-minute tape recording which was aired later at no charge to the theatre. She also appeared at the Burlington Plaza Shopping Centre and the Mountain Plaza Shopping Center for autograph sessions. Posters had been placed at no charge to the theatre and 10,000 handbills were distributed by the stores a week preceding her appearance. The stores also inserted a film clip of Cleo Moore each night on their regular TV show on CHCH at no charge to the theatre and this ran for six consecutive nights. They also took a 525 line ad in the local paper with credits to the theatre.

Following this, CHCH-TV arranged a live interview with Miss Moore on the Teddy Forman show. This was in addition to the news shots that were aired.

We held a small cocktail party for the press, radio, and TV at the hotel and this resulted in a story and art the following day and also coverage in the Hamilton



Review, a weekly newspaper.

We obtained Dave Wright, well known CHCH-TV announcer, to do the stage appearance of Miss Moore at the theatre free of charge. Following her stage appearance at 8:30 P.M., Miss Moore devoted 45 minutes in the lobby for another autograph session before catching a train for Montreal.

## RUNNER-UP NUMBER 3

SELLING A BASEBALL  
PICTURE TO BASEBALL  
FANS

Submitted by Ed Farmer  
Ayers, Corpus Christi, Texas  
800 seats • 70 cents top admission  
General neighborhood patronage.

We aimed our campaign on "The Stratton Story" at Sand Lot, Little League, Pony League baseball players, and all baseball fans.

Bruners' Department Stores, with stores in widely separated parts of the city, bought the whole deal. They paid for all advertising and we got it to the public. Our cost in dollars and cents was nothing. Bruners paid for 10,000 heralds, screen trailer, 2,000 two-for-one passes, ran a box in their regular daily newspaper ad for two weeks; and, in addition, gave \$100 worth of baseball equipment for a give-away on the final Saturday of the run and furnished the tickets for registration for prizes. They also gave away two-for-one passes to their customers.

We gave out these tickets at our box-office for two weeks in advance of showing. We had four baseballs autographed by all the members of the Clipper's, local Big State League Team, which we also gave away. The heralds were given out at all Little and Pony League parks, at Clipper Field and on sand lots and school playgrounds all over town. We were permitted to place 40x60's at the gates of several parks and made announcements on the public address systems at all parks.

Bruners' Department Store put in windows with duplicate of the baseball equipment give-aways and stills on the film, which was sold as "the greatest baseball story of all times."

We received several newspaper stories on the picture and campaign, and many radio and television sports announcers plugged the deal for us. We even found a sports announcer who had known Monty Stratton personally, and he told some very interesting tales on the air.

As another stunt, we cut a baseball in half, glueing half on the inside, half on

the outside of a 40x60 frame with pieces of glass glued to the inside to appear like the glass was cracked and the ball was in it. Of course, over a "Stratton Story" poster. It created much interest and proved that an old gag can still be a traffic stopper.

Being a first run neighborhood house it falls our lot to play many reissues; but with a little effort we have found there is plenty of business in the old ones yet.

## RUNNER-UP NUMBER 4

## LOCAL FUR SHOW

Submitted by Murray Spector  
SW Central, Jersey City, N. J.  
1,900 seats • 80 cents top admission  
General admission.

Recently I made a deal with the leading  
(Continued on page 14)



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

**DISTRIBUTOR CASH PRIZE NOW  
IN EFFECT . . . is as follows:**

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on—**

**"The Harder They Fall"**

(This Prize Offer expires October 3, 1956)

**UNITED ARTISTS**

**\$750<sup>00</sup> on—**

**"Alexander The Great"**

(This Prize Offer expires October 24, 1956)

**COLUMBIA PICTURES**

**\$500<sup>00</sup> on—**

**"Earth vs. The Flying Saucers"**

(This Prize Expires December 5, 1956)

THE TRUE AND EXCITING STORY OF

*Universal-International presents*

# WALK THE



IN  
**CINEMASCOPE**

STARRING

# AUDIE MURPHY

ANOTHER BIG ONE  
KEYED TO MEET TODAY'S

**INDIAN AGENT JOHN PHILIP CLUM!**

...who defied Geronimo's legions of hate with the strength of his Faith  
and his love for a woman... to turn back the tide of savagery itself!

# PROUD LAND



PRINT  
BY

**TECHNICOLOR**

CO-STARRING

**ANNE BANCROFT • PAT CROWLEY**

with **CHARLES DRAKE • TOMMY RALL • JAY SILVERHEELS**

DIRECTED BY JESSE HIBBS • SCREENPLAY BY GIL DOUD AND JACK SHER • PRODUCED BY AARON ROSENBERG



**FROM UNIVERSAL  
BOX-OFFICE DEMANDS!**

# This Was The Week When . . . . .

Herbert Wilcox announced conclusion of a distribution deal in the Western Hemisphere with DCA president Fred Schwartz for three top budget productions, the first to be "Yangtze Incident." . . . RKO set "The First Traveling Saleslady" for a world premiere in the Golden Gate, San Francisco, Aug. 15. . . . Columbia directors declared a quarterly dividend of \$1.06¼ per share on \$4.25 Cumulative Preferred stock, payable Aug. 15 to holders of record Aug. 1. . . . 20th-Fox slated James Mason's "Bigger Than Life" for unveiling in New York's Victoria late this month. . . . Ellis Films scheduled the French-made "Fruits Of Summer" as the next attraction in the Plaza, New York. . . . The Marine Corps and Allied Artists planned the world premiere of "Hold Back The Night," to benefit the Navy Relief Fund, in the Chest, Oceanside, Cal., July 25, following festivities at nearby Camp Pendleton.

Edward Harrison set the American premiere of the Japanese-made "Phantom Horse" for New York's Normandie, July 23. . . . MGM announced invitational theatre screenings for the industry of "High Society" in all exchange cities in the course of this week. . . . Columbia acquired the French-made Cannes Grand Prix winner, "The Silent World," for distribution in the Western Hemisphere, Australasia, and parts of the Far East. . . . Allied Artists executive producer Walter Mirisch confirmed that the studio will film the story of Victor Riesel. . . . The sale of National Telefilm Associates' 20th-Fox package of 52 feature films in 10 additional markets, making 21 markets altogether, was disclosed. . . . IFE revealed plans for the United States distribution of "Symphony Of Love." . . . One hundred United Nations dignitaries, headed by Italian UN ambassador Count Leonardo Vitetti, were invited to this week's opening of the Venice Grand Prize winner "La Strada" in the Trans-Lux 52nd Street, New York, as part of the Vitetti-designated Salute To Italy Week.

## Blau Heads Publicists

NEW YORK—The Screen Publicists Guild has elected Martin Blau of Columbia as president, Edwin Altschuh of Warners as vice-president, and Henry Kelley of 20th-Fox as secretary. The new officers were installed for two-year terms. Blau succeeds Harry Hochfeld, 20th-Fox, who served three terms as president.

## Churchill Gets Heart Award

LONDON—The Variety Clubs International Humanitarian Award for 1954 was formally presented last week to Sir Winston Churchill in his London home, "in recognition of his life-long devotion to the liberty of man, his everlasting vigil in safeguarding democracy, and his zealous dedication to the furtherance of world peace." C. J. Latta, Variety European representative, made the presentation of the inscribed Gold Heart, which was voted to the British leader in the course of the 1955 annual convention of Variety. In acknowledging the Award, Sir Winston assured Variety that it would remain on the mantelpiece of his home as long as he lives. He is the second Briton to receive the Heart, the first being Sir Alexander Fleming, honored in 1944 for his discovery of penicillin.

## THEATRES PLAYING

Vaudeville Acts  
Amateur Nights  
Stage Shows  
Bank Nights  
Rock 'n Roll Shows  
Fan Club Nights

should have  
*Strong*

## SPOTLIGHTS

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Direct current high intensity arc spotlight with built-in power conversion unit.

### TROUPER

Fully automatic arc spotlight with adjustable self-regulating transformer in base.

### TROUPERETTE

Incandescent spotlight.

Send today for free literature and prices.

**THE STRONG ELECTRIC CORP.**  
41 CITY PARK AVENUE • TOLEDO 1, OHIO



William J. Heineman, second from right, United Artists vice-president in charge of distribution, announced at a recent New York trade press conference that "Trapeze" has grossed \$4,112,500 in the first week of its general release, said to be the greatest amount ever earned by any film in that time. Seen with Heineman are, left to right, Milton E. Cohen, UA eastern and southern division manager; James R. Velde, general sales manager; and Al Fitter, western division manager.

## UA's Krim Reports On Company Upsurge

NEW YORK—At one of his periodic progress reports, Arthur Krim, president, United Artists, last week revealed that his company's income was four million higher at the end of the first six months of the year than in the similar period in 1955.

The 15 per cent increase breaks down to three million from the United States and Canada and one million from abroad. Actual figures for the first 27 weeks are \$28,330,000 for 1956 and \$24,200,000 for 1955. He reported that the prediction of a \$65,000,000 gross for this year would be borne out. Last year saw \$55,000,000 in the till.

Krim and other officer owners were very pleased with the company's progress, especially in view of soft returns generally in the second quarter. He wanted exhibitors to know that UA has the healthiest backlog in its history, and as for the future, the company's stake is bigger than ever. Krim reported a total of 41 pictures in the cans, editing, or shooting representing a cash investment of \$35,000,000 exclusive of profit sharing and participating arrangements. Added to this is \$15,000,000 as the cost of pictures recently going into release, which brings the inventory and cash investment of the company to \$50,000,000.

Krim estimated that the company is eight to 10 months ahead on production over release while long range planning is as far as three years in advance. Some 30 features, most of which will be made in Hollywood, have been set to start in the next six to eight months. The company will maintain its schedule of four pictures per month with no changes contemplated over the next year. Smaller pictures will continue to be made.

Krim denied UA was interested in acquiring a studio of its own. He also reported that there were no plans for entering the TV production field at this time nor has the company sold any of its features to TV but, he admitted, they are investigating the field.

A report on the recently completed UA sales drive was included.

## Showmanship Sweepstakes

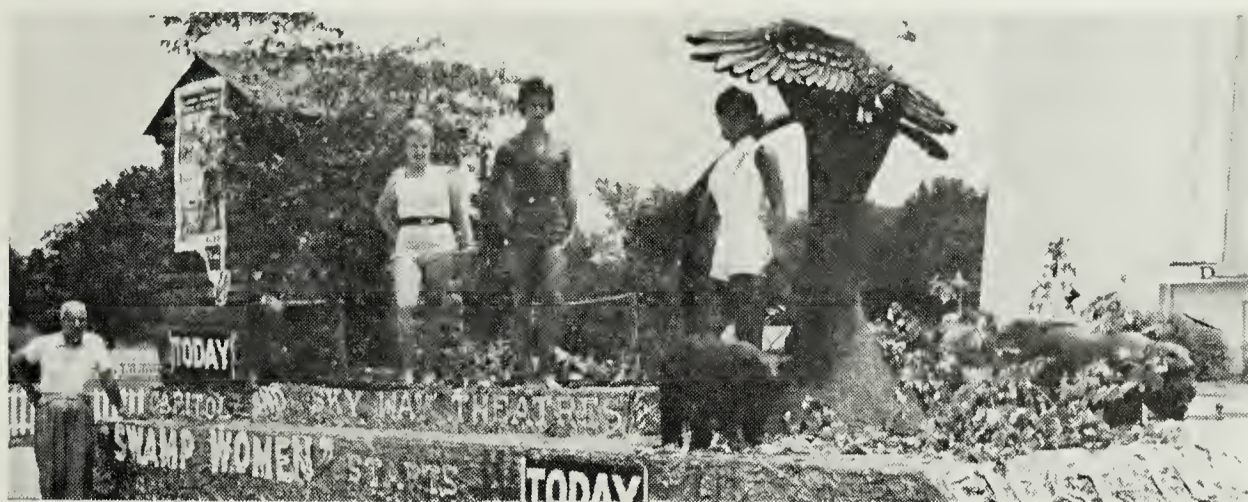
(Continued from page 11)

furrier in this area whereby he conducted a Fur Fashion Show in conjunction with our regular show.

This show was conducted on a professional scale with models on hand to fashion over \$50,000 worth of furs on stage. The girls made an impressive showing of their wares as well as their professional technique. The audience was most receptive throughout the stage show, with the audience predominantly women, enthusiastically receiving the 30 minute presentation. My business was better than average.

Prior to its showing, the fashion show was publicized through the medium of the screen, lobby and programs paid for by the sponsor. Newspapers plugged the show several days prior to the event. All expenses involved were absorbed by the furrier and he was well satisfied with the response, the presentation and the advertising he thus obtained.

# NEWS OF THE TERRITORIES . . .



This most attractive float recently was created by Don Shaw, Skyway Drive-In, Chattanooga, Tenn., to bally Woolner Brothers' independent release, "Swamp Women."

## Albany

Harry Lamont is plugging free rides on his mechanized equipment in the playground of the Riverview Drive-In, Rotterdam Junction, N. Y., managed by Howard Cammer. At the Sunset Drive-In, Kingston, N. Y., under Robert Case, Lamont features an electric merry-go-round. . . . U-I branch manager Norman Weitman was arranging tieups with the Navy Recruiting Station for openings of "Away All Boats." . . . Sylvester Albano opened his new 500-car drive-in near Revena, N. Y. . . . Janet Rosen is the new office worker, 20th-Fox. . . . The auto-Vision, East Greenbush, N. Y., now operated by Alan V. Iselin, marked its 17th anniversary with gifts to children. . . . Al La Flamme resigned as Strand manager to remain as partner and manager, new Unadilla Drive-In, Unadilla, N. Y., with John Gardner, who owns also the Turnpike Drive-In, Westmere. . . . George Hogan, assistant manager, Delaware, which is closed for the summer, now is assistant, Strand.

## Atlanta

Hans Toler, Buckland manager, returned to his post following hospitalization. . . . Mrs. Carolyn White took over the operation of the Blair, Blairsville, Ga. . . . R. M. Kennedy closed the Ritz, Elizabethton, Tenn. . . . Margaret Wages is new in the Al Rook Booking office. . . . E. D. Martin, Theatre Owners of America board chairman and Martin circuit head, returned to his Columbus, Ga., headquarters from a European trip. . . . An Aug. 2 referendum in Jackson, Tenn., will be held on a proposal to permit Sunday movies. Malco Theatres and Ted Arken, Paramount, are cooperating in efforts for passage. . . . The WOMPI kicked off their new year with a dinner in the Variety Club. . . . Spence Pierce opened the remodeled Skyway and Cinema Drive-Ins, Knoxville, Tenn. . . . Bolivar Hyde, Targar Theatres general manager, resigned to become an executive of a Florida flood control district. . . . Woodward Wilson is the new owner of the Grand, Reynolds, Ga. . . . Carl Balsinger, Madisonville, Tenn., Drive-In, was married. . . . James Trannell resigned as buyer and booker, Tri-City and Twin City Drive-Ins, Johnson City, Tenn. H. H. Hull takes over. . . . The Burke Drive-In, Waynesboro, Ga., formerly the Waynesboro, has been reopened by its new owner, A. L. Shepard.

## Boston

Mel Morrison, a former district manager, New England Theatres, and more recently manager, Strand, Dover, N. H., has taken over the Newington, N. H., Drive-In from James Nadeau. . . . Nat Hochberg, who operates the Stoneham, Mass., theatre, is putting in new booth equipment, installed by Massachusetts Theatre Equipment Company, and making other improvements. The same company installed CinemaScope equipment in the Kenmore for owner Louis Richmond to play MGM's "Gaby." . . . A bill which would subject existing and proposed drive-ins to the unrestrained authority of the Commissioner of Public Safety was killed when the Massachusetts House of Representatives refused to accept a favorable report on it. The bill would have given the Commissioner the power to change existing layouts of drive-ins. . . . A long term lease on the Majestic has been acquired by Benjamin Sack, owner and operator, Beacon Hill. For several decades, the Majestic, owned by the Shubert interests, was legitimate and more recently has shown film roadshow engagements. Sack is planning to spend a quarter of a million dollars on the remodeling of the house, changing its name to the Saxon. Samuel Richmond has been appointed managing director. . . . A new and broad form of insurance covering all the personal property of drive-ins on all risks is now available through A. Yarchin and Company.



James R. Velde, center, United Artists general sales manager, was honored recently at an industry luncheon in Buffalo. Seen, from left, are Milton E. Cohen, UA eastern and southern division manager; Elmer Lux, Buffalo City Councilman; Philip Cohen and Mori Slotnick, Cinema Theatres, Buffalo and Rochester.

## Cinema Lodge Honors Founder Jack Kirsch

CHICAGO—Jack Kirsch, president, Allied Theatres of Illinois, was accorded new honors at a dinner-dance in The Covenant Club in commemoration of the 10th anniversary of his founding and becoming first president of Cinema Lodge, B'nai E'rith. Four hundred were in attendance, including seven of the nine past presidents. Charles Cooper is the current president.

Lou Goldberg, chaplain, gave the invocation, and Norman E. Silverman gave warm greetings and congratulations to Kirsch. Mayor Richard J. Daley sent a telegram of felicitations. Goldberg later presented plaques of "grateful recognition and appreciation" to past presidents Kirsch, Norman R. Silverman, Paul Marr, Maurice Abrams, Sam Levinsohn, Dr. Robert Gilbert, and Nat Nathanson. A silver plaque also was presented to Kirsch, "in recognition and appreciation of devoted service."

In accepting his honors, Kirsch recited the steps he had taken to organize Cinema Lodge, which prospered from the start and at the offset received congratulations from the Grand Lodge for having broken all records with a starting membership of 800.

**PROVIDENCE, R. I., NEWS**—Bill Trambukis, Loew's State manager, reported that Paul McKenna, former chief-of-service, has been elevated to student assistant manager. . . . Virginia Leith, co-starring in "A Kiss Before Dying," was in with Abe Bernstein, United Artists exploitation. . . . A special "Rock 'n Roll" screen show, Rhythm And Blues Revue, was scheduled as a midnight feature in the RKO Albee. . . . Harry Erinakes' new Lonsdale Drive-In has been opened.

## Buffalo

The new Sheridan Drive-In, owned and operated by Irving Cohen and Harry Seeborg and managed by Sid Cohen, brother of Irving, was opened last fortnight, boasting one of the largest screens in the state and space for 1,600 cars. . . . Variety Club past chief barker Billy Keaton has added an afternoon disc jockey program to his daily WXRA schedule. . . . Filmore Enterprises, headed by Morris Slotnick and Phil Cohen, is retaining ownership of the buildings housing the Cinema theatres here and in Rochester, N. Y., the operation of which was taken over recently by Martros Theatres, Inc., under a 15-year lease. Slotnick announced that the firm will build an office structure on the site of the Arnett, Rochester, but did not indicate when the house would close for demolition.

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WHEN YOU NEED  
A GOOD TRAILER  
FAST . . . CALL ON  
FILMACK. YOU'LL  
BE GLAD YOU DID.

CHICAGO, 1327 S. WABASH  
NEW YORK, 341 W. 44th ST.



Women of the Motion Picture Industry of Dallas recently installed new officers. Seen, left to right, Bess Whitaker, board member; Lorena Cullimore, retiring president; Dorothy Johns, recording secretary; Marilyn Bragg, board member; Mildred Freeman, treasurer; Grace Folsom, incoming president; Mable Guinan, board member; Billie Webb, first vice-president; and Mildred Fulenwider, board member.

## "Crazy Auction" Spurs Theatre Attendance

CLEVELAND—Art Brown, manager, Granada, is successfully staging what he calls a Crazy Auction promotion, running 10 weeks. Fifteen merchants donate merchandise valued at not less than \$10 every week, making a weekly total auction value of \$150.

The audience member bids for each article and receives it at the bid price, which he pays. When all 15 articles have been auctioned, the total amount of money collected is then given to the patron present whose admission stub has the number drawn from a container.

The Crazy Auction takes place every Thursday and takes about 20 minutes from start to finish. Brown is the auctioneer. The participating merchants get trailer screen credit and lobby displays of their merchandise.

## Charlotte

MGM branch manager R. L. Huffman invited area exhibitors to a screening of "Somebody Up There Likes Me" in the Plaza. . . . The remodeled Lamar, Lamar, S. C., held a gala reopening. . . . Area closings include the Rocky, Lowell, N. C.; Royal, Simpsonville, S. C.; and the Brandwood, West Greenville, S. C. . . . J. B. Harvey, owner, Carolina, Clover, S. C., was reelected to the South Carolina Legislature in the June primary as representative from York County. Reelected from Fairfield County was Walter Brown, operator, Boyd and Fairfield, Winnsboro, S. C. . . . The executive secretary's office of Theatre Owners of North and South Carolina now is located in new quarters at 147 Brevard Court. . . . Thomas W. Varnon, legal advisor, Wilby-Kincey Service Corporation, died. . . . Sam L. Irvin, Plaza owner, Asheville, N. C., became the father of a son. . . . Colonial Theatres, Inc., Valdese, N. C., hosted a three-day get-together for industryites at Linville, N. C. . . . Arthur C. Phillips, owner and operator, Strand, Walhalla, S. C., died recently.

## Chicago

Harshe-Rotman, publicists, landed one of Hollywood's choicest accounts, the Motion Picture Academy of Arts and Sciences. . . . Redd Gardner joined Kling Studios. . . . Victoria Shaw, Australian beauty, came to aid Columbia's "The Eddy Duchin Story" sendoff. . . . Foreign pictures continue their percentage gain in those presented for review to the Chicago Police Censor Board. The number in June was 24, in a total of 88. Footage was 488,000. Sixteen cuts were made, one French film was rejected, and one domestic pinked. . . . Theatre attorney Thomas C. McConnell suffered a heart attack and was taken to Presbyterian Hospital for treatment. . . . Joe Grossman was transferred by B and K from the Granada to assistant manager, Howard. . . . Clark Rodenbach, longtime movie critic, is very ill at Veteran Administration Hospital. . . . H. L. Blankender and Margie Ellied, owners, Salem, Ind., Drive-In, and Preston Stoner, owner, Centerbrook Drive-In, Centerton, Ind., joined Allied Theatres Owners of Indiana. . . . David S. Nelson, 64, State operator, O'Fallon, Ill., died.

## Women's Variety Club Sponsors Benefit Preview

CHICAGO—The Women's Variety Club of Illinois is sponsoring a sneak preview, the midwest premiere of an outstanding movie, for the benefit of La Rabida Sanitarium. It will be presented in the Carnegie on Sept. 18 at eight and 10 P.M., with admission fixed at two dollars.

Mrs. Abe H. Fischer, chairman, and Mrs. Nat Nathanson, Women's Variety president, are in charge of a committee for the event which includes Mrs. Joe Berenson, Mrs. Ben Banowitz, Mrs. Manuel Gottlieb, Mrs. Sam Levinsohn, Mrs. Samuel Palais, Mrs. Al Simon, Mrs. Charles Waters, Mrs. Oscar Bloom, Mrs. Dudley Gazzola, Mrs. John Jones, Mrs. Jack Kirsch, Mrs. John Manta, Mrs. Van Nomikos, Mrs. John Smedalas, and Mrs. Ralph Smitha.

## Cincinnati

Robert McNabb, 20th-Fox branch manager, and Tony Knowlman, office manager, attended a company sales meeting in Chicago. . . . The Schine Circuit closed the Kentucky, Louisville, Ky., and, after refurbishing, the Strand, Louisville, will be reopened as a first-run house. . . . Earl Penrod, owner, Affiliated Advertising Company, Indianapolis, and well known on Film Row here, returned to his office after a month in a hospital. . . . Robert Coleman, former RKO Kentucky salesman, now is city salesman.

COLUMBUS, O., NEWS — Manager Walter Kessler, Loew's Ohio, has started a weekly summertime series of Tuesday morning shoppers' shows. Patrons receive four to five hours of entertainment for one price. . . . New 500-car Marysville Drive-In was scheduled for opening last week as the first open-air theatre in Union County. Dale Elleman is owner. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, announced the signing of two new members for the association, Gene Chambers, North Star Drive-In, Dayton, and John Vlachos, State, Harrison.

## Cleveland

Pioneer theatre owner Halmar D. Shreffler, Castamba, Shelby, O., died suddenly. He is survived by his widow and his son, Arthur, who manages the house. . . . Columbia's Victoria Shaw was in for a two-day promotional campaign on "The Eddie Duchin Story." . . . Duke Hickey, U-I field exploitation and publicity, has been handed the special assignment of staging a campaign for the world premiere of "Walk The Proud Land" on Aug. 1 in the Community, Hudson, N. Y. . . . Skirball Brothers new Summit Drive-In, near Akron, O., opened about a year later than the original plans called for. The delay was caused by engineering difficulties. Manager of the new ozoner is Ezra Skirball, transferred from the circuit's Stark Drive-In, Massillon, O.



Manager Walter Kessler, Loew's Ohio, Columbus, right, and Mrs. Kessler are seen as they recently received their award for "master showmanship" from United Artists, presented by UA special representative Ralph Pollock in recognition of Kessler's campaigns on UA's "Alexander The Great" and "Trapeze."

**IN SUPERSCOPE 235**  
2.35 SCREEN ASPECT RATIO WITH OPTICAL SOUND

**SUPERSCOPE STANDARDIZES THE WIDE SCREEN**  
ONLY SUPERSCOPE PROVIDES ANAMORPHIC RELEASE PRINTS FROM STANDARD "FLAT" NEGATIVES  
PRINTS BY TECHNICOLOR OR IN BLACK AND WHITE

**IN SUPERSCOPE 255**  
2.55 SCREEN ASPECT RATIO WITH MAGNETIC SOUND



Irwin Allen, right, who produced, directed, and wrote "The Animal World," Warners release, is seen on his recent visit to Cleveland with, left, William Twig, Warners branch manager, and Joseph Weinstein, Stanley Warner Cleveland zone film booker.

During the absence of Max Mink, RKO Palace manager, in Rochester, N. Y., Frank Smith was in charge of operations. . . . Variety Club is lining up a fine set of prizes for the annual golf tournament July 27 at the Lake Forest Country Club. Jack Silverthorne, Hippodrome manager, is in charge of dinner reservations. . . . Marshall Fine, Variety chief barker, says all is set for the club to move in the fall from the Hollenden Hotel to the Tudor Arms. . . . Mr. and Mrs. Loren Solether, owners, Falls, Chagrin Falls, O., celebrated their 40th wedding anniversary.

## Dallas

Latest date for Warners' "Moby Dick" in the Majestic is July 26, with a possibility that Gregory Peck might be here in for the opening. . . . Phyllis Kirk was to be here in connection with United Artists' "Johnny Concho." . . . Bop Hope was scheduled to arrive to appear on the stage of the Palace for two appearances in conjunction with the opening of Paramount's "That Certain Feeling." . . . John A. Callahan, city manager, Rowley Oak Cliff Theatres, was one of the directors named at the organization meeting of the Jefferson Area Association. Purpose of the merchants' association is to promote the progress of growth of Jefferson Boulevard, the main street of Oak Cliff. . . . Bob Morrell, Rube Shor Theatres, Cincinnati, was a visitor at the office of Colonel H. A. Cole. . . . Sol Sachs, division manager, and T. D. Walton, branch manager, RKO, returned from a regional meeting in New Orleans. . . . Pat Hudgins, Interstate home office, designed a special cut which was used for four "Fighting Texans" feature films in the Fort Worth Boulevard Drive-In ads in the newspapers.

Watch for them!

**NEXT!**  
**Los Angeles Territory**  
 Issue of July 25  
**Jacksonville Territory**  
 Issue of August 1

Save them!

# Film Exchange and Dealer Listing for the WASHINGTON D. C. FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

## • Film Distributors

### ALLIED ARTISTS, 913 New Jersey Ave., N.W.—METropolitan 8-6450

Br. Mgr.: Milton Lipsner. Office Mgr.: Al Wheeler. Sales: Harold Levy, Mark Silver. Cashier: Christine Eorisman. Emerg. Phone: STerling 3-4260.

### BUENA VISTA (Disney), 920 New Jersey Ave., N.W.—REpublic 7-0353

Br. Mgr.: Bill Friedman. Emerg. Phone: STerling 3-4260.

### COLUMBIA, 928 New Jersey Ave., N.W.—NATIONAL 8-4035

Br. Mgr.: Ben Caplon. Sls. Mgr.: Fred Sapperstein. Sales: Jimmy Whiteside, Chick Wingfield, Elmer Moore. Bookers: Max Rutledge, Jack Keegan. Cashier: Florence Donahue. Field Exp.: Sid Zins. Emerg. Phone: STerling 3-4260. (Div. Mgr. in residence: Sam Galanty)

### EQUITY, 922 New Jersey Ave., N.W.—REpublic 7-0776

Br. Mgr.: Myron Mills. Office Mgr.: Anne Sknerski. Sales: Sam Pike. Booker: Thelma Powell. Emerg. Phone: STerling 3-4260.

### KAY, 922 New Jersey Ave., N.W.—STERling 3-8938

Br. Mgr.: Harry Katz. Emerg. Phone: STerling 3-4260.

### LIPPERT, 1013 New Jersey Ave., N.W.—STERling 3-1652

Br. Mgr.: Jerry Sandy. Booker: Gertrude Epstein. Cashier: Caroline Carney. Emerg. Phone: STerling 3-4260.

### METRO-GOLDWYN-MAYER, 1009 New Jersey Ave., N.W.—DISTRICT 7-6530

Br. Mgr.: Herbert Bennin. Sls. Mgr.: Sid Eckman. Office Mgr.: Joseph Kronmon. Sales: Cal Bien, Tom Cosgrove, Pete Prince. Bookers: Ed Kushner, Henry Ajello. Cashier: Anna Ridgely. Field Exp.: Tom Baldrige. Emerg. Phone: STerling 3-4260.

### PARAMOUNT, 306 H St., N.W.—NATIONAL 8-7661

Br. Mgr.: Herbert Gillis. Office Mgr.: Robert Groce. Sales: Herb Thompson, George Kelly, Jack Howe. Bookers: Billy Benick, William Fisher. Cashier: Ido Green. Field Exp.: Mike Weiss. Emerg. Phone: STerling 3-4260.

### PEERLESS, 203 Eye St., N.W.—DISTRICT 7-7571

Br. Mgr.: Teddy Shull. Emerg. Phone: STerling 3-4260.

### RKO, 932 New Jersey Ave., N.W.—DISTRICT 7-3672

Br. Mgr.: Joseph Brecheen. Sls. Mgr.: Al Folliard. Office Mgr.: Joseph Kushner. Sales: Elbert Grover, Olmstead Knox. Bookers: Jess Smith, George Sullivan. Cashier: Agnes Turner. Field Exp.: Honk Howard. Emerg. Phone: STerling 3-4260. (Div. Mgr. in residence: Robert Folliard)

### REPUBLIC, 203 I St., N.W.—REpublic 7-0155

Br. Mgr.: Jake Flax. Office Mgr.: Albert Landgraf. Sales: Maynard Madden, William Wilson, Joe Cohan. Booker: Esther Katzenell. Cashier: Joyce Kriso. Emerg. Phone: STerling 3-4260.

### FRED SANDY, 1013 New Jersey Ave., N.W.—STERling 3-1652

Br. Mgr.: Fred Sandy. Emerg. Phone: STerling 3-4260.

### 20TH CENTURY-FOX, 415 3rd St., N.W.—DISTRICT 7-8420

Br. Mgr.: Ira Sichelman. Office Mgr.: Robert Smeltzer. Sales: Charles Krips, Jr., John J. O'Leary, Fritz Goldschmidt. Bookers: Sara Young, Harry Valentine. Cashier: Jeannine Tucker. Field Exp.: Hal Marshall. Emerg. Phone: STerling 3-4260.

### UNITED ARTISTS, 924 New Jersey Ave., N.W.—NATIONAL 8-6316

Br. Mgr.: Al Kane. Sls. Mgr.: Ed Fontaine. Office Mgr.: Luther Buchanan. Sales: Steve Luxemburg, E. W. McKinley. Bookers: Lucille Traband, Norvol Price. Cashier: Pauline Gittelson. Field Exp.: Max Miller. Emerg. Phone: STerling 3-4260. (Dist. Mgr. in residence: Sidney Cooper)

### UNIVERSAL-INTERNATIONAL, 227 H St., N.W.—METropolitan 8-4141

Br. Mgr.: Harold Saltz. Sls. Mgr.: Bob Friedman. Office Mgr.: Ray Formon. Sales: Barney Frank, Vincent Dougherty, Bob Miller. Bookers: Oron Summers, Harry Hower, James Mitchell. Cashier: Walter Bangs. Field Exp.: David Polland. Emerg. Phone: STerling 3-4260.

### WARNER BROS., 901 New Jersey Ave., N.W.—NATIONAL 8-1130

Br. Mgr.: Robert Smeltzer. Sls. Mgr.: Ben Boche. Office Mgr.: Ed Phillips. Sales: Oscar Kantor, Gerald Oulahan, Vince Josock. Bookers: Ethel Kisdon, Sadie Bawles. Cashier: Charles Groff. Emerg. Phone: STerling 3-4260.

### WHEELER, 920 New Jersey Ave., N.W.—STERling 3-8938

Br. Mgr.: Samuel N. Wheeler. Office Mgr. and Sales: Ross Wheeler. Sales: Jerry Murphy. Booker: Margaret Pryor. Emerg. Phone: STerling 3-4260.

## • Supply Dealers

### ELMER H. BRIENT & SONS, INC., 925 New Jersey Ave., N.W.—DISTRICT 7-9505

### BEN LUST THEATRE SUPPLY CO., 1001 New Jersey Ave., N.W.—NATIONAL 8-5376

### R & S THEATRE SUPPLY CO., 920 New Jersey Ave., N.W.—STERling 3-8938

Emerg. Phone: HEmlock 4-8812.

## • Screen Trailers

### NATIONAL SCREEN SERVICE, 920 New Jersey Ave., N.W.—METropolitan 8-5016

Office Mgr.: Ernstine Bandel. Soles: George Nathan, Horry Low.

## • Signs, Advertising and Printing

### NATIONAL SCREEN SERVICE, 920 New Jersey Ave., N.W.—METropolitan 8-5016

## • Messenger Services

### EMERGENCY FILM SERVICE, 203 Eye St., N.W. STerling 3-4260

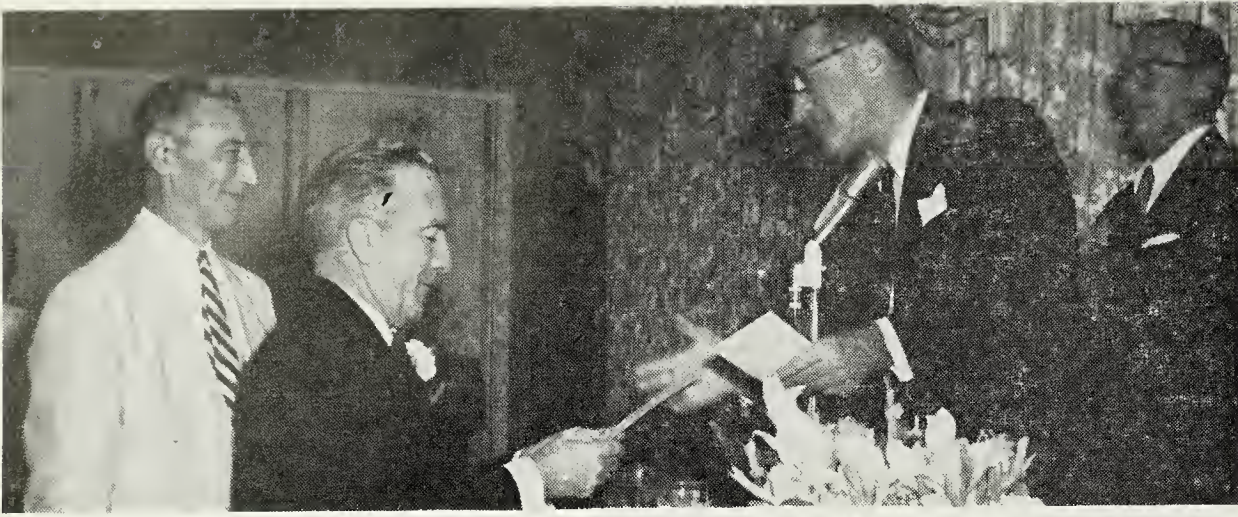
### HIGHWAY EXPRESS LINES, INC., 1638 Third St., N.E.—DUpont 7-7200

## • Service Companies

### ALTEC SERVICE CO., Albee Bldg., 15th and G St., N.W.—METropolitan 8-0874.

### RCA SERVICE CO., Room 412, Albee Bldg., 15th and G St., N.W.—NATIONAL 8-9016

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At the recent "Old Guard" annual banquet at the Eden Roc Hotel, Miami Beach, Fla., special service awards were made to Wometco Circuit personnel by Sidney Meyer, co-owner. Hal Kopplin, director of art and advertising, and Sonny Shepherd, district manager, are seen receiving their awards for 30 years of service each from Meyer as Burton Clark, outgoing president, Wometco Old Guard, looks on. Others receiving awards were Jack Fink, manager, Park, Tampa, Fla., and Ray Toemmes, Miami manager, each with 25 years of service, and Gene Race, manager, Parkway, 15 years.

## Miami Variety Aids Children's Hospital

MIAMI, FLA.—Variety Club, Tent 33, founded in 1947, chose as its first charitable project the National Children's Cardiac Hospital which, although a worthy enterprise, was already a National Institution, with the result that the Tent could not adopt it as its own.

In search for a project which the Tent could call its own, the unfinished South Florida Crippled Children's Hospital came into focus. The Variety crew commissioned chief barker George Hoover, later International chief barker, to investigate, and arrangements were worked out with the board of the institution for the Club to assist in raising funds to build the hospital, the campaign for which was led by Jack Bell, Miami Herald columnist and staunch Variety member, to whom much credit must be given for support of the enterprise. Three of the members of the original board of the hospital are members of the present board of directors and have been since Variety took over under an agreement whereby the Tent acquired the property, to maintain and operate it. The first president of the hospital was Hoover.

In the first nine months after opening, the hospital admitted 1,318 patients, with 16,562 patient days, and had 4,269 visits to its out-patient department. The volume of work has steadily increased to a high

of 2,937 in patients, 30,680 patient days, and 23,679 clinic visits. On Sept. 30, 1955, the hospital had served over 31,000 individuals, had rendered nearly 149,000 days of patient care, with 91,000 clinic visits.

The hospital was designed as a 72 bed Crippled Children's Hospital. In 1952, a 40 bed addition, plus a larger and improved physical therapy department, was constructed. Continuous internal changes are going on to further increase efficiency. Permanent assets have increased almost \$670,000, and charitable work for patients has been approximately \$875,000. Variety Club, through its activities, has contributed in services and improvements approximately \$1,545,000.

The hospital, in addition to its humanitarian work, also takes its place in the community in medical education, participating in training of interns and residents, undergraduate and graduate professional nurses, and participates in the practical nurse training program of the Technical High Schools of Miami. Today, the project represents an investment of nearly \$2,000,000. There is no institution in Florida that enjoys such a fine reputation, which can be attributed to the creed adopted by Tent 33 that regardless of race, color, or creed or ability to pay, no child shall ever be turned from its doors. This creed applies to all Variety activities.

## Denver

Additional closings in the area include the Rex, Casper, Wyo.; the Motorena Drive-In, Greeley, Colo.; and the Chief and Pecos, Roswell, N. M. The Grove, Gering, Neb., has been reduced to one change a week. . . . Fred Knill, office manager, Gibraltar Enterprises, took his prize Palamino to the National All-Palamino show, entered the animal in the cutting contests, and won second prize. . . . Ralph Clark, district manager, United Artists, was in for a sales meeting attended by M. R. Austin, branch manager; salesman William Sombar, Robert Hazard and Earl Peterson; and W. W. McKendrick, branch manager, Salt Lake City. . . . Clarence Batter, booker and buyer, has returned home after a short stay in a hospital and continues under treatment for hepatitis. . . . William Claiborne has opened his new 650-car Vista View Drive-In, Security, Colo.

## Des Moines

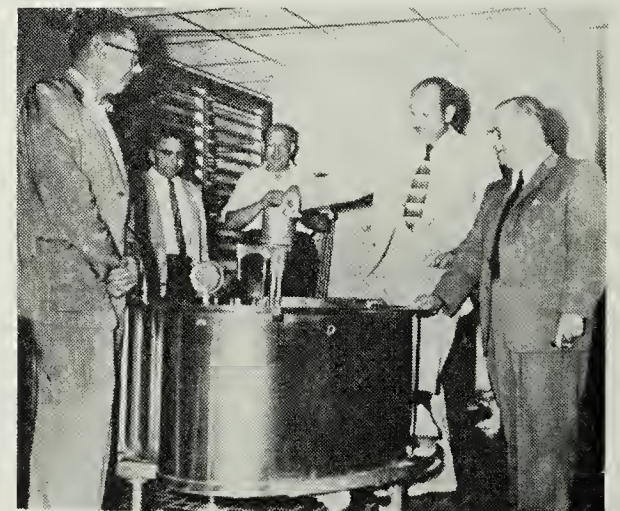
Iowa-Nebraska Allied has instructed members to contact their Congressman if U-I offers "Away All Boats" at terms they cannot afford. . . . The businessmen of Stratford, Ia., have joined forces and reopened the Stratford, with shows to be offered on Saturday and Sunday. . . . The Crystal, Manning, Ia., has been closed for an indefinite period. The theatre has been operated by the Dethlefs family for almost 45 years. . . . Dale Bucholtz, Guthrie Center, Ia., leased the Iowa, Lake City, Ia. . . . John and Everett Evers announced plans to retire from the industry when their lease expires in October at Schleswig, Ia. The Evers took over the house two years ago with the Schleswig businessmen underwriting part of the expense, but even with this help the two men lost considerable money in the experiment. . . . The Lacona, Lacona, Ia., was bought by Emmet Gillespie.

## Detroit

Eunice Namberg, secretary, Allied Theatres of Michigan, has left to prepare for an addition to her family. Ernest Conlon, executive secretary, announced that Jean Cupples has succeeded her. . . . Bill Friedlander, former assistant manager, Telenews, returned from Arizona, where he spent three years. . . . George Goodman joined 20th-Fox as salesman. . . . U-I branch manager George B. Graff is back after a short stay in the hospital. . . . Dave Gonda, U-I booker, is recuperating from a serious illness which struck him a few weeks ago. . . . Cinema Service Company, owned by G. E. LeVeque since 1924, has been sold to Elmer Bouer and Walter Bullock, former drivers for LeVeque. Bouer will operate under the name of Cinema Service, while Bullock will operate under the name of Walter's Film Service. . . . George Rossman resigned as office manager, Dezel Productions. Albert Dezel, president, personally has taken over the firm and named Ann O'Donnell office manager and head booker. . . . Douglas B. Groenert, 30, film salesman, Hugo Vogel's Theatre Supply and Equipment Service, was killed recently in an automobile accident near Iron River, Mich. . . . Ernest T. Conlon, executive secretary, Allied Theatres of Michigan, announced that the first up-state board of directors meeting will be held July 19 at the Midland Country Club. Besides the meeting, members will partake in a golf party. A car will be given as a prize to the top golfer. . . . Jerry Bric, 54, business agent, IATSE Local 38, died recently.

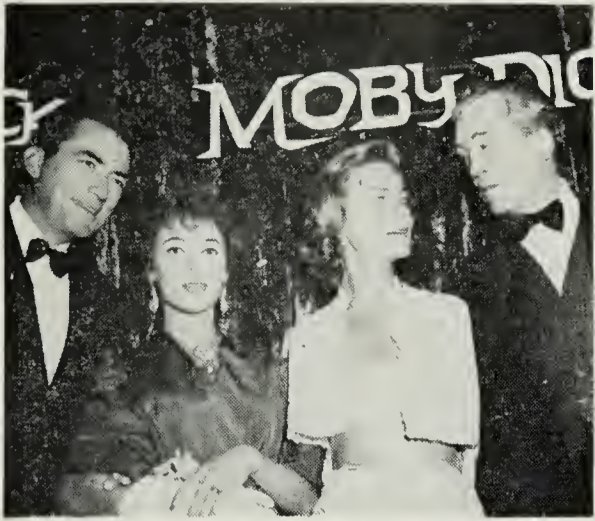
## Houston

John Price, manager, King Center Drive-In, returned from a business trip made to the Jefferson Amusement Company home office, Beaumont, Tex. . . . "One Summer Of Happiness," for "adults only" and not recommended for children under 18, has opened in the Avalon Art. . . . Frank Wilke, owner, Boulevard, at his camp on Bastrop Bayou, entertained Jack Underwood, district manager, Columbia, Dallas; Jack Zern, Altec, Dallas; and Lee Hanley, Arcadia, Dallas. . . . Gladys Horwitz, Horwitz Theatres Circuit, has returned from a trip to Europe. . . . Mrs. Frank Wilke is out of the hospital and is resting at her home. . . . Dean Gibbon, formerly with the Boulevard and with 20th-Fox here, now is a private in the Army.



Equipment of the Variety Children's Hospital, Miami, Fla., is inspected by John H. Rowley, international chief barker; Bill Dock; Paul Bruun, international representative; Tracy Hare, hospital director; and Sig Eisenberg, Tent 33 chief barker.





Among those present at the recent Hollywood premiere of Warners' "Moby Dick," RKO Pantages, were, left to right, Gregory Peck, Mrs. Peck, Lauren Bacall, and John Huston, in the company of many other celebrities.



In New Orleans, Nicole Milinaire, far right, associate producer of UA's "Foreign Intrigue," recently discussed the film with local exhibitors Sid Havenar and E. R. Sellers, as UA branch manager Alex Maillho looked on.

## Jacksonville

An appeal went out to Florida exhibitors from Cam Price, RKO branch manager and area chairman, Will Rodgers Hospital drive, to make audience collections this week for the industry tuberculosis hospital. . . . Joe J. Deitch, FST executive, returned from a month in Pennsylvania. . . . Arv Rothschild, NTE general manager, said that \$1,000 in cash prizes will go to winners of a rock 'n' roll dance contest to be opened on the stage of the Negro-patronage Roosevelt. . . . Dick Ingram was here for several days from the Columbia office, Atlanta, to give Marty Kutner an assist in selling new product to exhibitors. . . . Horace Denning, district manager, Dixie Drive-Ins, came back from business sessions in Atlanta. . . . New member of the FST managerial staff is William Korenbrot, formerly with United Artists, Trinidad. . . . Jack Rigg now is booking the Riviera, Riviera Beach, Fla., for Bob Crawford, owner. . . . Undergoing treatment in a local hospital was Bill Fegenbush, head, Florida Theatre art shop. . . . Eleanor Yeager, daughter of IATSE official Mitchell Yeager, was selected as Miss Future Business Leader of America at the FBLA national convention in Washington. . . . Carl Carter, Variety chief barker, accepted an invitation to serve as installing officer at the annual WOMPI seating of new officers.

**MIAMI, FLA., NEWS**—Promoted to newly-created posts within Wometco Theatres were Burton Clark, manager, Boulevard Drive-In, North Miami Beach, Fla., and Flynn Stubblefield, manager, Tower. The former is now drive-in assistant district manager and the latter, neighborhood assistant district manager, under district manager Harvey Fleischman. Fleischman's personal assistant is Roy Schechter, also business manager of the circuit's art department. Clark will have the four Dade County drive-ins under him, and Stubblefield, eight neighborhood houses. . . . B. Earl Puckett was given a barker membership in Variety Club's Tent 33. Maurey L. Ashmann, past barker, presented the membership resolution to Puckett, chairman of the board of directors, Allied Stores Corporation, "in recognition of his position as the Mr. Showman of merchandising and retailing." In addition, Puckett is a director of 20th-Fox.

## Kansas City

Ray Whittaker, one time manager, Mainstreet, now the Missouri, was a recent visitor. Mrs. Whittaker was assistant treasurer, Orpheum, when Whittaker was managing the old Shubert. . . . An enthusiastic audience attended the 20th-Fox preview of "The King And I." . . . John Kelley, U-I booker, has been transferred to Buffalo. Pat Palmer is the new booking clerk, U-I, Ray McKitrick the new salesman, and Margaret Pierce new biller. . . . Joe Neger, branch manager, Eric Green, head booker, and the sales staff, 20th-Fox, attended a sales meeting in the Blackstone Hotel, Chicago.

## Milwaukee

The Climax, operated by Jimmy Docter, closed last fortnight. . . . The Comet closed also, because of poor business. . . . The Screen Guild Exchange is being entirely redecorated. . . . Walter Baier, Fort Theatres, Fort Atkinson, Wis., was convalescing at home following hospitalization. . . . MGM held a sneak preview of "Somebody Up There Likes Me" in the Riverside. . . . Edward J. Weisfeldt, former manager, Fox's Wisconsin, is now managing the Gran Oriental. . . . Unity Theatres closed the Prairie, Sun Prairie, Wis. . . . Barry Sherman sold the Peerless to Kenneth Gomow, an industry newcomer.

United Artists exploiter Ward Bently was in on behalf of "Trapeze" in the Fox Wisconsin. . . . Samuel Trinz, former Milwaukee exhibitor and co-owner, Lub-

## Jacocks Retirement Draws 400 Guests

NEW HAVEN—Over 400 men and women gathered to honor Ted Jacocks, Branford, Conn., exhibitor, at the Waverly Inn, Cheshire, Conn., last week on the occasion of his retirement from the industry.

Highlighting the occasion was the presentation to Jacocks of a silver gift by Abe Montague, Columbia sales manager, on behalf of the many friends present. Arthur Lockwood narrated a showing of film slides of the honored guest's life history to give a new testimonial slant.

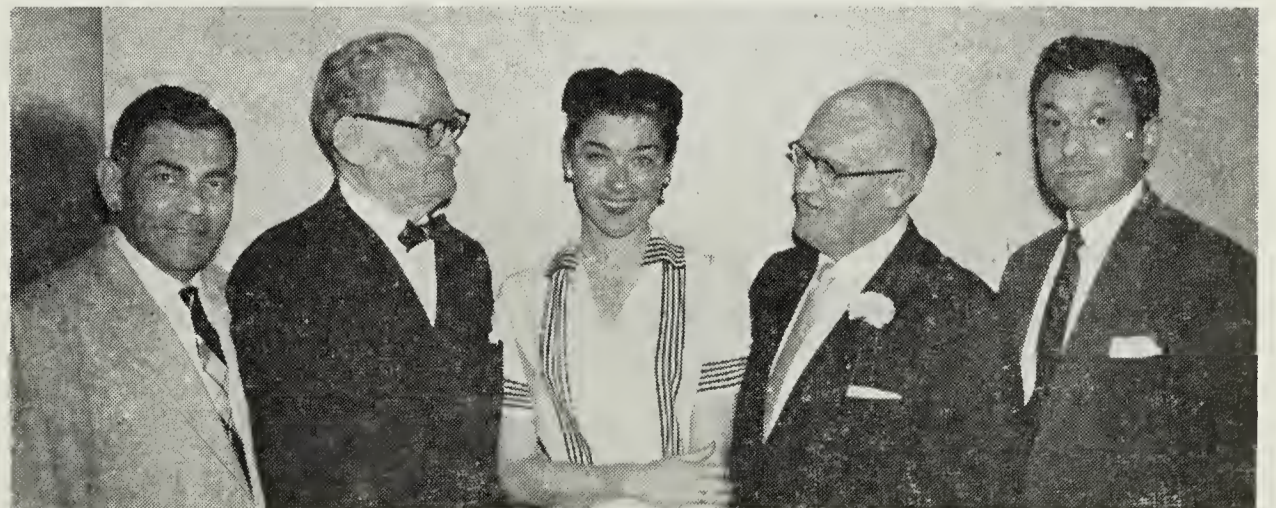
Other speakers included Anthony Sadlak, Congressman-at-large; Dan Mahaney; former Lieutenant Governor William Hadden; Hy Fine, Phil Gravitz, MGM branch manager, speaking on behalf of the Film Row group; and others. Herman M. Levy, TOA executive, was toastmaster.

Others introduced included Mrs. Julia Keeney, Mrs. George Wilkinson, I. J. Hoffman, Peter Perakos, Mike Tomasino, and Captain William Schatzman.

liner and Trimz Circuit, Chicago, died in San Jacinto, Cal. . . . Frank Hellstrom closed the Badger, Wittenberg, Wis., because of poor business. . . . Frank J. McWilliams, Portage, Wis., pioneer exhibitor, was honored at the recent Wisconsin Allied convention at Elkhart Lake on the occasion of his 50th anniversary in the industry. . . . Thomas' Rialto, Marinette, Wis., was closed and the marquee was being dismantled to make room for widening of the street. . . . Adler's Relda, Marshfield, Wis., is being dismantled and will be converted for commercial use. . . . Ben Poblocki installed CinemaScope in his Plaza, Burlington, Wis.

## Minneapolis

Manager Robert Whelan, RKO Orpheum, developed several fine local tie-ups for his engagement of Columbia's "Safari." He managed to work up two displays of wild animal heads and skins. One came from the local travel bureau and was displayed in their window, the second came from a local big-game enthusiast. This display was used first at the theatre, then moved to a local TV studio for use in a show plugging the film. Whelan also got extra exploitation by hooking up with the local Pontiac dealer on the "Safari" station wagon.



Virginia Leith, center, co-star, United Artists' "A Kiss Before Dying," was welcomed to New Haven recently by, left to right, Irving Mendelson, UA branch manager; Matt Saunders, manager, Loew's Poli, Bridgeport; Harry F. Shaw, New England division manager, Loew's Theatres; and Tony Masella, manager, Loew's Poli Palace, Meriden.

## New Haven

National Film Service, Inc., New York, paid \$60,000 for the property of Mary P. Bellantone and \$24,500 for the land of Dominic Gagliardi, a total of \$84,500, for the site of the new \$300,000 building to be erected to house and service film product in the Connecticut area. Construction was expected to start soon. . . . Changes in Loew Poli New England assistant managers include Zigmunt Rossiliano, Palace, Hartford, Conn., transferred to Loew's 175th Street, New York; Jack Keppner, new assistant, Palace, Hartford; new at Loew Poli's, Springfield, Mass., is Bruce Nutter; and Roland Connors, Loew's State, Houston, new assistant, L-P College, New Haven, Conn.



The Philadelphia branch of RKO recently moved into new quarters at 1225 Vine Street and coinciding with the event was the arrival of some pretty starlets exploiting the company's "The First Traveling Saleslady." The above picture resulted and shown, left to right, are William Milgram; Gloria Kristy; Elmer Hirth, Al Boyd Theatres; Kathy Marlowe; Eli Epstein, RKO sales manager; Dawn Richard; Nate Milgram, Milgram Buying and Booking Service; and Peggy Creel. —JACK GOLDMAN photo.



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## New Orleans

Allied Artists branch manager Henry Glover and his wife attended funeral services for their relative, Arthur C. Bromberg, president, Allied Artists Southern Exchanges, in Mobile, Ala. AA salesmen Joseph Fabacher and George Nungesser and office manager E. W. Schroeder accompanied them. . . . H. Ruston, co-owner, East Forest Drive-In, Petal, Miss., reopened the indoor Petal there, which was operated formerly by R. B. and C. R. Dossett, operators, Star, Hattiesburg, Miss. . . . United Artists screened "The Ambassador's Daughter" in the Pitt. . . . Mrs. W. L. Paternostro planned to close the Delta, Lake Charles, La., this week.

## New York

National Ticket Company, Shamokin, Pa., named John J. Conway New York sales manager, with offices in the RKO Palace Building. . . . Lou Abrams rejoined National Screen Service as New York branch manager, succeeding Al Rothschild, resigned. . . . 20th-Fox screened the Greek-made "Barefoot Battalion" for the industry in the home office Little Theatre. . . . George Kemble, former manager, Walter Reade Baronet, was named manager, Community, Hudson, N. Y., when the circuit took over operation of the house last fortnight. . . . Loew's, Inc., president Arthur M. Loew returned from the west coast. . . . Samuel Goldwyn departed with Mrs. Goldwyn for the European premieres of "Guys And Dolls." . . . U-I executive vice-president Alfred E. Daff arrived from Hollywood for home office conferences.

## Ted Schlanger Appointed Port Authority Commissioner

PHILADELPHIA — Ted Schlanger, Stanley Warner zone manager, last fortnight was appointed by Pennsylvania Governor George M. Leader as a Commissioner of the Delaware River Port Authority. Philadelphia is the second largest port in the country.

The appointment of Schlanger is for a five year term to fill a vacancy on the bi-state body. He is the first representative of the industry to receive such an honor.

Schlanger, as SW zone manager, is in charge of the circuit's theatres in eastern Pennsylvania, southern New Jersey, and Delaware.

## Oklahoma City

Politics is in the air throughout the state, with a number of exhibitors taking part in various campaigns. Dana Ryan, Pawnee, Okla., is the Democratic nominee for state senator in the Tenth District; Morris Loewenstein, former president, Theatre Owners of Oklahoma, has been working in the campaign of U. S. Representative Victor Wickersham for renomination; E. R. Slocum, executive secretary, United Theatre Owners of Oklahoma, is helping his brother-in-law, Granville Scanland, in his bid for reelection as county attorney, Oklahoma County; Siebert Worley, Shamrock, Tex., exhibitor, is mayor of Shamrock and active in Democratic politics in Texas. . . . UTOO entertained its friends at an open house to mark its move to larger quarters at 706 West Grand.

## Philadelphia

Variety Club, Tent 13, plans for Johnny Night in the Connie Mack Stadium on July 31 are progressing and, although subscription sale of tickets is going nicely, plenty are still available. The feature will be a regular National League game between the Phils and the Cubs. . . . John Golder, Jam Handy, is on the road again in the interest of his product. . . . It was reported that Mel Fox is interested in obtaining some city-owned ground adjacent to the old Philadelphia Northeast Airport on Roosevelt Boulevard for drive-in construction purposes. . . . A memorial stone was unveiled in Mount Sinai Cemetery for Herbert M. Miller, former editor, MOTION PICTURE EXHIBITOR.



Manager Jim Bruno, Loew's State, New York, is seen with the real, live African cheetah recently parked in the theatre lobby as bally for Columbia's "Safari." Also seen are the animal's keeper and a model who participated in the stunt.

## Drive-In Men Agree To Limit Bargains

PHILADELPHIA—At a meeting of area drive-in operators last week in the office of Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, it was agreed that the policy of showing three features on one program would be eliminated after July 21.

It was further agreed to restrict one dollar per carload admissions to one or two days each week, and not to exercise this policy on Friday, Saturday, or Sunday. Although the agreement will be in effect until Oct. 15, another meeting of the group will be called on Oct. 1.

Present were Earle Sweigert, Andalusia Drive-In; Martin Ellis, Ellis Theatres; Neil Helman, and Alan Iselin, Lincoln Drive-In; Mel Fox, Roosevelt Drive-In; Charles Goldfine, South City Drive-In; David R. Sablosky, Starlite Drive-In; Walter Reade, Trenton, N. J., area; Rocs Palese, Varbalow Circuit, Camden, N. J.; and Claude Schlanger and Stan Friedman, Bucks County Drive-In.

V. C. Smith, Family Drive-In, although not able to be present, stated he would cooperate.

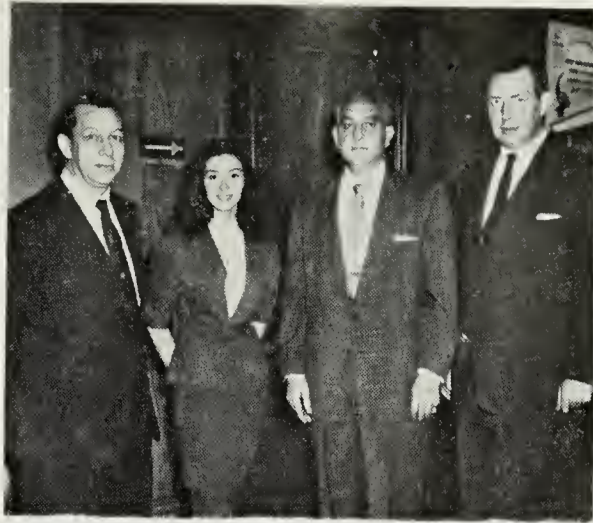
**READING, PA., NEWS**—The shuttered Ritz and two adjoining store buildings, one vacant and the other a luncheonette, will become part of the city's municipal parking lot system within a few weeks. The City Council approved an agreement with the owners of the three tracts for the construction of the lot. . . . The Sinking Spring Drive-In continues to operate on Sunday in violation of the law and despite persistent prosecution and fines.

### St. Louis

Three St. Louis Amusement Company houses were to close for the summer, the Lafayette and Shaw, here, and the City, Granite City, Ill. . . . The Ivanhoe, owned by Speros Karides, reopened. . . . M. A. Levy, 20th-Fox midwest division manager, was here from Minneapolis for the installation of William C. Gehring, Jr., as branch manager, succeeding Gordon Halloran, resigned. . . . The anti-trust damage suit of the St. Louis Amusement Company against Columbia et al was continued for the term by U. S. District Court Judge George H. Moore. . . . The city will continue on Daylight Saving Time through the last Saturday in October. . . . Bauhaus-Zwick Company enlarged the screen of the Gem City Drive-



Recent opening day crowds at the SW Stanley, Philadelphia, for Warner's "Moby Dick" were the largest in over two years, and the first week's grosses reached a new high, as they promised to do across the country.



Pier Angeli, star, MGM's "Somebody Up There Likes Me," recently made a personal appearance at Loew's State, New York, where she was greeted in the lobby by, left to right, Dan Terrell, MGM publicity director; Jim Bruno, manager of the theatre; and Ernest Emerling, director of advertising and publicity, Loew's Theatres.

In, Quincy, Ill., for CinemaScope. Robert Ellery is manager. . . . The general arrangements committee for the 1956 annual meeting of MITO met here under chairman Paul Krueger. . . . Larry Spalding, Flora, Ill., exhibitor, was hospitalized. . . . Clarence Ritzler, MGM office manager, returned to work after recovering from injuries sustained in an auto accident. . . . Paramount branch manager Harry H. Haas was in Kansas City for a sales meeting. . . . Patrons of the Tivoli, University City, Mo., were evacuated from the house when a fire broke out in an adjacent building. . . . Thomas F. O'Neil, RKO Teleradio head, accepted the national chairmanship of the Pius XII Library to be erected at the St. Louis University.

## Texas Houses Honor Discount Tickets

SAN ANTONIO—Jefferson Amusement Company and East Texas Theatres city managers in Longview, Orange and Port Arthur, Tex., have announced movie discount plans. In Longview, permanent identification cards will be usable at the Arlyne, Rembert, and River Roads to obtain a 40 per cent discount on admissions at all times except special midnight shows. The signature of the parent must appear on the application blank of those eligible between 12 and 18 years of age.

A 25 cent registration fee is required when filing the application card. Identification cards will be good for 52 weeks.

In Orange, Melvin Wilson, city manager, made the announcement that tickets will be good at all theatres in that city. L. H. McKibbin, city manager, Port Arthur, announced that the plan will go into effect at the Sabine and Village and the Port, Surf, and Don Drive-Ins.

### RUNNYMEDE HOTEL

ATLANTIC CITY

On Beautiful Park Place, overlooking Boardwalk and Beach, 95 furnished rooms, combination tub and shower.

**SPECIAL RATES FOR THEATREMEN AND THEIR FAMILIES**

(NOW OPERATED BY SAM TANNENBAUM, SURF THEATRE, ATLANTIC CITY)

Write Runnymede Hotel, Atlantic City for Reservations

## Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

## HIGHWAY EXPRESS LINES, INC.

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1638 Third Street, N. E.

Washington, D. C.

DuPont 7-7200

# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**TOP-LEVEL SHOWMAN**, extensive background and experience, now employed, desires to relocate Florida or Southeast. Drive-In preferred. Personal interview my expense after mutually satisfactory preliminaries. BOX C74, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**MANAGER'S POSITION DESIRED**. AGE 47. Married. 15 Years with Paramount, independent circuits, Michigan, Virginia, North Carolina, Florida. Prefer Wisconsin but go anywhere. Available at once. BOX B74, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**SHOWMAN**, exploitation, management, 42 years old, will consider management position in southeastern states or west. Wants salary and percentage. All details first letter. BOX B711, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**AVAILABLE**, Screen Process Printer, Sign, Displayman. 19 years theatres, sometimes bossman, seeks circuit shop or where ability valuable. Like my work, go anywhere. References. BOX C711, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

Address all  
correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

## San Antonio

A damage suit was filed here in Thirty-seventh District Court by Weldon W. Davis, who contends that four drums of film ignited a fire which spread to his new auto on July 15, 1954, on a parking lot of the Sunset Motor Lines, Dallas. Defendants are the motor lines and Azteca Films, Inc. Cause of the blaze is listed as spontaneous combustion. Davis is asking \$1,342 damages, contending in his petition he sold his new automobile for salvage after the fire and received \$407. . . . Ignacio Torres, manager, Alameda, staged a benefit show for a Mexican theatrical team. . . . Jack Leewood, Allied Artists exploitation director, Los Angeles, was in for a visit to the local Interstate office. . . . High winds blew down the screen tower of the Nome Drive-In, Nome, Tex. . . . Julius Gordon, president, Jefferson Amusement Company, was to be a principal speaker at the United Theatre Owners of Oklahoma meeting, Oklahoma City, this week. Al Reynolds, Dallas, also was to speak. . . . Oscar May reopened the Meadowbrook Drive-In, Fort Worth, Tex. . . . Edward G. Edwards, chief booker, Clasa-Mohme, joined the ranks of "do-it-yourself" fans and went out and purchased all the necessary things to paint his own home. . . . Joel McCrea was in as part of a statewide tour in behalf of the premiere of his latest film "The First Texan," the story of Sam Houston released by Allied Artists and opened in situations throughout the state.

**WANTED—THEATRE MANAGERS**. Experienced. Exploitation-Minded. For key and neighborhood houses. Pittsburgh and surrounding territories. Write in detail to CHARLES COMAR, PERSONNEL MANAGER, STANLEY WARNER THEATRE, 2217 CLARK BUILDING, PITTSBURGH, PA. (74)

**OPERATOR—Married** (wife working as cashier) to work booth, supervise theatre, promotions, advertising, etc. Salary plus bonus arrangement. Full time required. Definite possibilities. Suburban Boston. BOX A718, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**DYNAMIC, HIGH SALARY MANAGER**, 12 years with large circuit, desires challenging district manager's or supervisory position. Age 35. Unparalleled ability, integrity. Will travel anywhere. BOX A74, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**AVAILABLE**. Thirty years' successful experience to employer desiring man competent all phases theatre operation. SW preferred. Interview welcomed. Now self-employed. No small situations please. BOX A711, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

## Seattle

Prizes are rolling in for Variety Club's second annual golf tournament, to be held this week at the Rainier Golf and Country Club. Reservations can be made through Arthur Greenfield, U-I, or Bud Saffle, Saffle's Theatre Service. Starting times can be set by calling Homer Schmitt, Columbia. . . . Jack J. Engerman and Zollie Volchok are handling the Louis Armstrong promotion in five Northwest cities. Dates set are Eugene, Ore., Oct. 1; Portland, Oct. 2; Seattle, Oct. 3; Vancouver, B. C., Oct. 4; and Spokane, Wash., Oct. 5. The performance here will be held in the Orpheum.



This matorman of a San Francisco cable car recently gave the "no dice" sign to four frightening sisters trying to hike a bally coffin aboard. It was all good promotional fun dreamed up by UA exploiteer "Tiger" Thompson for the all-harrar shaw, "The Black Sleep" and "The Creeping Unknown," United Artists theatre.



It's the rare theatremen who gets to meet Columbia star Kim Novak in such an informal manner, but Tom Ragers, Trans-Lux home office, left, and Vincent Iorio, manager, Trans-Lux, Washington, recently were the lucky fellows with Kim when she was in the nation's capital for the opening of "The Eddy Duchin Story."

## Washington

Fred Kogod, K-B theatre head, has been elected president, Adas Israel Congregation. . . . Henry R. Wall, New York theatrical agent, who was at one time assistant to Frank LaFalce, director of advertising and publicity, for Warner Theatres here, died. . . . Mrs. J. E. Fontaine, wife of the United Artists sales manager, is recuperating from eye surgery in the Episcopal Eye, Ear, and Throat Hospital. . . . WOMPI installed new officers at ceremonies in the Fairfax Hotel. . . . Jack Keegan, recently returned from Army overseas duty, now is a civilian again and is working at Columbia. . . . Wineland Theatres added the Hillside Drive-In to the circuit. . . . The unveiling of the gravestone for Sidney Lust, former owner, Lust Circuit, was held at the Washington Hebrew Congregation Cemetery. . . . Newly appointed District Commissioner David B. Karrick received a membership card from the Variety Club of Washington, Tent 11, at a luncheon in his honor in the Executive Room of the Willard Hotel.

Joseph F. Beattie, director of motion pictures, Veterans Administration, has been named president, Washington Film Council. . . . Sid Zins, publicity representative, Columbia, was in working with Jerry Baker, managing director, RKO Keith's, in connection with Columbia's "Safari." . . . Joel Margolis, managing director, Loew's Capitol, staged the annual July 4 festivities on the Monument Grounds. . . . Katherine Zanelotti, treasurer, Shubert, is in Pittsburgh working relief for six weeks at Cinerama. . . . The Variety Club will hold its August and September board meetings at 12:30 p.m., instead of in the evening. The evening meetings will resume in October.

**SOUTHERN MARYLAND NEWS**—Four situations of Southern Maryland Theatres, Inc., are now under the full general management of T. L. Harrison, Jr., with house managers for each. The 235 Drive-In, California, Md., is under manager Billy Anosen; the Plaza, Jerry Tatum; the Park, Harrison; and the New, Leonardtown, Baltimore, are under the general management of Nat W. Hodgdon, Harrison stated, in the new set up devised by the circuit owner, Jack Fruckman. . . . The new drive-in near Prince Frederick was to open this month.

# PHYSICAL THEATRE



The happy crowd seen here is standing in front of the concession building of the just opened Loew's 35 Drive-In. Featured are the latest projection and sound systems and many patron services.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

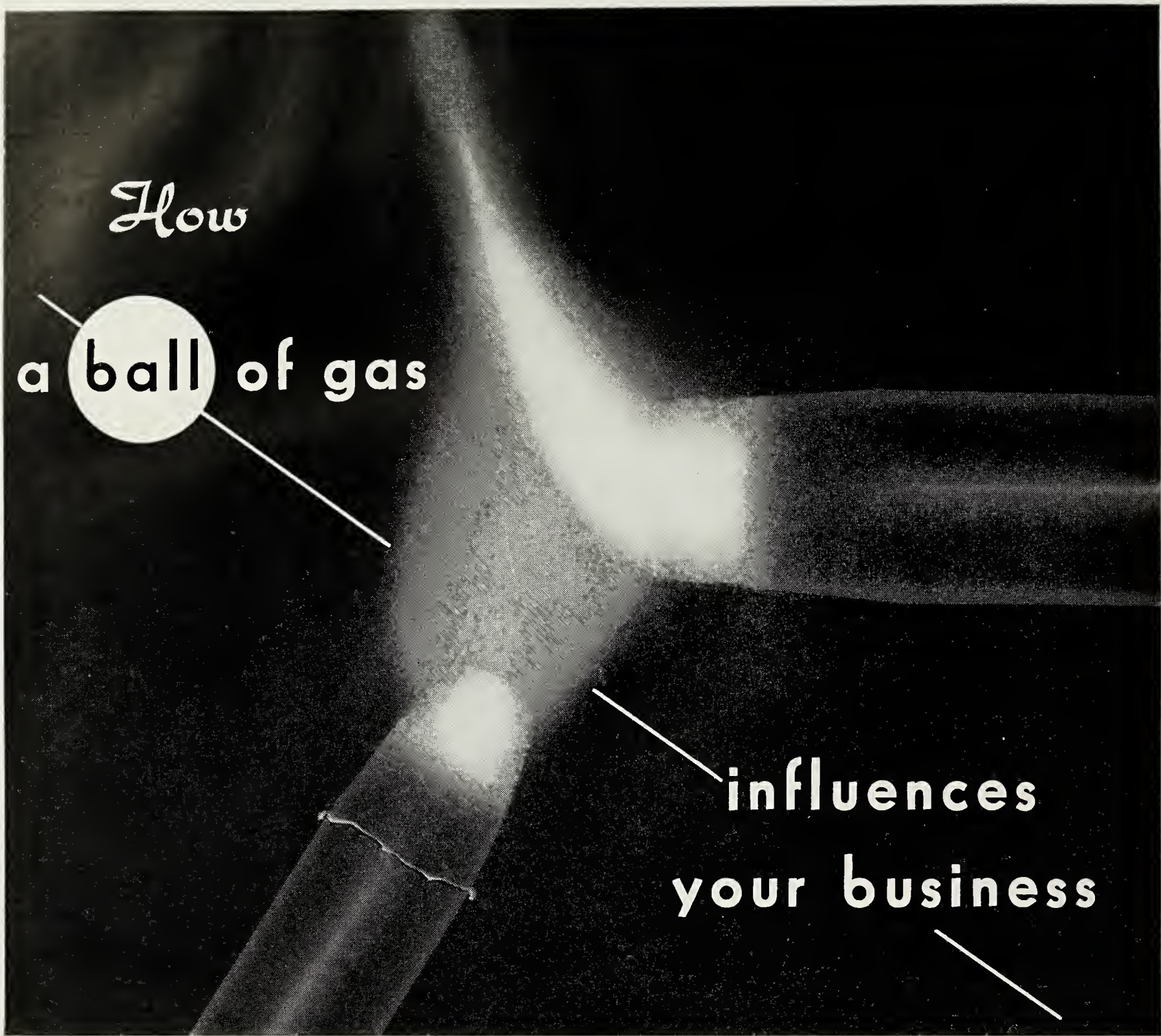
Arnold Farber, Editor

Vol. 11, No. 8

July 18, 1956

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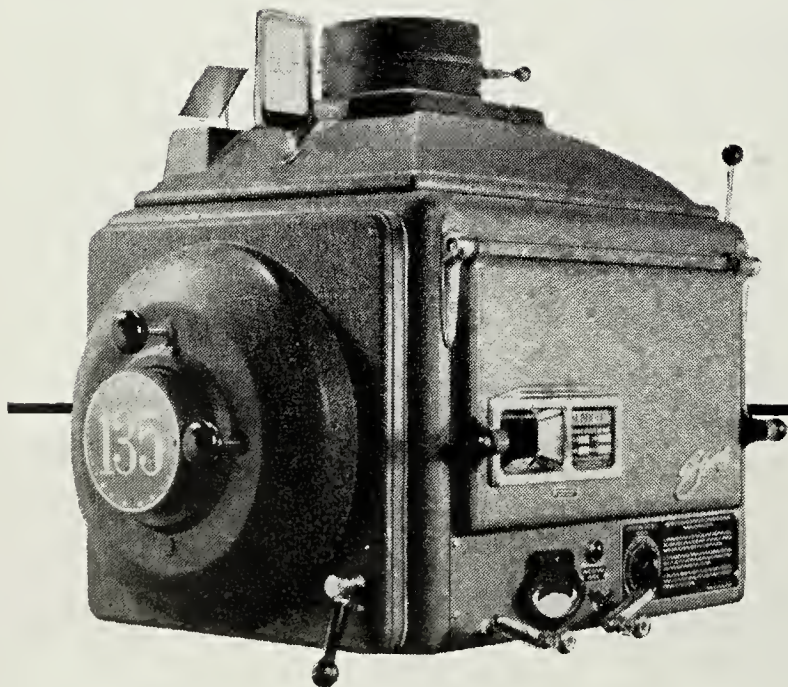
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*Flow*

a ball of gas

influences  
your business



*Send for free literature which describes all of the other reasons why Strong lamps outsell all others.*

Startling advances and radical changes in projection techniques have imposed conditions of arc operation and control so critical, as to make the latest type lamps an absolute necessity to acceptable screen presentation. Error in the position of the positive crater, of as little as  $1/32''$ , can cause a light color change to blue or brown, and actual loss in screen illumination. A little of this and you'll also be losing business. The Strong Automatic Crater Positioning System, one of the features of the Strong Super 135 Projection Lamp, is your best insurance against such faulty presentation.

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Please send free literature on Strong Projection Arc Lamps.

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City & State \_\_\_\_\_

## LAYING IT

# On The Line

## "Sell" Our Theatres

Not too long ago we received a letter from Jack D. Braunagel, of the United Theatres Corporation, which, we must admit, reminded us that we have been remiss in not focusing more attention on the tremendous job being done for this industry by one of its hardest working members. We believe the letter from Mr. Braunagel tells the story.

"Under the auspices of the Theatre Equipment Dealers of America, Mr. Ray Colvin has just completed a two-week visit to Arkansas during which he spoke to 10 different civic clubs in different cities on 'What The Motion Picture Theatre Means To Your Community.'

"Needless to say, these splendid talks by Mr. Colvin did a lot to make folks in our towns realize how their business is tied in with ours, and created a great deal of new good feeling toward the theatres.

"We don't believe that TEDA or Ray Colvin have boasted enough of the good work they have done all over the country, at no expense to the exhibitors; and it was all to help us get people in our theatres—not to sell equipment. This type of public relations we have been sadly lacking in our business, so we are taking this opportunity to thank TEDA and Ray Colvin for their ability, time and expense.

"This public relations work is needed more now than at any other time we can remember. We know TEDA can't bear the cost as they have in the past two or three years, but it should be continued in some way by exhibitor groups assisting.

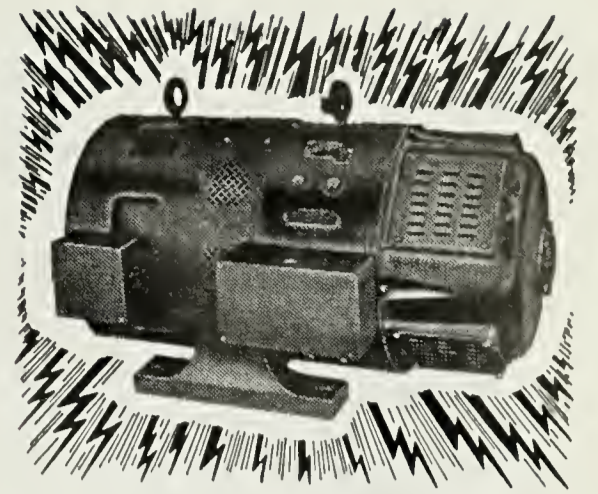
"We do feel the work of Ray Colvin given so unselfishly should receive industry-wide thanks and recognition."

The truth of the above statements, in reference both to the splendid work of Ray Colvin and TEDA and to the need for a permanent public relations program, is all too clear. Motion pictures are still a "magic medium" to the public, only they have to be reminded of its importance to the community, and the most direct approach is the one adopted by Ray Colvin—get out and talk to the people in person.

It seems to us that the leaders of Allied, TOA, TESMA and PCA should join with TEDA to organize and support a program to "sell" our theatres to the public, and in as direct a manner as possible. One way might be to establish a permanent "Lecture Bureau" which could be operated on a regional or local basis, at a minimum of cost.

The Lecture Bureau is merely a suggestion. There are probably dozens of excellent methods, but the important thing is for the industry to establish this public relations program which, up to now, has been the one-man crusade of Ray Colvin.

**PHYSICAL THEATRE** • A sectional department of MOTION PICTURE EXHIBITOR, published every fourth Wednesday by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



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*Super-power*

## MOTOR GENERATORS

A quality product built especially for motion picture projection service.

The model shown above is intended for wide screen service and is available in 60 volts—145 amperes, 80 volts—135 amperes. These units may be operated on a continuous basis at these ratings.

## ROBIN-ARC' 3-Phase Selenium RECTIFIER

*For Wide Screen Projection*

A dependable, efficient, uniform D.C. power source. Engineered by pioneers in the motion picture field. Designed specifically for wide screen projection. Immediate Delivery.

## "RO-RO" CONVERTER for single-phase current

An auxiliary which permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

Write, Wire or phone  
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*Motion Picture Equipment Specialists*  
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Manufacturers of  
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The World's Most  
Luxurious Theatre Chair  
Selected by the World's  
Most Luxurious Hotel

**AIRFLO** Rocking Chair Loges



*The Greenbrier is styled and decorated by Dorothy Draper, Inc. Installation of Heywood-Wakefield theatre chairs was supervised by The Chrichton Engineering Company of Charleston, West Virginia.*

**F**ROM ALL PARTS of the country, leading executives gather at the Greenbrier Hotel for top level meetings and conferences. Typical of the superb comfort and convenience offered these guests is the new auditorium where Heywood-Wakefield "Airflo" Rocking Chair Loges are always a topic of conversation. The restful rocking chair action and deep-down comfort invite complete relaxation.

In commercial theatres, too, the invitation to complete relaxation is a strong inducement to steady patronage. Let your Heywood-Wakefield representative give you complete details.





## Using Plastic-Finish Paneling, Much Can Be Done To

# Spruce Up Your Theatre

WHILE the attractions on screen or stage are the main things that draw crowds to theatres, few owners and operators would deny the importance of attractiveness of entrance and interior in helping people decide where to spend their time and money.

Theatre patrons may not be long on the way to and from their seats, but when they are, they want to see surroundings that are pleasant and in keeping with the mood for amusement. An interior that both appeals to big crowds and stands up to the demands of their use is a basic need for a thriving theatre business.

For answers to diverse phases of the problem of theatre decorating, many theatre owners have been turning to an attractive, durable and versatile plastic-finished paneling such as Marsh Wall Products, Inc., manufactures under the name of Marlite.

### Plastic Finish Paneling

Offering the decorative qualities of a wide range of authentic wood grain patterns, colorful marble patterns that are faithful replicas of selected imports, and plain colors both bright and pastel, plastic finish paneling is suitable for any wall where both beauty and serviceability are required.

The baked plastic finish which preserves the attractive appearance means important savings in labor and materials for upkeep. Smooth and hard, the finish resembles that of modern kitchen appliances. The surface resists soil, moisture, wear, impact, stains, grease, lipstick, heat, and various other abuses. It is wiped clean with a damp or sudsy cloth,

and it does not need periodic refinishing or painting. The durability of the paneling is enhanced by its base of Masonite tempered hardboard.

In one theatre or another, the plastic-finished panels may be found on the walls just about anywhere. Here are some of the places where they can be used to advantage: ticket booth, foyer, lobby, check room, concession stands, lounge, washroom, employees' locker room, office, stairway, auditorium.

### Special Problem Areas

In addition to general wall and ceiling applications, the material is useful for a number of special problem areas. As a covering for much-used doors, for example, it has been found very successful, reports The Melville Corporation, which has installed many outstanding theatre interiors in the Chicago area.

This firm often renews entrance doors with Marlite. Upholstered doors that have become dilapidated are easily face-lifted; the upholstery is stripped off and the new paneling is readily applied to the steel door by bonding with a wallboard adhesive. Washroom doors are another kind for which Melville especially recom-

mends plastic-finished panels, because a painted surface quickly shows the marks of soil and wear from hands, even if there is a protective plate.

The wall area next to a drinking fountain, where youngsters not only quench their thirst but also indulge in a special brand of water sport, is another spot often protected with the plastic-finished panels.

Among other problem spots for such treatment are the areas behind wash basins and washroom walls that are targets of amateur efforts at writing and artistry. Pencil, ink, and lipstick marks are easily removed, and for this reason the paneling often is applied over more expensive materials like marble that has become stained beyond recovery.

### Exterior Use

Although Marsh Wall Products does not recommend exterior use of Marlite, it has served successfully for a Detroit theatre chain for outside paneling, waxed monthly for protection from the weather.

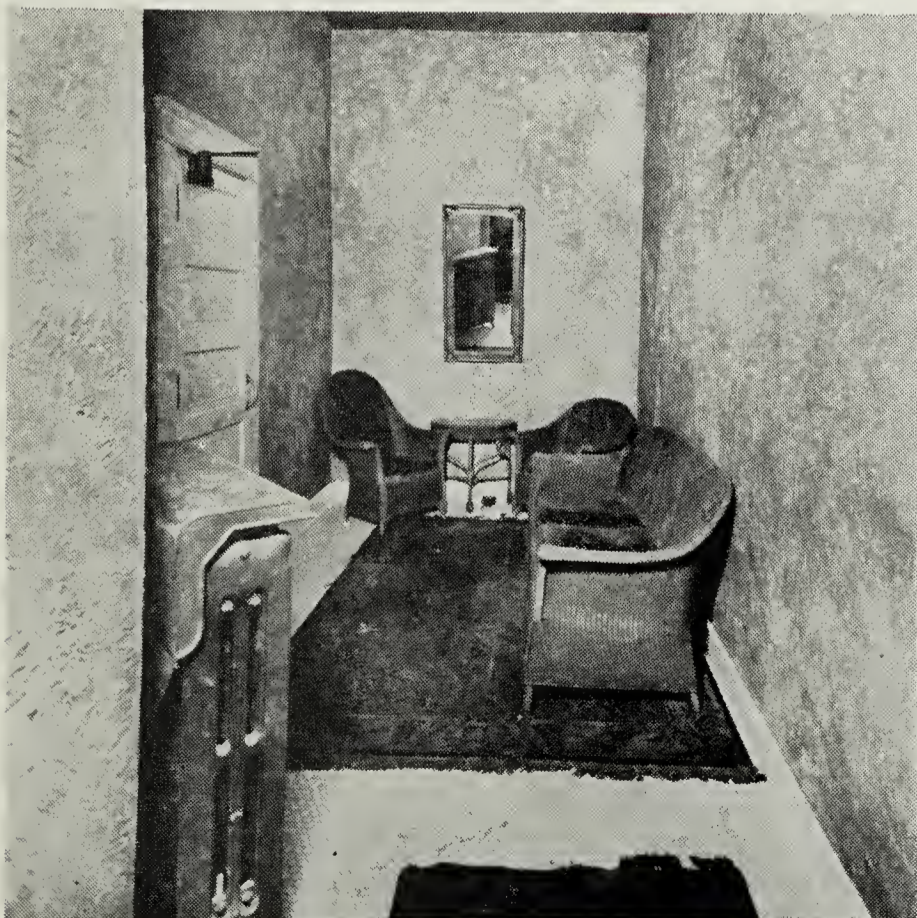
At the factory Marlite undergoes a series of exacting performance tests in which it is exposed to flame, baking, immersion in water, sawing, hammer drop, abrasion wheel, cycle of wetting and drying under ultra violet lamps, 100 per cent humidity, colloidal graphite marks, ammonia, suds, nail polish, acids, urine and various other hazards.

Theatre interiors may have extensive application of Marlite paneling and still present appropriate variations in appearance. Differences in size and form as well as patterns and colors multiply the possibilities of decorative plans. The product

## PHYSICAL THEATRE

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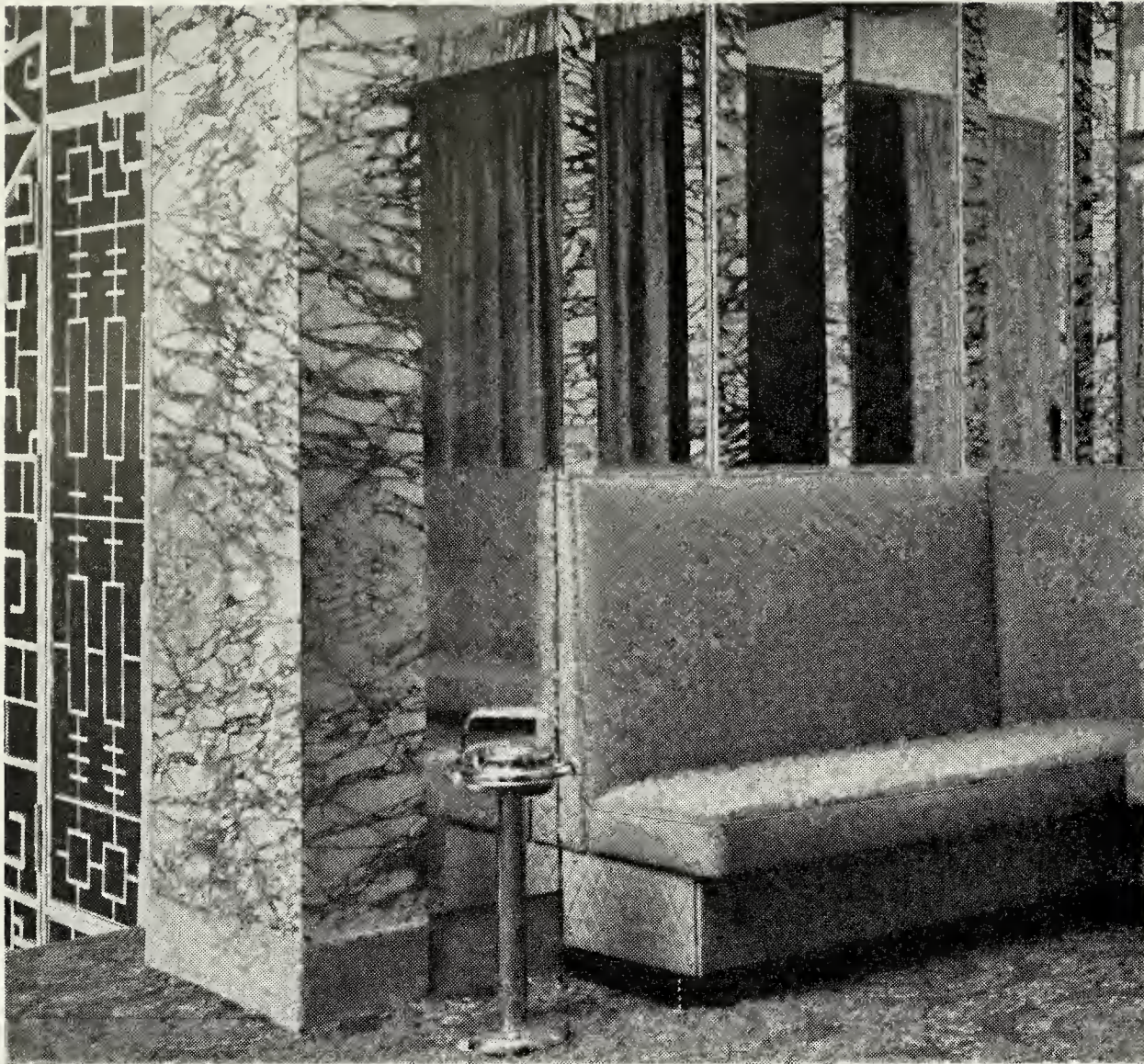
July 18, 1956



These before (left) and after (right) pictures illustrate how a dingy powder room was made attractive and inviting in appearance. Smooth, colorful



panels of plastic-finished Marlite were applied directly over the walls of the rough-textured plaster. Same material was used on the built-in vanity.



line is made in large sheets up to four feet by eight feet, in planks 16 inches by eight feet, in blocks 16 inches square, and in hollow-core panels two feet and four feet or eight feet long.

Plastic-finished paneling may be applied directly over old walls, if they are solid and firm, or over furring strips. Since walls do not have to be torn up for modernization with this paneling and there is no muss, a theatre need not lose operating time for this part of the work.

#### Versatile Material

The panels, except those of hollow-core design, may be bent to conform to curved surfaces, and all may be readily cut.

Matching or harmonizing moldings are available for all forms of Marlite panels. The planks and blocks and the hollow-core panels do not need divisional moldings at joints, however, because they have tongue-and-groove edges.

In the large four feet-wide panels, Marlite is offered in a range of colors and patterns to suit any decorative taste. There are eight wood grain patterns, five marble patterns and 11 plain colors.

Faithful reproductions of the coloring and grains of selected fine woods, the wood patterns are birch, golden mahogany, striped mahogany (dark), natural walnut, silver walnut, natural prima vera, gray prima vera and limed combed oak. Sizes are four feet by six feet and four feet by eight feet.

The beauty of marble, so effective for decor in public places like theatres, may be had at a fraction of the cost of the natural material, through the availability of authentic likenesses in the marble pattern panels. A wide choice in coloration

Theatre entrance doors and ticket booths are popular areas for surfacing with plastic panels, as seen (right) in plain colors. Molding provides a decorative trim. The material is easy to apply.

and design is offered in the five marble patterns, which are called black and gold, Verdi antique, rose de Brignoles, jaune benou and Skyros. Sizes are 32 inches by four feet, 64 inches by four feet and eight feet by four feet.

#### Various Colors Available

The plain colors in large panels include the following: midnight blue, pastel blue, pastel yellow, ivory, desert tan, dubonnet, Indian red, dove gray, pastel green, jet black and swan white. All are available in sizes of four by six feet, and four by eight feet, except midnight blue, Indian red, dubonnet and jet black, which are made in four by eight feet only.

In some colors, the panels are offered with decorative score line treatment. Patented score lines with rolled edges,

The luxurious look of marble at a fraction of the cost is obtained for this theatre lobby by using a marble-pattern paneling. It wipes clean.

exclusive with Marsh wall products, permit the finish to build uniformly over the whole surface, which is not the case when sharp edges are left from scoring.

Panels with Horizontaline treatment have two pairs of score lines, centered 16 inches apart with the four foot width, with the lines running the full length of the six foot or eight foot panels. On panels of pastel green, desert tan, pastel blue or pastel yellow, the score lines are white; on swan white panels, the lines are black.

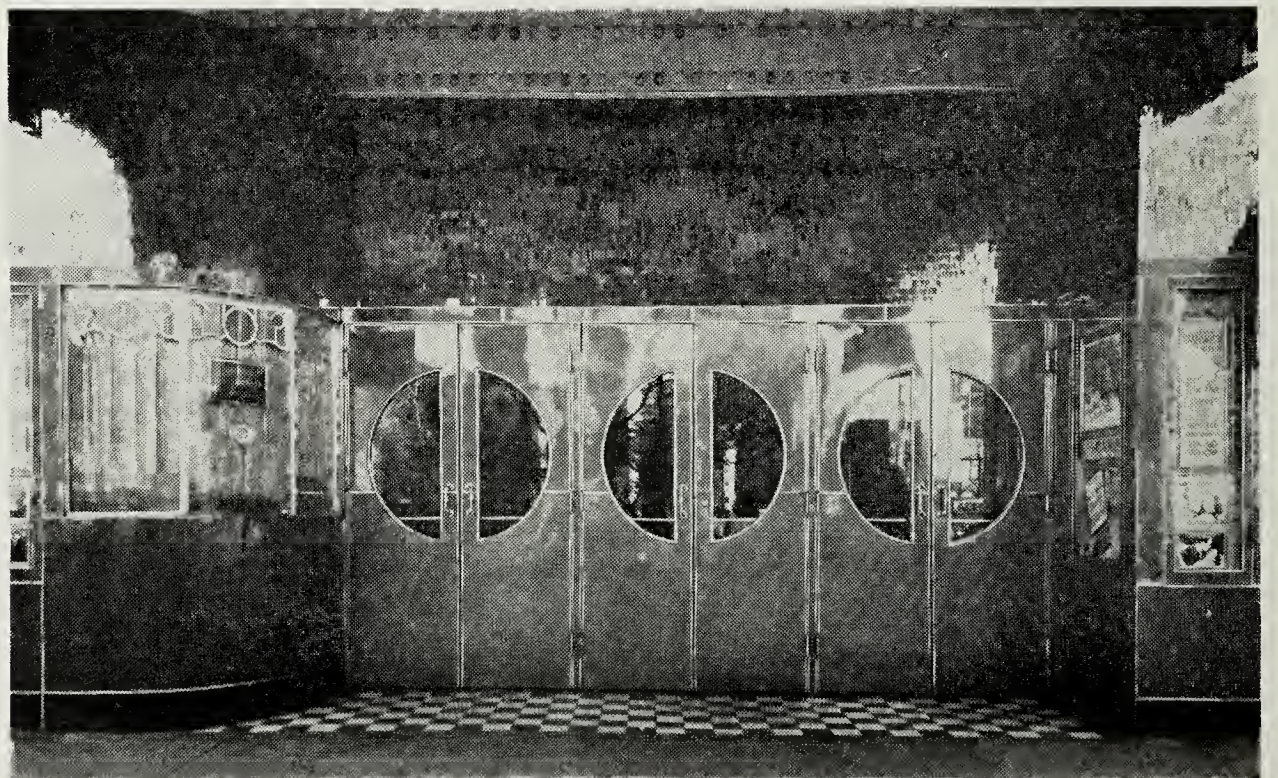
Also available are tile-pattern panels with score lines four inches apart vertically and horizontally. Using these large scored panels, the tile effect can be obtained with much less installation time than if small squares of other materials were used. In pastel green, desert tan, pastel blue, pastel yellow and dove gray, the panels have white score lines; panels of swan white may be chosen for either red or black score lines. Standard sizes are four feet, five feet, six feet and eight feet lengths, all four feet wide.

Large sheets are secured with a rubber-base adhesive, and exposed edges are covered with moldings.

#### Planks and Blocks

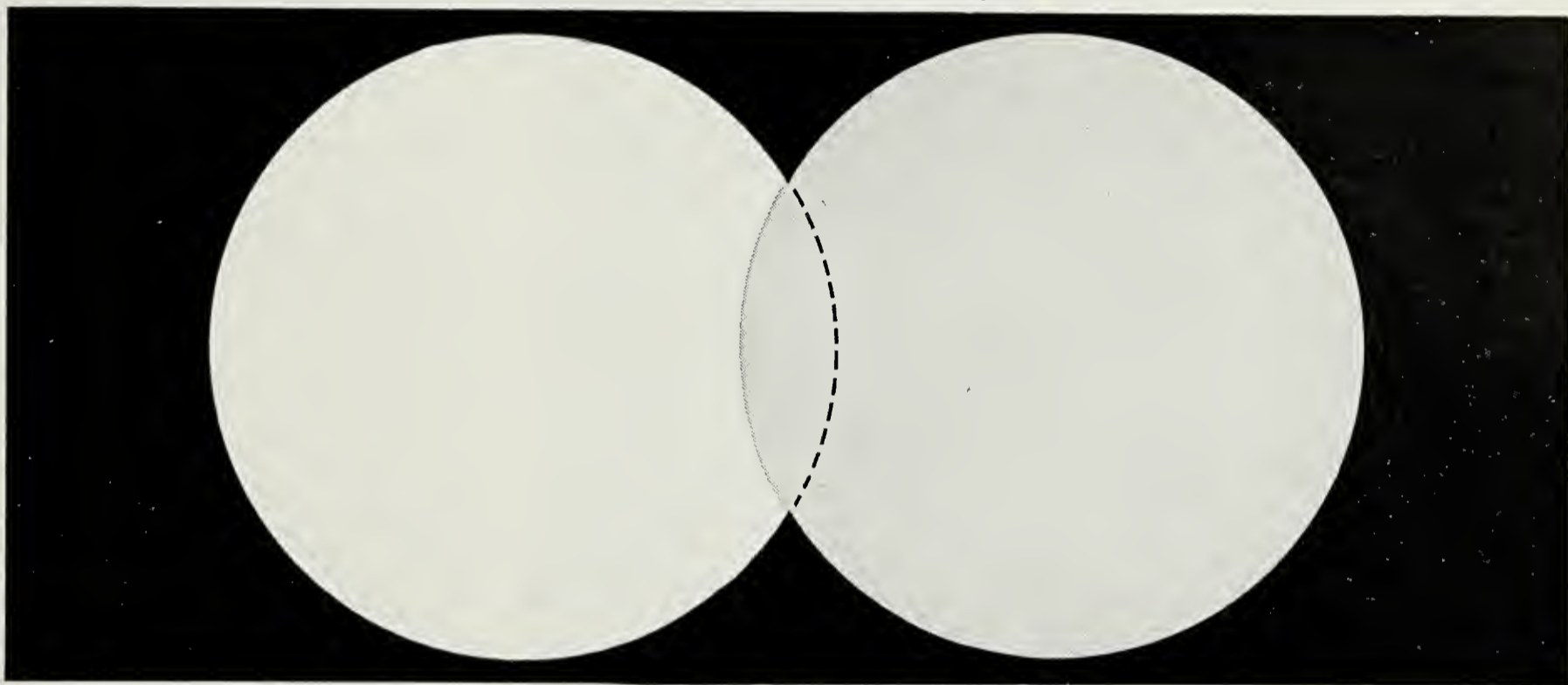
Marlite planks and blocks represent a new development in this plastic-finished paneling line. Handy in size and handsome in looks, the 16 inch by eight feet planks and 16 inch-square blocks are available in a palette of 10 "companion colors" styled by the famous designer firm of Raymond Loewy Associates, and in four wood grain patterns—all with soft-luster finish.

The tongue-and-groove edges of the planks and blocks made for speedy installation and assure neat joints in which all fastening is hidden. The panels are held in place by the wallboard adhesive and by pronged metal spacer clips inside the joints. Nailed into the wall or into furring strips, the clips serve to provide the proper 1/16 inch space inside joints for normal expansion and contraction, in addition to their holding function. This type of joint eliminates the need for batten strips, tape or molding for joint treatment.





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TRADE-MARK  
**11 mm H. I. PROJECTOR CARBON**

• **10% More Light** • **Up to 25% Slower Burning**

■ There *is* a noticeable difference in 10% more light. One of the circles above is as white as the paper it's printed on and is exactly 10% brighter than the other circle. You can *see* the difference, just as your customers can see the difference on your screen when you change to the new "National" 11mm x 20" High Intensity Carbon.

The past few months have seen constant improvement in the line of "National" Carbons. New "Suprex" 7mm and 8mm Carbons, a new 10mm High Intensity Carbon

and now a tremendously improved 11mm High Intensity Carbon to bring you still more light on the screen at minimum cost.

Prove to yourself that the oldest and most extensive arc-carbon research and development program does pay off for you — in quality *and* in savings.



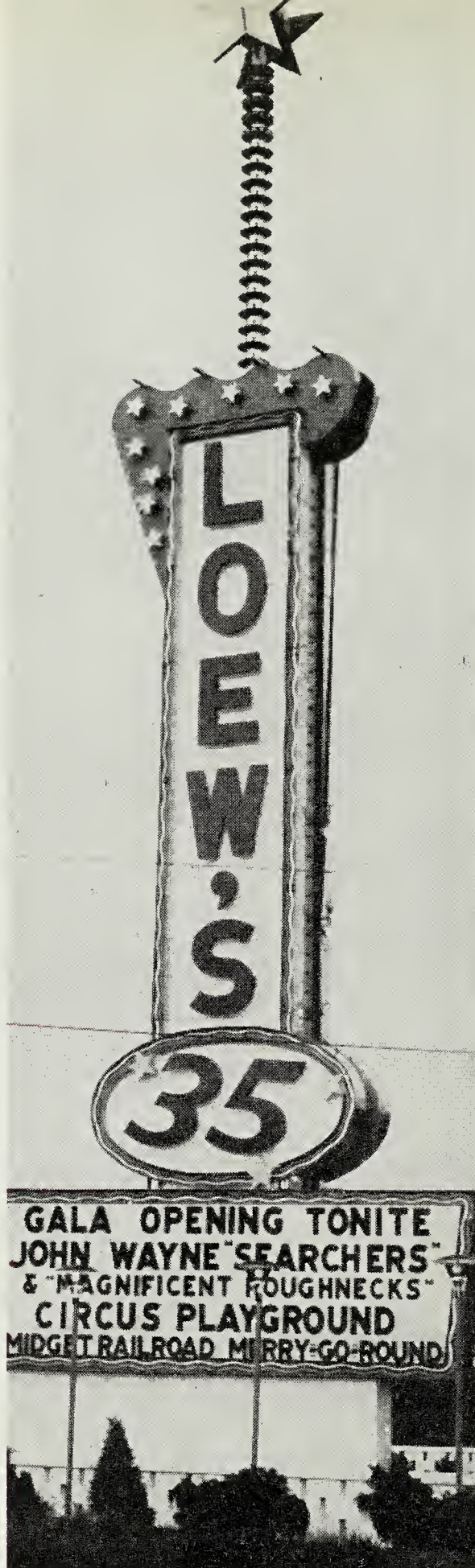
**THE PICTURE IS LIGHT...  
GIVE IT ALL YOU CAN WITH  
"NATIONAL" CARBONS**

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**NATIONAL CARBON COMPANY** • A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N. Y.  
SALES OFFICES: Atlanta, Chicago, Dallas, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco • **IN CANADA:** Union Carbide Canada Limited, Toronto

# New Deluxe Drive-In Bows

One of the many attractions at the new drive-in is the miniature train (below) which appears to please young and old alike. The imposing tower (right) does much to attract and draw patrons.



STILL another link in the ever-growing chain of deluxe outdoor theatres being built was forged with the opening this month of Loew's 35, on Route 35, near Keyport, N. J.

Located on a generous 24-acre tract, the Loew's 35 has a car capacity of 1,100 cars, and features all of the latest equipment and services that have made the drive-in theatre the great success that it is.

Since the showing of films is still the most important function of any theatre, the Loew's Theatres sound and projection department, headed by M. D. O'Brien, gave considerable thought and care to this part of the operation. Motiograph projectors were used to throw the picture onto the screen 420 feet away. In order to get the proper amount of light on the screen the latest Ashcraft Cinex Arc lamps have been installed. The 13.6mm. by 18 inch carbons were furnished by Lorraine Carbons. These carbons were especially designed by Loew's Theatres for use with the Ashcraft lamp. According to the management this combination is capable of increasing screen illumination by 25 per cent.

In order to meet the various demands of theatre sound, the Motiograph-Altec equipment produces 500 watts normal optical sound, Perspecta sound, and has a special mixing sound head for reproducing four-track magnetic sound.

Other equipment to be found in the booth, which is part of the concession building, includes a three-speed tape recorder, and Hi-Fi, AM and FM radio and public address systems.

The giant screen is 120 by 52 feet in size. It is of all-steel tripod construction with steel surface plates. The surface has been covered with five coats of special plastic paint to insure even distribution of light over the screen area.

Patrons of the Loew's 35 cannot help but be impressed by the 85 foot high pylon-type electric sign, topped with a vertical beacon. Three-circuit neon tubes behind the letters blend into various color combinations. Animation on the vertical above the sign leads up to a huge revolving star, which also changes colors.

*(Continued on page PT-16)*



The playground area (left) is centrally located and well equipped to handle the large crowds at this 1100-car outdoor theatre. Screen (right) is of all



steel construction and is 120 feet wide and 52 feet high. It has five coats of paint to insure even light distribution and clear, sharp picture images.

## Service Firm's New Name Is Altec Companies, Inc.

NEW YORK—G. L. Carrington, president of Altec Service Corporation announced that the name of this well-known sound organization has been changed to Altec Companies, Inc.

Carrington explained that this change has been made in order to eliminate the inference that corporate activities are limited to the service field. Service is only one of the facets of the Altec organization which also includes Altec Lansing Corporation, Peerless Electrical Products and Newpaths, Inc. engaged in the manufacture of sound and electronic equipment, and there are no changes in the names or activities of these companies.

The service business will now be conducted under the name Altec Service Company, a division of Altec Companies, Inc. Headquarters for both Altec Companies, Inc. and Altec Service Company will remain at 161 Sixth Avenue. No changes in personnel or operation were announced.

Carrington stated, "This name change in no way indicates any reduction in the importance of Altec Service to the overall corporate picture. In fact considerable expansion is planned in the scope of the service business. The name change has been made solely to indicate more accurately the many diverse activities of Altec Companies, Inc., and its position as the parent of a group of companies."

### Check Glue In Lenses

COLUMBUS, O.—A recent Service Bulletin from the Independent Theatre Owners of Ohio contained some information that might prove to be of value to theatre operators who have been having difficulties with focus on CinemaScope pictures.

The report, which came in from an ITOO member, said, "CinemaScope pictures out of focus were driving patrons out of the theatre, giving them headaches, etc. . . . I discovered that it was not the photography and not the operator, but the lenses. The glue in them was giving way, so I got another pair as a loan and sent my lenses back to the factory for reconditioning. With the loan lenses I have sharp, beautiful projection again."

### NFS Handles Dominant

NEW YORK—Film handling, billing and collection for Dominant Pictures Corporation will be provided by National Film Service in all of its 33 depots across the country, it was announced last week by James P. Clark, president of NFS.

The first phase of the operation will be primarily concerned with distribution of 52 Warners reissues. The operation by NFS would be similar to the work it performs for Buena Vista, Walt Disney's distributing organization.

### Wolf Sidelined Indefinitely

TOLEDO—David Wolf, president, DAWO Corporation, is recovering from a broken neck which he got after diving off his boat into Lake Erie.

Wolf is in St. Vincents Hospital, and reported to be in good condition. Exactly when he will be able to undertake his duties as head of the drive-in speaker manufacturing firm was not known.

## Drive-In Popularity Boosts June Boxoffice Hike

RIDLEY PARK, PA.—Theatre attendance of 55 million admissions for the final week of June was predicted last fortnight by Sindlinger and Company president Albert Sindlinger, who said that the estimate was made on the basis of statistics gathered by the organization for the first three days of that week.

The estimated figure compared with Sindlinger figures showing 51.6 million admissions for the week ended June 23; 45.9 million for the week ended June 16; and 43.5 for the week ended June 9. The final week of the month, in reaching 55 million admissions, would make it the best of 1956 to date, and the biggest in a year.

Sindlinger stated that the increase of drive-in attendance over that of the conventional theatres would be even greater

for the week in question, based on the statistics for its first three days. Of the attendance in the third week of June, 51.6 million, drive-ins accounted for 26.2 million and four wall houses for 25.3 million. The drive-ins received almost 51 per cent of the total, the roofed situations slightly more than 49 per cent, marking the first time in the history of the industry that the outdoor situations' attendance surpassed that of regular theatres in a single week.

### Filmack Gives Summer Hints

NEW YORK—Filmack Trailer Company recently issued a brochure on novelty trailers for drive-ins, featuring holiday promotional films and institutional trailers.

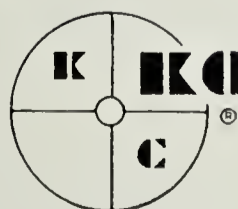
The booklet is packed with suggestions for bringing in extra summer business.



... the SUPER SNAPLITE LENS for the clearest, sharpest, brightest pictures you have ever seen on your screen!

Your patrons will notice the difference — Super Snaplite gives greater contrast, better definition, more light on the screen where it really counts.

Ask your dealer for Bulletin 222.



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*Optical* CORPORATION

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## Sage Suggestions About Projection Booth

# Equipment Maintenance

THE reaction and pleasure of the audience is dependent entirely on the adherence to efficient maintenance of equipment, along with top projection practices. The projectionist has the key position in film presentation, and the following is set forth as a guide to be followed in maintaining the high degree of efficiency and standards for which members of the theatre industry are so justifiably proud.

### Skill Required

New techniques introduced in recent years, and those still to come, are constantly requiring increased skill and more constant attention to flawless projection. For example, the middle-size theatre, comprising the majority of the total number roofed theatres in operation, formerly projected a picture about 18 feet wide. This figure represented a magnification factor of approximately 262 times, which means that movement of the film 1/1000th of an inch out of standardization would

show on the screen .026 of an inch. This amount is not perceptible to the eye. By today's standards the average screen is roughly 35 feet wide. As a result, the magnification factor has been increased to 509, which means that an error of 1/1000th of an inch now appears on the screen as one-half inch—this amount is perceptible. This figure becomes astounding in most drive-in theatres where screens are now near the 100 foot mark, making the magnification factor 1,454 times.

### Dirt An Enemy

The number one enemy of projection is dirt. Every projection room must be maintained to a much higher degree of cleanliness today than ever before. Once your projection equipment becomes dirty, cleaning it becomes a major problem.

Simple steps with simple tools, taken regularly every day, will keep projection equipment spotless and materially increase its life. Cleaning and oiling time

can be but a matter of a few minutes, when done regularly.

The following are some suggested points to remember when cleaning and oiling projection equipment:

1. Blow lint and dust from lateral guide rollers and fire valve roller daily.

2. Use small paint brush to clean the film side of the projector and soundheads every performance.

3. Brush all the sprockets and pad roller at least once every performance with a stiff typewriter brush or tooth brush, brushing around the roller grooves as well as across all sprocket teeth.

4. Oil the side of the projector with an eye-dropper. One drop of oil every few days is sufficient for oiling film side of projectors and soundheads.

5. Wipe off all excess oil regularly. Excess oil gathers dust and soon becomes an abrasive rather than a lubricant.

6. Wipe film tray and gate at least twice a performance. It is important to keep the film path spotlessly clean.

7. Never clean a projector while it is running.

### Rectifiers

Rectifiers are easily installed and maintenance is usually negligible, other than keeping the rectifier clean, and the tube contact bright. Four rules, if followed carefully, should insure maximum efficiency.

(a) Never combine old tubes and new tubes.

(b) Keep tube contacts and sockets clean, and tubes screwed firmly into sockets.

(c) Separate carbons quickly on striking arc.

(d) Permit a warm-up of 30 seconds before striking the arc.

### Generators

A good generator is practically self-sustaining and needs little attention, other than maintaining cleanliness.

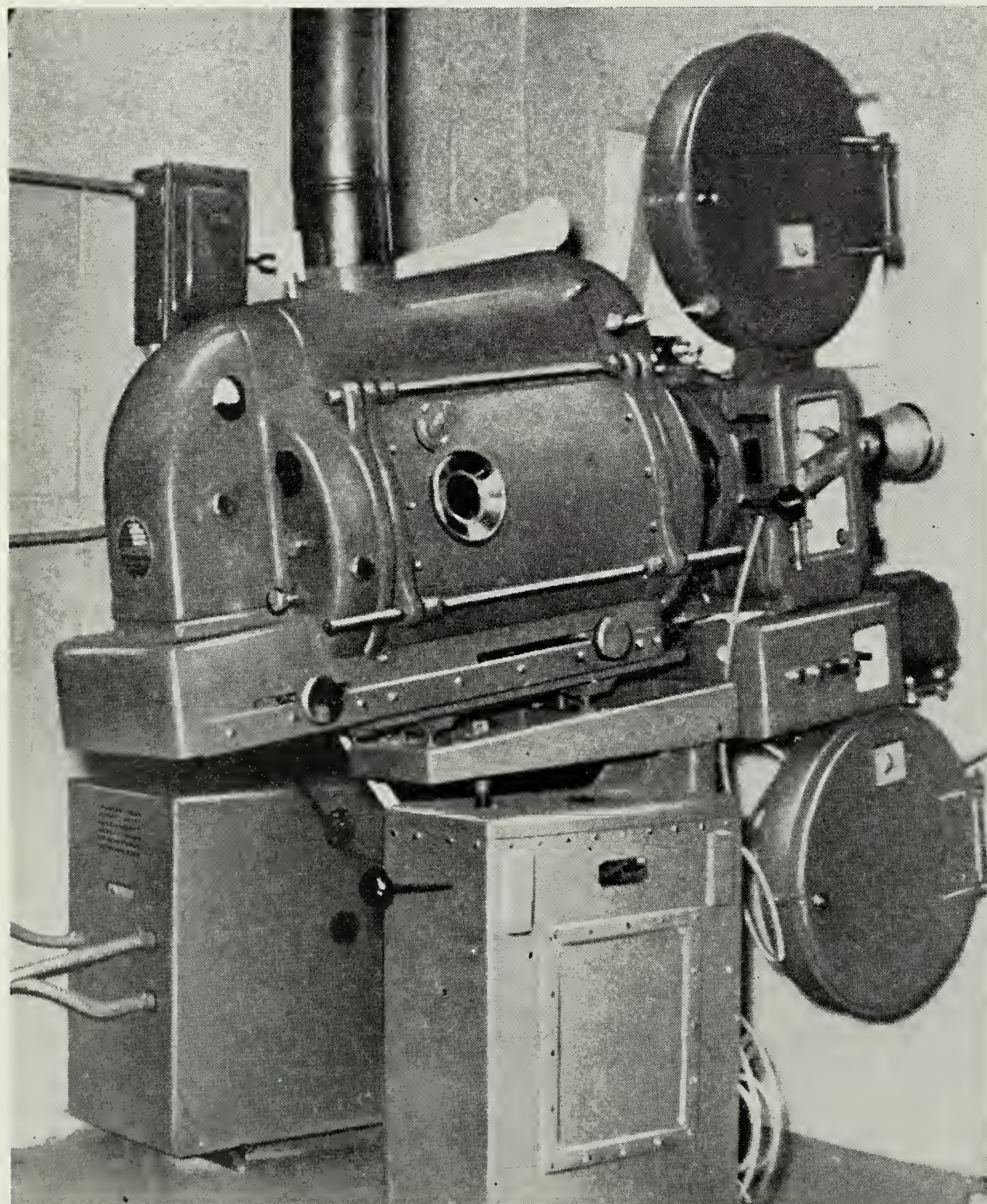
For lubrication, each bearing should receive one ounce of grease every six months. Always keep grease cups clean. Once a month check all connections to make certain they are tight.

Replace the brushes when they wear to one-half their original length. New brushes should be shaped to fit the curvature of the armature.

### Arc Lamp

The finest maintenance for an arc lamp is cleanliness. The only oiling necessary is usually on the controls; one drop each week. The inside of the lamp should always be kept spotlessly clean. Carbons create a white powdery substance, and unless kept from the lamp this dust bakes on the parts, creating a cutting or grinding compound. The resultant screen light will be in proportion to the cleanliness of the reflector.

This material is based on information from an article written by E. J. Nelson, development engineer, Ballantyne Company, and appearing in the 13th Edition of THEATRE CATALOG.



# Crowd Control System



The annoying problem of standees disturbing seated patrons was eliminated at the City Line, Philadelphia, by the construction of a wall between the standee space and the auditorium. The last row of seats is placed five feet away from the wall.

IN RECENT YEARS theatre designing has shown considerable improvement in certain phases having to do with patron comfort, such as wider spacing of chairs from back-to-back, improved air conditioning systems and acoustical treatments, new projection and sound systems. The plan layout, however, which controls circulation when the theatre is crowded, has shown little change or improvement. The standees are subjected to the indignity of being herded into "bull-pens" behind ropes in order to create a passage for the exitees. The patrons in the last four or five rows of the auditorium are annoyed by the noise of the standees, and the clearing of the house is slowed up, thus prolonging confusion.

At the City Line Center, Philadelphia, these conditions were corrected by the construction of a wall between the standee space and the auditorium which is termed the "foyer-wall." These are doors at the aisle heads. The last row of seats is placed five feet away from the foyer wall to provide a cross-over leading to exit doors at each side of the theatre. This permits all normal exiting to take place inside the auditorium and not through the standees in the foyer.

At one end of this rear cross-over, two sets of exit doors are provided, opening directly into the lobby, thus affording the opportunity for all patrons to follow their natural inclination to leave the theatre rapidly by way of the entrance lobby.

Under the condition described, the standees are free to move about in the foyer. There are glass panels in the wall which permit a view of the picture with the sound being supplied by several speakers concealed in the foyer walls. As no standing is permitted in the rear cross-over, the patron in the rear seats enjoy the same freedom from extraneous distractions as those in the rest of the auditorium.

While the position of the entrance lobby in the City Line Center was ideally located for exiting from the rear cross-over, the general idea of the scheme can be applied, at least in modified form, to most theatre plans by providing a set of doors in the foyer wall as near as possible to the entrance lobby for exiting purposes.

Even though this exit arrangement in some instances could not be accomplished, the closed foyer wall can be used under any conditions, and this feature alone is a great contribution to the enjoyment of the show by patrons in the rear of the auditorium.

## Bodde Unveils Latest Seamless Screen

SAN FERNANDO, CALIF.—B. M. Bodde, Jr., general manager, Bodde Screen Company, announced the introduction of a new screen to the motion picture and allied industries for the protection of all forms and media of motion pictures. This screen surface reproduces brilliant images with equal reflective qualities to that of aluminum or metallic surfaced screens, but when a picture is viewed from the "lost" side and front seas, the picture quality is of equal brilliance, it is said. There is no picture "grayness," which is so objectionable in many of the metallic surfaced screens.

As with all Bodde Screens, it can be cast in one seamless piece of material up to a maximum size of 45 feet by 95 feet.

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# NEW PRODUCTS

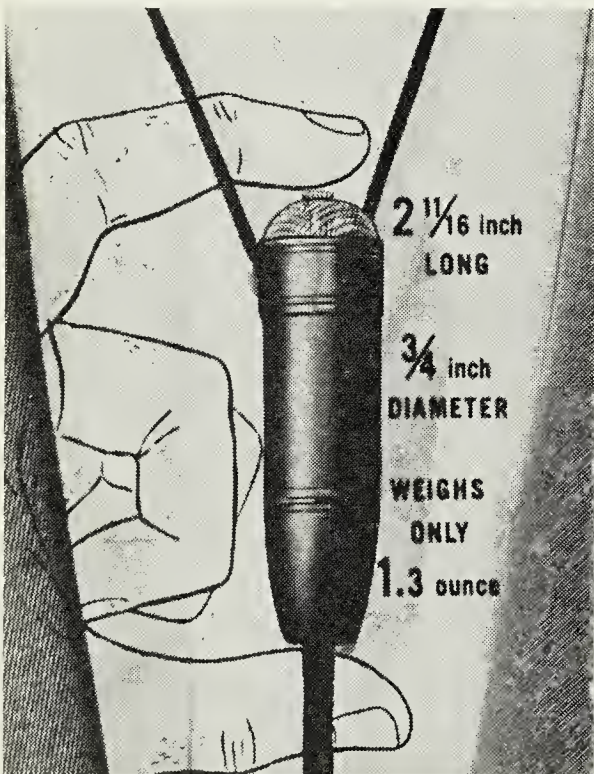
... that have theatre interest



## Miniature Microphone

With many theatres booking live acts once again to supplement their film program, exhibitors will be interested in a new miniature lavalier microphone being offered by Electro-Voice, Inc.

The microphone is extremely small yet it provides the efficient pick-up, smooth response and high output required for many applications, according to the manufacturer. The unit is omnidirectional and can be hung on a neck cord close to the chest to free the hands of the performer. It is said to be ideal wherever microphone concealment, individual mobility, or free movement of the hands is desired. No closely associated auxiliary equipment is required.



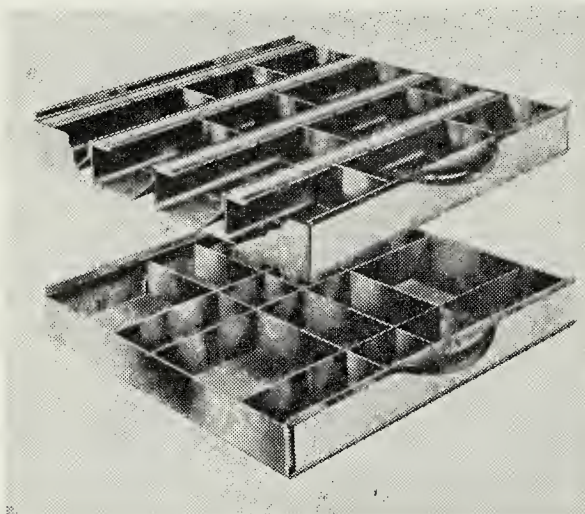
Theatres making use of live state presentations will be interested in this miniature microphone which enables the user to work with hands free.

A non-metallic diaphragm is employed that permits smooth response over a wide frequency range; withstands high humidity, temperature extremes, corrosive effects of salt air, and severe mechanical shocks. It is equipped with a pop-proof wire mesh grille which minimizes wind and breath blasts, it is claimed.

## Parts Cabinets

Theatre managers and projectionists should find many uses for the Little Gem cabinets for tiny parts storage now available from Equipto.

Available in a choice of two different drawers, one type has as many as 28 adjustable compartments. Compartment surfaces are curved for easy dispensing, overhang prevents jumbling of parts, label holders assure easy identification of all parts. Drawer stop prevents accidental spilling. The enclosed bottom and sides prevent escape of parts or jamming of drawer, it is claimed.



Management and maintenance should find numerous uses for a small parts cabinet. Large number of compartment adjustments can be made.

The lower priced model offers as many as 36 adjustable compartments. Has a label holder on the front of the drawer, enclosed bottom and sides, and a stop to prevent spilling.

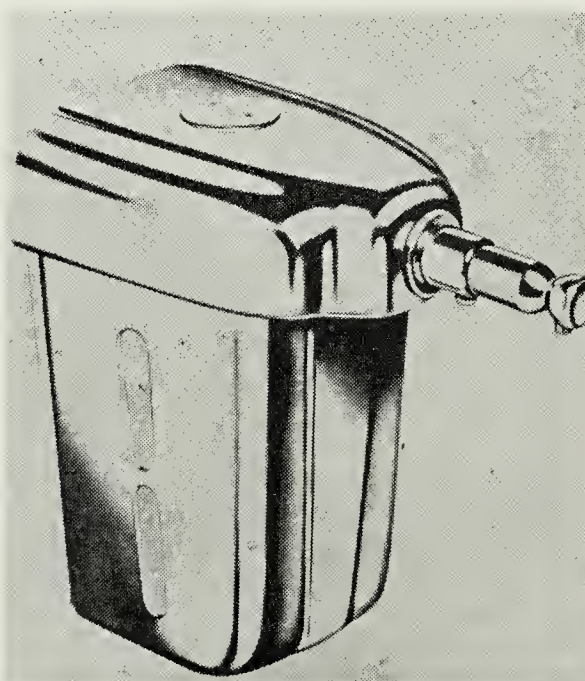
These cabinets can be used individually, in stacks, or in a wide variety of multi-drawer units. They are said to be interchangeable with large type Equipto drawers to enable users to custom design their storage facilities to suit their specific needs.

## Stainless Steel Soap Dispenser

What is said to be the first stainless steel exterior lather soap dispenser is now being marketed by Bobrick Dispenser, Inc.

Designed to fit any washroom, the exterior is made of 18-8 stainless steel. There is no plating to wear off, peel or scratch, it is claimed. The dispenser is light in weight, yet sturdy.

One of the outstanding features of this dispenser is said to be the saving in soap costs as a result of the efficient valve



A new washroom item, this is claimed to be the first stainless steel exterior soap dispenser. The unit also features handy liquid level indicator.

mechanism. The 18 fluid ounce capacity of the unit reduces refilling time. Force pump action of the leakproof stainless steel piston delivers thick, smooth lather from any liquid soap, according to the manufacturer. The soap supply is always visible through the liquid level indicator slot.

The dispenser is flush-mounted on a concealed wall plate, and an inaccessible fastener renders the dispenser tamper-proof.

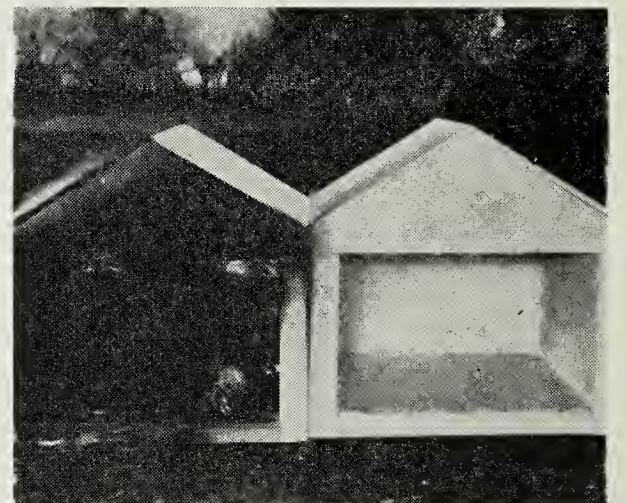
## Fire Retardant Paint

Safety-minded exhibitors might be interested in a paint called "Fyr-Kote" that retards the spread of flames, and manufactured by the Fyr-Kote division, Morris Paint and Varnish Company.

When exposed to fire, it is claimed, this paint emits carbon dioxide and calcium chloride which smothers the flames and retards the spread of the fire on the surface by forming a "flame-block" which will not support a flame.

Fyr-Kote is a washable paint, available in white and six colors. It is said to withstand numerous scrubblings with strong washing powder and boiling water. It is easy to apply, covers well and is long lasting, according to the manufacturer.

This oil base fire retardant interior flat wall paint has been listed by Underwriters' Laboratories, and is identified with the Underwriters' label.



Theatremen will be interested in this fire retardant paint. It is now being made available to the public. The paint will not support a flame.

WANT FURTHER INFORMATION ON  
**NEW PRODUCTS**  
SHOWN IN THIS ISSUE?

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ISSUE OF JULY 18

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## RCA Magnetic Cluster Has Removable Cap



CAMDEN, N. J.—A new-type magnetic cluster for theatre sound-reproduction systems, which introduces a novel removable cap for economical replacement of worn magnetic pickup heads, was announced by J. F. O'Brien, manager, theatre and sound products department, Radio Corporation of America.

For the first time, the new device makes it unnecessary for exhibitors to discard a complete cluster when its pickup heads are worn out, said O'Brien. A replaceable cap with new pickup heads can be inserted in the original cluster at only a fraction of the cost of a complete replacement cluster.

Performing somewhat the same function as the pickup of a home phonograph, a magnetic cluster picks up the sound from a motion picture film track and transmits it to amplifiers for reproduction through a theatre's sound system.

Now available from RCA theatre supply dealers throughout the country, the new magnetic cluster with replaceable cap can be used with any type of RCA magnetic button-on soundhead, for reproduction of one or four magnetic sound tracks.

O'Brien said that the replaceable cap feature also has been incorporated, at no increase in price, in all RCA magnetic clusters and complete magnetic soundheads now being shipped. The specially designed replaceable cap is designed with a friction-resisting, highly magnetic-susceptible alloy metal to minimize wear and maximize sensitivity.

## RKO 58th St. Completes Modernization Program

NEW YORK—The RKO 58th Street Theatre's modernization which was completed and officially unveiled by Manhattan Borough President Hulan Jarck, recently, includes a new vestibule, front, foyer and lobby. John J. McNamara, the architect, has achieved a design which is dynamic yet simple and of refined line.

Boldly fluted, the entire facade is of white porcelain enamel surrounded by a stainless steel frame. Hung from the top of the frame and set out in space are slender stainless steel letters, 10 feet high, reading "RKO 58th ST." They are illuminated both on face and back of the letters with white cold cathode tubular lamps.

The traditional square marquee has been replaced with a radical free-form shape. Here the marquee is combined with a vertical sign and is finished in a blue textured porcelain enamel and trimmed with stainless steel. The interior ceil-

## Proper Plumbing Requires Serious Consideration

Whether it is in reference to new theatre construction or a remodeling program one of the most important considerations is proper plumbing.

The general rules which apply to the installation of a first-class plumbing job holds true for the theatres, and the layout so far as pipe sizes, connections, venting, etc., are concerned should follow standard accepted practices and code requirements.

The location of the public sanitary and storm sewers, also their capacity, should be carefully checked and precautions taken to prevent backing up of the sewage or rain water.

If the level of the basement is below the street sewer, then a sump pump to take care of basement drainage is indicated; also if the lowest toilet fixture is below the sewer, then an ejector pit is required with the necessary check and back water valves. Dual pumps for the ejector afford good insurance and are especially desirable in case of heavy rains or flash floods, when no separate storm sewer is available.

A theatre roof necessarily covers a large expanse and during heavy rains is capable of collecting a large amount of water which must be disposed of through sufficient leaders by the street sewer. If no storm sewer connection is available these leaders should connect with the sanitary sewer through a common leader on the street side of a back water valve to prevent backing up of the sewage and flooding through the lower toilet fixtures.

Roof leaders should be equipped at the roof with a substantial type of roof drain which will permit the free passage of water without stoppage by dirt or refuse, and which can easily be cleaned. Roof drains should also have provisions for necessary flashing under the roofing to prevent leakage at this points.

## Drive-In Freshens Up

EATONTOWN, N. J.—The Eatontown Drive-In, a Walter Reade theatre, has undergone a major renovation. A new asphalt entrance road-way, built to the specifications of New Jersey Highway department has been installed, and all buildings, including the box-offices, "Refresheries," and projection booth, have been repainted. A new protective fence has also been erected at the exit of the theatre.

ing projects out of the theatre lobby becoming the soffit of the marquee. The vertical portion of the marquee, a plane of luminouscent white, houses the attraction signboard, announcing the feature films being presented.

The lobby has a feeling of openness, the exterior being separated from the interior by a great screen of glass incorporating herculite doors in a glass wall. The walls are banked with emerald pearl granite on one side and white Greek cipolino marbel on the other. Other wall areas are covered with vast mirrors and bold-grained teakwood. A sea of recessed downlights with perforated skirts dot the ceiling to form a geometric pattern, flood-lighting the entire floor—which is of venetian terrazzo in white, brown, and black.

Sometimes, in order to reduce the cost of the construction, roof parapets are dispensed with and sheet metal gutters and downspouts to drain the marquee, and these should be concealed in the construction.

Although wall-hung lavatories are less expensive, many experts consider the leg-type superior since this type is less likely to be loosened from the wall. Where more than one lavatory is installed there should not be less than two inches between the fixtures, and more if the space is available to allow for proper cleaning. A soap well attached to the bottom of the lavatory has been found very successful. Special punchings are required in the fixture for this equipment and should be made at the time of manufacture.

Some theatre operators prefer wall-type urinals over the floor type, but the latter are more sanitary, and eliminate the necessity of a floor drain which is required if the wall-type is used. As suggested in the case of lavatories, urinals should be finished on the sides and should be set with at least a two inch space between each two units.

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# Columbia Takes Action To Improve Theatre Projection And Sound

NEW YORK—A special four-page booklet of suggestions to theatre operators and projectionists is being supplied with every print of "The Eddy Duchin Story," it was reported by Columbia Pictures last week.

The development of an idea of studio technical chief Gerald Rackett, the booklet offers suggestions for operation of the projection and sound equipment so as to give audiences the maximum possible entertainment.

The following are excerpts from the Columbia booklet directed to the theatre manager:

"Careful maintenance of your screen surface to keep it clean and free of streaks and spots so that it will reflect the maximum amount of light back to your audiences will help. The curvature, if any, and tilt of your screen to give maximum distribution to the important parts of your theatre will help. Light which falls on your screen from any source other than the projected image decreases the

clarity of your image, so that every effort should be made to keep stray light off of the screen. Lights that are on during the projection of your pictures should be soft and shielded and not of any bright color. Bright or colored lights tend to distract the audience's attention from the screen."

Some of the advice directed at the projectionist includes the following:

"We realize that with the large screen areas on which we are asking you to put a picture, you must operate at the very peak of efficiency because the sharpness of the small image on the film and the amount of light which you can get through present-day apertures does not leave any room for losses anywhere in the projection system.

"Until we can provide better film images, more efficient light sources, better projection lenses and more precise focusing mounts, we need your help in operating the present equipment at the peak of its performance, so that we do not discourage the motion picture audience in coming to see our product.

A few suggestions that may help you:

"To get the maximum light output from your projector the alignment of your optical system must be checked from time to time because with the intermittent heating and cooling of the equipment, parts distort and warp and alignments are disturbed. Light losses of as much as 50 per cent can occur over a four to six month period because of this.

"Keeping the surfaces of reflectors, condensers and port glasses clean will greatly help. A very small film of airborne grease on one of these surfaces can cut the light output by as much as 25 per cent, causing a flare in the picture and damage to the picture sharpness.

"Whenever you start a projector at a changeover, the entire machine has cooled off from its previous run so that the focus in which you left it at end of the preceding reel will no longer be effective. At each changover the reel should be carefully focused. Now, as the machine heats up alignments and distances begin to change and focus should be followed during the first 200-300 feet of a reel, as it will continually change until the machine and optical parts have come up to their operating temperature. Very frequently reels go out of focus one-third of the way through their run for this reason.

"The audience likes to hear well in all parts of the theatre and this will only occur if the horns behind the screen are pointed in directions that give you the best distribution of both the high and low frequencies of the sound output. Clean sound optics in the projector, or clean and not too badly worn magnetic heads, and changeover equipment that does not arc or bump all contribute to the kind of show that lets its audience enjoy the picture."

The booklet also points out that Columbia averages out the density of its prints to fit the requirements of the brightest screens of first-run theatres and low light level screens of big drive-ins. The state-

## New Okla. Drive-In Features Wind Block

OKLAHOMA CITY—The Hillcrest Twin Drive-In, one of the biggest outdoor projects in the country, is in the dirt-moving stage here for Barton Theatres, Inc. Lewis Barton, president, says the Hillcrest will have about 2,500 speakers, and total cost may amount to as much as \$500,000. This includes a \$100,000 adjacent amusement area being built as a separate operation.

The smaller half of the outdoor theatre, with a capacity of around 1,000 cars, is expected to open late this summer or in the early autumn, with the larger area due for operation next summer. The two sides will use back-to-back screens measuring 62½ by 150 feet, built on a hill which Barton is constructing as part of an experimental design. The mound will be 15 feet high and 75 feet wide. Barton's idea is that it will afford protection against windstorms, a big hazard to drive-ins in this part of the country. "I've never heard of a hill being blown down," Barton explains. A wind hitting the slope will have to move upwards, deflecting the stream of air blowing against the screen, giving it the benefit of a glancing blow, instead of a direct hit. This theory will be tested in a wind tunnel operated at the University of Oklahoma.

The drive-in is being built in the new Hillcrest suburban area in the southwest section of the city. Although Barton has been in charge of the work so far, he will let a contract for the actual construction to Builders Construction Company. Two concession stands will be installed, and Barton is thinking of building one of them large enough to serve as a year-round restaurant or cafeteria.

## Canadian Exhibs Protected

TORONTO—A special insurance policy which protects an exhibitor against loss of film by theft or fire is available through the Motion Picture Theatres Association of Ontario.

Arch Jolley, executive-secretary, said that many exhibitors were unaware that the exhibitor is responsible for film from the time it leaves the exchange until it is returned through a common carrier and receipt is obtained.

To keep express charges to a minimum, films are insured for \$50 only. There have been instances where exhibitors have had to pay as much as \$1500 for film destroyed by fire or stolen. One insurance company has 15 claims pending.

Jolley suggests that an exhibitor take out what is known as "Film Property Floater Policy" for a trifling premium. It covers "all risks" for film and advertising material up to \$1500, insuring against fire, theft, burglary, explosion, larceny, etc., on films from the time they leave the exchange until they are returned.

ment reveals that Columbia is trying to find a solution to the problem of developing a practical method of making special prints for different situations.

Suggestions from theatremen and projectionists are solicited at the end of the booklet, with the studio also offering technical information to all who ask for it.

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## This and That Around the Trade

J. W. Murray, vice-president and general manager of General Precision Laboratory, Inc., Pleasantville, N. Y., announced the appointment of George H. Orgelman as personnel director.



ORGELMAN

Orgelman, who has already assumed his new duties, will be in charge of recruitment and salary administration for the firm. In addition, he will direct all GPL personnel activities and policies. A graduate of Sheffield School, Yale, Orgelman was previously associated with Chance Vought Aircraft, Inc. GPL is a leader in the field of motion picture projection equipment and other allied fields. . . .

Projection Optics, Rochester, N. Y., reports that it has stepped up the production of its Super-Hilux lenses in order to meet increased demand. The lens manufacturer stated that many exhibitors reported increases in light transmission with the Super-Hilux prime lenses. In some instances, it was claimed, gains as high as 45 per cent, particularly on image edges, were reported by drive-ins. . . .

Fred Todaro revealed that he has purchased the Circle Film Laboratories, and changed the name of the film processing plant to Criterion Film Laboratories, Inc. Todaro, who joined the firm as plant superintendent just one year ago, stated that the company will broaden its activities to furnish better, more efficient service and quality to the motion picture industry. The new owner has been in the film processing business for over 20 years.

A. I. Kessler, president of the Novelty Scenic Studios, New York City, and his wife recently left for a combined business and pleasure tour of Europe. Kessler will pay particular attention to European theatre decorating motifs as background for new ideas that may be of use in American houses. The Kesslers expect to spend approximately two months on the trip. . . .

A product developed exclusively for rejuvenating and beautifying weatherbeaten buildings, such as motion picture theatres, and claimed to eliminate exterior painting and maintenance problems is now being marketed by the Re-Nu-It Corporation, New York. Recommended for use on various types of masonry, metal and wood structures, it is reported that this wall coating costs no more than ordinary painting and carries a five year material replacement guarantee against peeling, cracking and chipping, the manufacturer states. . . .

John J. Conway has been appointed the New York City sales manager of the National Ticket Company, Shamokin, Pa., it was announced last week. His office will be in the RKO Palace Building.

## Florida To Get Another Deluxe Roofed House



HOLLYWOOD, FLA.—“The Hollywood Theatre” will be built on Harrison Street at 17th Avenue, by J. Clark Williams for the Claughton Theatres, Miami, it was announced.

The building which will house four stores was designed in the offices of Start and Moeller, architects, at an approximate cost of \$300,000.

Mrs. William C. Claughton, who operates several theatres in Miami, stated that the garish, brightly lighted marquee of the usual theatre has been eliminated and in its place the presentations will be displayed in a softly lighted panel set high, and flush with the building. There will be a delicate fixed canopy extending from the box office to the curb.

The front of the lobby and foyer will be finished in glass approximately 18 inches high and the finish of the boxoffice will be marble. There will be exclusive use of Formica inside the foyer. Colors in the foyer and lobby will carry a blue theme and use will be made of grass cloth, wood finishes, and wall paper panels. The manager's office will be on the mezzanine, and will have an upper rail of continental design. The women's lounge and powder room will be finished with “Marlite” walls, and plans for the foyer include a TV area and space for a modern refreshment concession. A spacious circular ramp will lead from the lobby to the auditorium stand-by area.

The auditorium will be 125 by 70 feet, and will have a seating capacity of approximately 1,000. The smoking loge will be on the main floor but will be elevated, having the latest in seating comfort. The screen will be one of the largest in the state, measuring 19 by 45 feet. Projection equipment will incorporate all of the latest technical advancements, including four channel stereophonic sound. All safety measures have been taken for patrons, including emergency batteries standby lights. The usual theatre stage has been eliminated and in its place a huge plaster shadow box scroll will surround the screen on all sides. This will have indirect lighting, which will be thrown onto the cascade curtains. These and the house lights will be rheostated to dim for dramatic effect at the opening and closing of film presentations. The decor and equipment of the theatre is directed toward presenting the finest in film entertainment in comfortable and glamorous surroundings.

Four stores will be constructed to the east of the theatre proper, with each

having glass and marble fronts suitable for exclusive specialty shops. The fronts will be designed to fit the needs of the individual shops. Located in a downtown area convenient to many fine restaurants and shops, it is hoped the theatre will offer a fine, much needed advancement to the progress of Hollywood in the entertainment of residents and tourists.

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- ..... Projector Parts
- ..... Rectifiers
- ..... Screens
- ..... Screen Frames
- ..... 3-D Equipment
- ..... Theatre TV

**SOUND**

- ..... Amplifiers
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- ..... Inter-Coms
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- ..... Standard Sound Systems
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- ..... Sound Service

**DRIVE-IN EQUIPMENT**

- ..... Admission System
- ..... Boxoffice Equipment
- ..... Coiled and Straight Speaker Wires
- ..... Construction
- ..... In-Car Speaker
- ..... In-Car Heater
- ..... Insect and Weed Control
- ..... Paint
- ..... Playground Equip.
- ..... Signs, Ramp and Directional
- ..... Screen Tower
- ..... Screen Surfacing and Paint
- ..... Seats (Walk in)
- ..... Underground Cable

**MARQUEE and LOBBY EQUIPMENT**

- ..... Boxoffice
- ..... Boxoffice Equipment
- ..... Display Frames
- ..... Marquee
- ..... Marquee Letters
- ..... Signs

**AIR CONDITIONING and HEATING**

- ..... Air Conditioning Systems
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- ..... Heating Systems
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**CONSTRUCTION and DECORATION**

- ..... Decoration
- ..... Front Remodeling
- ..... Insulation, Thermal and Acoustical
- ..... Interior Remodeling
- ..... Pre-Fab Arches
- ..... Theatre Architect and Builder
- ..... Roofing
- ..... Wall Covering

**STAGE EQUIPMENT**

- ..... Curtains
- ..... Curtain Controls and Track
- ..... Dimmers
- ..... Footlights
- ..... Stage Rigging
- ..... Spotlights
- ..... Switchboards

**FURNISHINGS**

- ..... Carpets
- ..... Carpet Padding
- ..... Crowd Control Equip
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- ..... Light Fixtures
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- ..... Carpet Cleaning Compounds
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- ..... Plumbing Fixtures
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## Organization Leaders Set Convention Plans



NEW YORK—Representatives of Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association and Popcorn and Concessions Association met again in TOA's New York office recently to further detail planning for business and social events that will be features of the forthcoming conventions of TOA-TESSMA-PCA and TEDA and the Motion Picture Industry's International Trade Show this coming September 20-24.

The convention meetings of PCA will take place in part at the Hotel Statler, New York, with one meeting at the Coliseum. Those of the other organizations all will be held at the New York Coliseum during the trade show.

Seen above, seated, Bert Nathan, PCA president. Standing, left to right, Johnny Chester, who will be TOA's page boy; Herman Levy, TOA General Counsel; Lee Koken, RKO Theatres and PCA's General Convention Chairman; Tom Sullivan, PCA's executive vice-president; Merlin Lewis, TESMA's executive secretary; Lee Jones, Neumade Products, and TESMA's president; Phil Harling, Fabian Theatres and TOA's Finance chairman, and Joe Alterman, TOA's assistant secretary.

## Reade Is Chairman, TOA Convention

DES MOINES—Myron N. Blank, TOA president, has named Walter Reade, Jr., to be the executive chairman of the 1956 TOA international convention and trade show to be held Sept. 20 to Sept. 24 in New York's new Coliseum.

Reade, long active in TOA affairs, is president, Walter Reade Theatres, Inc., operating conventional and drive-in theatres in New York and New Jersey. He served as president of TOA in 1953-54 and chairman of the board of directors in 1954-55.

In accepting this assignment, Reade, injecting a positive note of optimism, stated that "we are calling on the individual talents of all exhibitors to solve our difficulties. Experience has taught us that the application of the sound principles of showmanship can overcome these obstacles. The main objective of the 1956 TOA convention is to place in the hands of all exhibitors participating tried and proven ideas on how to improve our boxoffice."

### Deluxe Drive-In Bows

(Continued from page PT-8)

The importance of proper landscaping of the drive-in was noted, and includes a wide variety of shrubs and flowers—highlighted at night by low illumination. The entrance lanes are landscaped on both sides and in the center. Taller trees, against cypress fencing, line the perimeter of the drive-in. A line of flowering plum trees acts as a good screen for several hundred yards across the road-side.

The concession building is located in the

### NSS Clock For Drive-Ins

NEW YORK—National Screen Service has announced the availability of a merchants' advertising intermission clock for drive-ins that should prove a money making screen selling promotion for exhibitors.

NSS points out that 40 merchants' ads plus a polite introduction and a header for the show can bring in profit the very first week. When \$1 per ad per day is charged, this comes to \$40 per day or \$280 per week, and the cost is only \$200; that's \$80 profit the first week and \$280 per week every week thereafter.

center of the Loew's 35. It is of a modern design decorated in soft, pastel shades of yellow, old rose, and gray. Wrought iron fences guide patrons to twin cafeteria-style self-service stainless steel counters. The cashier is situated in the center.

There are special signs which run horizontally above the counters in the concession building which permits advertising of coming attractions.

When the weather permits, large overhead doors open onto the semi-circular landscaped cement patio. Stone benches surround the patio area.

The all-important playground area features a miniature train. In addition there are slides, swings, sandboxes and an electric merry-go-round. The management has also hired a professional clown to help entertain the youngsters.

The Loew's 35 was designed by Leon M. Einhorn, a leading theatre architect from Albany, N. Y. All the projection equipment was supplied by Joe Hornstein, Inc., New York City. Harry Moskowitz and Theo Jung, from the Theatres Construction department, supervised the project for Loew's Theatres.

For additional information on products advertised in this issue, please check.

- EPRAD, In-Car Speakers
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- INTERNATIONAL PROJECTOR CORP., Projection Equipment, In-Car Speakers
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- NATIONAL CARBON CO., "National" Carbons
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## Allied Artists

(1954-55 releases from 5501,  
1955-56 Releases from 5601)

- AT GUNPOINT**—W—Fred McMurray, Dorothy Malone, Walter Brennan—Entry has angles for better reaction—81m.—see Dec. 14 issue—(Technicolor)—(CinemaScope).
- ATOMIC MAN, THE**—MD—Gene Nelson, Falth Domergue, Joseph Tomelty—Okay programmer—78m.—see April 18 issue—(Made in England). (5612)
- BETRAYED WOMEN**—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)
- BIG TIP OFF, THE**—MD—Richard Conte, Constance Smith, Bruce Bennett—For the lower half—78m.—see Jan. 25 issue. (5512)
- BOBBY WARE IS MISSING**—MD—Neville Brand, Arthur Franz, Jean Willes—Okay programmer for the dualers—66m.—see Jan. 25 issue. (5532)
- COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue—Leg.: B. (5608)
- CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue. (5609)
- CRIME IN THE STREETS**—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue. (5614)
- DEADLIEST SIN, THE**—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue—(English-made). (5601)
- DIG THAT URANIUM**—C—Leo Gorcey, Bernard Gorcey, Huntz Hall—Better than average Bowery Boys entry—61m.—see Jan. 11 issue. (5541)
- FINGER MAN**—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)
- FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Furr, Jeff Morrow—Well made historical meller—82m.—(CinemaScope)—(Technicolor)—see June 27 issue. (5615)
- INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Morion Carr—Horror meller for the lower half—70m.—see April 4 issue—Leg.: B. (5613)
- INVASION OF THE BODY SNATCHERS**—SFD—Kevin McCarthy, Dona Wynter, King Donovan—Well made, suspenseful entry—80m.—see Jan. 25 issue—Leg.: B—(Superscope). (5602)
- JAIL BUSTERS**—C—Leo Gorcey, Huntz Hall, Bernard Gorcey—Below average Bowery Boys entry—61m.—see Nov. 2 issue. (5529)
- KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue—(Australian-made). (5617)
- LORD OF THE JUNGLE**—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)
- MAGNIFICENT ROUGHNECKS**—MD—Jock Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue. (5616)
- NAVY WIFE**—C—Joon Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue. (5611)
- NIGHT FREIGHT**—MD—Forrest Tucker, Barbara Britton, Keith Larsen—Average programmer—80m.—(1.85-1). (5526)
- PARIS FOLLIES OF 1956**—MU—Forrest Tucker, Margaret Whiting, Dick Wesson—Uneven programmer—73m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe). (5534)
- PHENIX CITY STORY, THE**—DOC—John McIntire, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87 1/2m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)
- RETURN OF JACK SLADE, THE**—OD—John Ericson, Mari Blanchard, Neville Brand—Actionful, well made western—80m.—see Nov. 2 issue—(SuperScope). (5528)
- SHACK OUT ON 101**—MD—Terry Moore, Frank Lovejoy, Keenan Wynn—Names fail to help program meller—80m.—see Dec. 14 issue—Leg.: B. (5535)
- SKABENGA**—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)
- SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue. (5540)
- THREE FOR JAMIE DAWN**—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue. (5618)
- TOUGHEST MAN ALIVE**—MD—Dane Clark, Lita Milon, Anthony Caruso—Lower half filler—see Nov. 16 issue. (5533)
- WARRIORS, THE**—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)
- WICKED WIFE**—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue—(English-made). (5606)
- WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue—(Technicolor)—(CinemaScope). (5607)

### TO BE REVIEWED OR IN PRODUCTION

- BRINGING UP JOEY**—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.
- CANYON RIVER**—George Montgomery, Marcia Henderson.
- CHAIN OF EVIDENCE**—Bill Elliott, Eleanor Tonin.
- CHASING TROUBLE**—Huntz Hall, Stanley Clements, Bowery Boys.
- CRUEL TOWER, THE**—John Ericson, Mari Blanchard.
- DRAGON WELLS MASSACRE**—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).
- 54 **WASHINGTON STREET**—George Montgomery, Meg Randall, Robert Foulke—(Color)—(CinemaScope).
- FRIENDLY PERSUASION**—Gary Cooper, Dorothy McGuire, Marjorie Main—(Print by Technicolor).

## MOTION PICTURE

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Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecuff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

SECTION 2  
Vol. 56, No. 12

JULY 18, 1956

- HOLD BACK THE NIGHT**—John Payne, Mona Freeman.
- HOUSE ON LOOKOUT MOUNTAIN**—Bill Elliott, Kathleen Case.
- HUNCHBACK OF PARIS**—Gino Lollobrigido, Anthony Quinn—(Made in France).
- JEANNIE**—Vera Ellen, Tony Martin—(CinemaScope)—(Made in England).
- NAKED HILLS, THE**—David Wayne, Keenan Wynn, Marcia Henderson—(Pathe Color). (5605)
- NO PLACE TO HIDE**—David Brion, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines). (5603)
- NOT OF THIS EARTH**—Paul Birch, Beverly Garland.
- OKLAHOMA, THE**—Joel McCrea, Vonesso Brown, Gloria Talbott—(Color)—(CinemaScope).
- OUT OF THIS WORLD**—Huntz Hall, Stanley Clements, Bowery Boys.
- SCREAMING EAGLES**—Tom Tryon, Jon Merlin, Alvy Moore. (5610)
- STRANGE INTRUDER**—Edmund Purdom, Ido Lupino, Ann Harding.
- THUNDERSTORM**—Linda Christian, Carlos Thompson—Leg.: B—(Made in Spain).
- WELCOME DANGER**—Huntz Hall, Stanley Clements, Bowery Boys.
- YAQUI DRUMS**—Rod Cameron, J. Corral Naish, Mory Castle.
- YOUNG GUNS, THE**—Russ Tomblin, Gloria Talbott, Scott Marlowe.

## Associated

- BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue—(Made in England). (5506)
- LAST OF THE DESPERADOES**—W—James Craig, Jim Davis, Margia Dean—Okay western—71m.—see Dec. 28 issue. (5502)
- TWO-GUN LADY**—W—Peggy Castle, William Talman, Morie Windsor—Average western—70m.—see Dec. 28 issue. (5501)
- WILD DAKOTAS, THE**—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue.
- TO BE REVIEWED OR IN PRODUCTION**
- THREE OUTLAWS, THE**—Neville Brand, Alan Hale, Bruce Bennett—(Superscope). (5503)

## Astor

- DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue—(Made in England).
- FEAR**—D—Ingrid Bergman, Mathias Wieman, Renate Mannhardt—Ingrid Bergman starrer for art and specialty spots—82m.—see Dec. 28 issue—(Made in Germany)—(English dubbed).

## KEY

- Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.
- Abbreviations following titles indicate type of picture.
- |                                     |                                |
|-------------------------------------|--------------------------------|
| AD—Adventure drama                  | HISD—Historical drama          |
| ACD—Action drama                    | MD—Melodrama                   |
| BID—Biographical drama              | MUC—Musical comedy             |
| BIDMU—Biographical drama with music | MU—Musical                     |
| BUR—Burlesque                       | MUW—Musical western            |
| C—Comedy                            | MY—Mystery                     |
| CAR—Cartoon feature                 | MYC—Mystery comedy             |
| CD—Comedy drama                     | MYD—Mystery drama              |
| CDMU—Comedy drama musical           | MYMD—Mystery melodrama         |
| CMU—Comedy musical                  | NOV—Novelty                    |
| COMP—Compilation                    | OPC—Operatic comedy            |
| COSMD—Costume melodrama             | OPD—Operatic drama             |
| D—Drama                             | OD—Outdoor drama               |
| DMU—Dramatic musical                | OMD—Outdoor melodrama          |
| DOC—Documentary                     | ROMC—Romantic comedy           |
| ED—Educational feature              | ROMCMU—Romantic comedy musical |
| F—Farce                             | ROMD—Romantic drama            |
| FAN—Fantasy                         | SAT—Satire                     |
| FANMU—Fantasy musical               | SFD—Science fiction drama      |
|                                     | TRAV—Travelogue                |
|                                     | W—Western                      |

- PASSPORT TO TREASON**—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue—(Made in England).

### TO BE REVIEWED OR IN PRODUCTION

- BLACK TIDE**—John Ireland.
- HOUR OF DECISION**—Jeff Morrow.
- MEN OF SHERWOOD FOREST**—Don Taylor—(Technicolor).
- UNINVITED, THE**—Alex Nichol.

## Buena Vista

(Walt Disney)

- AFRICAN LION, THE**—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).
- GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue—(Technicolor)—(CinemaScope)—(Disney).
- LITTEST OUTLAW, THE**—D—Pedro Armendariz, Joseph Calleja, Andres Velosquez—Good Disney live action entry—75m.—see Jan. 11 issue—(Color by Technicolor)—(Made in Mexico).
- SONG OF THE SOUTH**—FAN—Ruth Worrick, Bobby Driscoll, James Baskett—Reissue should do okay—94 1/2m.—see Jan. 11 issue—(Technicolor)—(Buena Vista-Disney).

### TO BE REVIEWED OR IN PRODUCTION

- DAVY CROCKETT AND THE RIVER PIRATES**—Fess Parker, Buddy Ebsen, Jeff York—(Technicolor).
- SECRETS OF LIFE**—True Life Adventure—CinemaScope in part).
- WESTWARD HO, THE WAGONS**—Fess Parker, Kathleen Crowley, Buddy Ebsen—(Technicolor)—(CinemaScope).

## Columbia

(1954-55 releases from 701,  
1955-56 Releases from 801)

- APACHE AMBUSH**—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)
- AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see May 2 issue—Leg.: B. (104)
- BATTLE STATIONS**—ACD—John Lund, William Bendix, Keefe Brasselle—Wor entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue. (828)
- BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Moggie Mohoney—Western for the lower half—76m.—see May 2 issue. (831)
- BRING YOUR SMILE ALONG**—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)
- COCKLESHELL HEROES**—MD—Jose Ferrer, Trevor Howard, Dora Bryon—Well-made entry of British Marines in action—97m.—see Feb. 22 issue—(Color by Technicolor)—(English-made). (813)
- COUNT THREE AND PRAY**—D—Von Heflin, Joanne Woodward, Phil Carey—Well-made entry has angles—102m.—see Oct. 19 issue—(Technicolor)—(CinemaScope). (811)
- CROOKED WEB, THE**—MD—Frank Lovejoy, Mori Blanchard, Richard Denning—Satisfactory programmer—77m.—see Nov. 30 issue. (816)
- DEVIL GODDESS**—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)
- DUEL ON THE MISSISSIPPI**—MD—Lex Barker, Patricia Medina, Warren Stevens—Okay for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)
- EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see June 13 issue. (102)
- EDDY DUCHIN STORY, THE**—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see June 13 issue—(Technicolor)—(CinemaScope). (101)
- FOOTSTEPS IN THE FOG**—D—Stewart Granger, Jean Simmons, Bill Trovers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)
- FURY AT GUNSLIGHT PASS**—David Brien, Neville Brand, Lisa Davis—Satisfactory western for program—68m.—see Jan. 25 issue. (817)

**GUN THAT WON THE WEST, THE**—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

**HARDER THEY FALL, THE**—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue. (827)

**HELL'S HORIZON**—AD—John Ireland, Maria English, Bill Williams—Satisfactory programmer—80m.—see Nov. 30 issue. (823)

**HOT BLOOD**—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Leg. 1 B—(Technicolor)—(CinemaScope). (834)

**HOUSTON STORY, THE**—MD—Gene Barry, Barbara Hale, Edward Arnold—Average programmer—79m.—see Jan. 11 issue—Leg. 1 B. (821)

**INSIDE DETROIT**—MD—Dennis O'Keefe, Tina Carver, Pat O'Brien—Okay programmer—82m.—see Dec. 14 issue. (815)

**JOE MACBETH**—MD—Paul Douglas, Ruth Roman—Fair programmer may be helped by names—90m.—see Jan. 25 issue—Leg. B—(Made in England). (822)

**JUBAL**—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue—(Technicolor)—(CinemaScope). (833)

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue—(Austrian-made)—(English titles). (814)

**LAWLESS STREET, A**—W—Randolph Scott, Angela Lansbury, Jean Parker—Average western programmer—78m.—see Nov. 30 issue—Leg. B—(Technicolor). (814)

**LAST FRONTIER, THE**—OMD—Victor Mature, Guy Madison, Anne Bancroft—Names should help this action entry—98m.—see Dec. 28 issue—(Technicolor)—(CinemaScope). (812)

**MY SISTER EILEEN**—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg. B—(Technicolor)—(CinemaScope). (810)

**NIGHT HOLDS TERROR, THE**—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspenseful entry—86m.—see Sept. 7 issue—Leg. B. (807)

**OVER-EXPOSED**—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue. (835)

**PICNIC**—CD—William Holden, Rosalind Russell, Kim Novak—High rating entry—115m.—see Dec. 14 issue—Leg. B—(Technicolor)—(CinemaScope). (826)

**PRISONER, THE**—D—Alec Guinness, Jack Hawkins, Jeanette Sterke—High quality drama for the art spots—91m.—see Dec. 14 issue—(English-made). (825)

**QUEEN BEE**—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 issue—Leg. B. (819)

**ROCK AROUND THE CLOCK**—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue. (838)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

**SECRET OF TREASURE MOUNTAIN**—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue. (832)

**SPECIAL DELIVERY**—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okay program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

**STORM OVER THE NILE**—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—113m.—see May 30 issue—(Technicolor)—(CinemaScope)—(English-made). (829)

**TEEN-AGE CRIME WAVE**—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg. B. (824)

**THREE STRIPES IN THE SUN**—D—Aldo Ray, Phil Carey, Camille Jacnaire—Well-made, interesting entry—93m.—see Nov. 2 issue—(Filmed in Japan). (820)

**URANIUM BOOM**—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue. (837)

**WALK A CROOKED MILE**—MD—Louis Hayward, Dennis O'Keefe, Louise Albritton—FBI versus subversive agents should make meller prove okay reissue—91 1/2m.—see Nov. 16 issue. (818)

**WEREWOLF, THE**—MD—Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see June 13 issue. (103)

**TO BE REVIEWED OR IN PRODUCTION**

**BEYOND MOMBASA**—Donna Read, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

**CHA CHA CHA**—Mary Kaye Trio, Perez Prado, Gonzalez Gonzalez.

**END AS A MAN**—Ben Gazzara, James Olsen.

**FIRE DOWN BELOW**—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Color)—(CinemaScope)—(Made in Trinidad).

**FULL OF LIFE**—Judy Holliday, Richard Conte, Salvatore Baccaloni.

**GAMMA PEOPLE, THE**—Paul Douglas, Patricia Medina.

**GUNS OF FORT PETTICOAT**—Audie Murphy, Kathryn Grant.

**HE LAUGHED LAST**—Frankie Laine, Lucy Marlowe, Richard Long—77m.—Leg. B—(Print by Technicolor). (105)

**MIAMI EXPOSÉ**—Lee J. Cobb, Patricia Medina.

**MISSING WITNESS, THE**—Betty Garrett, Phil Carey, John Barrymore, Jr.

**NIGHTFALL**—Aldo Ray, Anne Bancroft, Frank Albertson. 1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

**ODONGO**—Rhonda Fleming, Macdonald Carey, Juma—(Technicolor)—(CinemaScope)—(Made in Africa).

**PHANTOM STAGECOACH, THE**—William Bishop, Kathleen Crowley, Richard Webb.

**PORT AFRIQUE**—Dennis Price, Pier Angeli, Phil Carey—(Print by Technicolor)—(Made in Tangier).

**REPRISAL**—Guy Madison, Felicia Farr, Kathryn Grant—(Technicolor).

**7th CAVALRY, THE**—Randolph Scott, Barbara Hale.

**SEVEN WAVES AWAY**—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made in England).

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark.

**SPIN A DARK WEB**—Faith Domergue, Lee Patterson—Leg. B—(English-made).

**STORM CENTER**—Bette Davis, Kim Hunter, Brian Keith.

**YOU CAN'T RUN AWAY FROM IT**—Jack Lemmon, June Allyson—(Print by Technicolor).

**WHITE SQUAW**—David Brian, May Wynn.

**WICKED AS THEY COME**—Arlene Dahl, Herbert Marshall.

**ZARAK**—Victor Mature, Anita Ekberg, Michael Wilding—(Technicolor)—(CinemaScope)—(Made in Morocco).

**Continental**

**ADORABLE CREATURES**—C—Daniel Gelin—Amusing, exploitable import for the art spots—108m.—see Feb. 8 issue—Leg. C—(French-made)—(English titles).

**HILL 24 DOESN'T ANSWER**—AD—Edward Mulhaire, Michael Wager—Highly interesting, well made import—100m.—see Nov. 30 issue—(Israeli-made)—(English language).

**LADY-KILLERS, THE**—C—Alec Guinness, Cecil Parker—Highly amusing import—94m.—see March 21 issue—(English-made).

**NIGHT MY NUMBER CAME UP, THE**—D—Michael Redgrave, Alexander Knox—Well made, off-beat entry—94m.—see Dec. 28 issue—(English-made).

**TO BE REVIEWED OR IN PRODUCTION**

**SNOW WAS BLACK, THE**—Daniel Gelin, Marie Mansart—(French-made)—(English titles).

**DCA**

(Distributors Corporation Of America)

**ANIMAL FARM**—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

**FRISKY**—CD—Gina Lollobrigida, Vittorio De Sica, Marisa Merlini—Amusing import has selling possibilities—98m.—see Nov. 16 issue—Leg. B—(Italian-made)—(English titles).

**HUNTERS OF THE DEEP**—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

**I AM A CAMERA**—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg. 1 C—(English-made).

**JEDDA THE UNCIVILIZED**—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue—Leg. B—(Print by Eastman Color)—(Filmed in Australia).

**LONG JOHN SILVER**—AD—Robert Newton, Connie Christ, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

**PLEASE MURDER ME**—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue—Leg. B.

**WAGES OF FEAR, THE**—MD—Yves Montand, Charles Vanel, Peter Van Eyck—Superior import for the art spots—106m.—see Feb. 23, 1955, issue—Leg. B—(French-made)—(English dialogue).

**TO BE REVIEWED OR IN PRODUCTION**

**WOMAN OF ROME**—Gina Lollobrigida, Daniel Gelin.

**IFE**

(All films are Italian-made)

**LEASE OF LIFE**—D—Robert Donat, Kay Walsh, Adrienne Corri—Well-made, interesting entry—93m.—see Jan. 25 issue—(Color by Eastman Color)—(English-made).

**MADAME BUTTERFLY**—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue—(Technicolor)—(Italian-Japanese-made).

**MADDELENA**—D—Marta Toran, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg. B—(Technicolor)—(Italian-made)—(English titles).

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue—(English titles).

**TO BE REVIEWED OR IN PRODUCTION**

**CITY STANDS TRIAL, A**—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg. B.

**HUSBAND FOR ANNA, A**—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—Leg. C—(Dubbed in English)—(105m.).

**NEAPOLITAN CAROUSEL**—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Technicolor).

**OUTLAW GIRL**—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg. B.

**VOICE OF SILENCE**—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

**Lippert**

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

**AIR STRIKE**—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

**GLASS TOMB, THE**—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue—(English-made). (5409)

**KING DINOSAUR**—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

**LIFE WITH THE LYONS**—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue—(English-made).

**LONESOME TRAIL, THE**—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

**SIMBA**—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98 1/2m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

**Metro**

(1954-55 releases from 501; 1955-56 releases from 601)

**ANNIE GET YOUR GUN**—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue—(Technicolor). (632)

**BAR SINISTER, THE (It's A Dog's Life, Wildfire)**—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—87m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

**BHOWANI JUNCTION**—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

**BILLY, THE KID**—W—Robert Taylor, Brian Donlevy, Ian Hunter, Mary Howard—Names should help reissue—95m.—see Nov. 16 issue—(Technicolor). (611)

**CATERED AFFAIR, THE**—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue. (633)

**DIANE**—MD—Lana Turner, Pedro Armendariz, Roger Moore—Impressive costume entry—110m.—see Dec. 28 issue—Leg. B—(Eastman Color)—(CinemaScope). (616)

**FASTEST GUN ALIVE, THE**—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue. (634)

**FORBIDDEN PLANET**—SFD—Walter Pidgeon, Anne Francis, Leslie Nielsen—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue—(Eastman Color)—(CinemaScope). (625)

**FOREVER DARLING**—CD—Lucille Ball, Desi Anaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue—(Eastman Color)—(Print by Technicolor). (620)

**GABY**—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

**GREEN DOLPHIN STREET**—ROMD—Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue. (606)

**GUY NAMED JOE, A**—MD—Spencer Tracy, Irene Dunne, Van Johnson, Esther Williams—Names will help reissue of RAF war film—120m.—see Nov. 16 issue. (609)

**GUYS AND DOLLS**—MU—Marlon Brando, Vivian Blaine, Frank Sinatra, Jean Simmons—Highest rating entertainment—149m.—see Nov. 2 issue—Leg. B—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

**HONKY TONK**—MD—Clark Gable, Lana Turner, Frank Morgan, Claire Trevor—Names should help carry reissue—105m.—see Nov. 16 issue. (612)

**I'LL CRY TOMORROW**—BID—Susan Hayward, Richard Conte, Eddie Albert—High rating drama—119m.—see Dec. 28 issue—Leg. B. (615)

**INVITATION TO THE DANCE**—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue—(Technicolor). (613)

**IT'S A DOG'S LIFE**—See Bar Sinister, The

**IT'S ALWAYS FAIR WEATHER**—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

**KING'S THIEF, THE**—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

**KISMET**—MU—Howard Keel, Ann Blyth, Vic Damone, Dolores Gray—Lavishly produced musical—113m.—see Dec. 28 issue—(Eastman Color)—(CinemaScope). (613)

**LAST HUNT, THE**—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue—Leg. B—(Eastman Color)—(CinemaScope). (621)

**MARAUDERS, THE**—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg. B—(Eastman color)—(Print by Technicolor). (526)

**MEET ME IN LAS VEGAS**—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue—Leg. B—(Eastman Color)—(CinemaScope). (622)

**NORTHWEST PASSAGE**—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue—(Technicolor). (623)

**PHILADELPHIA STORY, THE**—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue. (605)

**QUENTIN DURWARD**—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

**RACK, THE**—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue. (629)

**RANSOMI**—MYD—Glenn Ford, Donna Reed, Leslie Nielsen—High rating entry—104m.—see Jan. 11 issue. (617)

**SOMEBODY UP THERE LIKES ME**—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue. (619)

**STRATTON STORY, THE**—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue. (619)

**SVENGALI**—D—Hildegard Neff, Donald Wolfitt, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made)—(1.75-1). (602)

**SWAN, THE**—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue—(Eastman Color)—(CinemaScope). (628)

TENDER TRAP, THE—C—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm—Headed for higher grosses—111m.—see Nov. 2 issue—Leg. B—Eastman Color—(CinemaScope). (608)

THIRTY SECONDS OVER TOKYO—MD—Van Johnson, Robert Walker, Phyllis Thaxter, Robert Mitchum—Reissue of service film has names to help—139m.—see Nov. 16 issue—(Re-release). (610)

THREE MUSKETEERS, THE—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue—(Technicolor). (618)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—109m.—see Sept. 7 issue. (604)

TRIBUTE TO A BAD MAN—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue—(Eastman Color)—(CinemaScope). (626)

WILDFIRE—see Bar Sinister, The

YEARLING, THE—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue—(Technicolor). (624)

TO BE REVIEWED OR IN PRODUCTION

BARRETS OF WIMPOLE STREET, THE—Jennifer Jones, Sir John Gielgud, Bill Travers—(Color)—(CinemaScope)—(Made in England).

GREAT AMERICAN PASTIME, THE—Tom Ewell, Ann Miller, Anne Francis.

HIGH SOCIETY—Frank Sinatra, Grace Kelly, Bing Crosby—(Color)—(CinemaScope).

JULIE—Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy.

LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—(Made in England).

LIVING IDOL, THE—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnsoColor)—(CinemaScope).

MAN IS TEN FEET TALL, A—John Cassavetes, Sidney Poitier, Kathleen Maguire.

OPPOSITE SEX—June Allyson, Ann Sheridan, Leslie Nielson—(Color)—(CinemaScope).

POWER AND THE PRIZE, THE—Robert Taylor, Elisabeth Mueller, Burl Ives.

TEA AND SYMPATHY—Deborah Kerr, John Kerr, Lief Erickson—(MetroColor)—(CinemaScope).

TEAHOUSE OF THE AUGUST MOON, THE—Marlon Brando, Glenn Ford, Eddie Albert—(Color)—(CinemaScope)—(Made in Japan).

THESE WILDER YEARS—James Cagney, Barbara Stanwyck, Walter Pidgeon.

Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

ANYTHING GOES—MUC—Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire—Highly entertaining musical—106m.—see Jan. 25 issue—(Color by Technicolor)—(VistaVision). (5513)

ARTISTS AND MODELS—C—Dean Martin, Jerry Lewis, Shirley MacLaine, Dorothy Malone—Colorful comedy will please Martin and Lewis fans—109m.—see Nov. 16 issue—Leg. B—(Technicolor)—(VistaVision). (5510)

BIRDS AND THE BEES, THE—C—George Gobel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue—Leg. B—(Technicolor)—(VistaVision). (5515)

COURT JESTER, THE—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue—(Color by Technicolor)—(Vista-Vision). (5512)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg. B—(Technicolor)—(VistaVision). (5501)

LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue—(VistaVision). (5521)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue—(Technicolor)—(VistaVision). (5520)

PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue—(VistaVision). (5524)

ROSE TATTOO, THE—D—Burt Lancaster, Anna Magnani, Marisa Pavan, Ben Cooper—High rating—117m.—see Nov. 16 issue—Leg. B—(VistaVision). (5511)

SCARLET HOUR, THE—MD—Carol O'Hart, Tom Tyrone, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue—(VistaVision). (5514)

THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue—Leg. B—(Technicolor)—(VistaVision). (5522)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—Leg. B—(Technicolor)—(VistaVision)—(PS). (5509)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Sylvia Mangano, Anthony Quinn—Filmmaking of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

BUSTER KEATON STORY, THE—Donald O'Connor—(Vista-Vision).

FUNNY FACE—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision)—(Made in France).

GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas—(Technicolor)—(VistaVision).

HOLLYWOOD OR BUST—Dean Martin, Jerry Lewis, Pat Crowley.

LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken.

LOVES OF OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

PARDNERS—Dean Martin, Jerry Lewis—(Technicolor)—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

RAINMAKER, THE—Katharine Hepburn, Burt Lancaster—(VistaVision).

SEARCH FOR BRIDEY MURPHY, THE—Teresa Wright, Louis Hayward—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THREE VIOLENT PEOPLE—Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon—(Technicolor)—(Vista-Vision).

VAGABOND KING, THE—Kathryn Grayson, Oreste, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501;  
1955-56 releases from 601)

BENGAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BIG SKY, THE—MD—Kirk Douglas, Dewey Martin, Elizabeth Threatt—Frontier meller reissue can be sold—140m.—see May 16 issue. (662)

BOLD AND THE BRAVE, THE—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue—(Superscope). (612)

BRAIN MACHINE, THE—MD—Patrick Barr, Elizabeth Allen—Import meller for the lower half—82m.—see Feb. 22 issue—(English-made). (609)

CASH ON DELIVERY—F—Shelley Winters, John Gregson, Peggy Cummins—Medicare programmer—82m.—see Jan. 25 issue—Leg. B—(English-made). (607)

CITIZEN KANE—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue. (665)

CONQUEROR, THE—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue—Leg. B—(Color by Technicolor). (610)

GLORY—MD—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—Good programmer has angles—100m.—see Jan. 25 issue—(Technicolor)—(Superscope). (605)

GREAT DAY IN THE MORNING—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue—Leg. B—(Technicolor)—(SuperScope). (5613)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I WALKED WITH A ZOMBIE—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue. (666)

KING KONG—MD—Fay Wray, Robert Armstrong, Bruce Cabot—Reissue is smash spectacle—100m.—see July 11 issue. (664)

LUSTY MEN, THE—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of interesting rodeo action drama has names to help—113m.—see May 30 issue. (663)

MURDER ON APPROVAL—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 issue—(English-made). (614)

MUSIC LAND—CAR—Disney entry containing reissued footage should do well—69m.—see Nov. 30 issue—(Technicolor)—(Disney). (641)

NAKED SEA—DOC—Interesting Documentary—70m.—see Nov. 2 issue—(Color). (604)

ONE MINUTE TO ZERO—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue. (661)

POSTMARK FOR DANGER—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue—(English-made). (606)

SLIGHTLY SCARLET—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue—Leg. B—(Technicolor)—(Superscope). (608)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg. C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TEXAS LADY—Claudette Colbert, Barry Sullivan, Greg Walcott—Good program entry—86m.—see Nov. 30 issue—(Technicolor)—(Superscope). (603)

TREASURE OF PANTCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

WAY OUT, THE—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue—(English-made). (5611)

WHILE THE CITY SLEEPS—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue—Leg. B. (615)

TO BE REVIEWED OR IN PRODUCTION

BACK FROM ETERNITY—Anita Ekberg, Robert Ryan, Rod Steiger.

BEYOND A REASONABLE DOUBT—Dana Andrews, Joan Fontaine, Barbara Nichols.

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

BUNDLE OF JOY—Debbie Reynolds, Eddie Fisher, Adolphe Menjou—(Color).

DAY THEY GAVE BABIES AWAY, THE—Cameron Mitchell, Glynis Johns—(Color).

FINGER OF GUILT—Richard Basehart, Mary Murphy, Constance Cummings—(English-made).

FIRST TRAVELING SALESLADY, THE—Ginger Rogers, Carol Channing, Barry Nelson—(Eastman Color)—(SuperScope).

I MARRIED A WOMAN—George Gobel, Diana Dors, Jessie Royce Landis.

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

MAN IN THE VAULT—Anita Ekberg, William Campbell, Karen Sharpe.

PUBLIC PIGEON NUMBER ONE—Red Skelton, Vivian Blaine, Janet Blair—(Color).

RUN OF THE ARROW—Ralph Meeker, Rod Steiger, Sarita Montiel—(Color).

SILKEN AFFAIR, THE—David Niven, Genevieve Page, Beatrice Straight—(English-made).

TENSION AT TABLE ROCK—Cameron Mitchell, Richard Egan, Dorothy Malone—(Print by Technicolor)—(Wide Screen).

YOUNG STRANGER, THE—James MacArthur, Kim Hunter, James Daly.

Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 issue. (5436)

COME NEXT SPRING—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue—(Trucolor). (5505)

CROSS CHANNEL—MD—Wayne Morris, Yvonne Furneaux, Arnold Marle—Average programmer—61m.—see Dec. 28 issue—(English-made). (5441)

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR AT SEA—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue—Leg. B (Color by Technicolor)—(Made in England)—(Rank). (5304)

DOUBLE JEOPARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

FIGHTING CHANCE, THE—MD—Rod Cameron, Julie London, Ben Cooper—For the lower half—70m.—see Dec. 14 issue. (5532)

FLAME OF THE ISLANDS—MD—Yvonne DeCarlo, Zachary Scott, Howard Duff—Okay programmer—90m.—see Dec. 24 issue—Leg. B—(Trucolor). (5502)

GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue—(English-made). (5439)

HEADLINE HUNTERS—MD—Rod Cameron, Julie Bishop, Ben Cooper—For the lower half—70m.—see Nov. 2 issue. (5440)

HIDDEN GUNS—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue. (5534)

JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue. (5531)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting outdoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAGIC FIRE—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue—(Trucolor). (5503)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5445)

MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue—(Trucolor)—(Naturama). (5509)

MYSTERY OF THE BLACK JUNGLE—MD—Lex Barker, Jane Maxwell, Paul Muller—For the lower half—72m.—see Dec. 14 issue. (5442)

NO MAN'S WOMAN—MD—Marie Windsor, John Archer, Patric Knowles—Okay programmer—70m.—see Dec. 14 issue—Leg. B. (5445)

SECRET VENTURE—MD—Kent Taylor, Jane Hylton, Kathleen Byron—Lower half entry—68m.—see Dec. 14 issue—(English-made). (5443)

STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue. (5507)

TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue—(English-made). (5533)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue. (5536)  
 TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)  
 VANISHING AMERICAN, THE—W—Scott Brady, Audrey Totter, Forrest Tucker—Okay action entry for the program—90m.—see Nov. 30 issue. (5501)  
 WHEN GANGLAND STRIKES—MD—Raymond Greenleaf, Marije Fillar, John Hudson—For the lower half—70m.—see March 7 issue. (5535)  
 ZANZABUKU—DOC—Interesting documentary on African wildlife—64m.—(Trucolor)—(Filmed in Africa). (5508)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)  
 LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)  
 LOVER BOY—CD—Gerard Philipe, Valerie Hobson, Joan Greenwood—Sply theme and names should help this at art house boxoffice—85m.—see Nov. 30 issue—Leg.: B—(English-made). (526)  
 MAN IN THE GRAY FLANNEL SUIT, THE—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue—(Color by DeLuxe)—(CinemaScope). (606)  
 MAN WHO NEVER WAS, THE—MD—Clifton Webb, Gloria Grahame, Robert Fleming—Highly interesting suspense drama—103m.—see Feb. 22 issue—(Color by DeLuxe)—(CinemaScope). (603)  
 MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue—(Anso Color)—(Made in Mexico). (614)  
 MOHAWK—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue—(Eastman Color). (609)  
 NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue. (546)  
 ON THE THRESHOLD OF SPACE—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope). (605)  
 PROUD ONES, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue—(Color by DeLuxe)—(CinemaScope). (610)  
 RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okay Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)  
 RAINS OF RANCHIPUR, THE—D—Lana Turner, Richard Burton, Fred MacMurray, Michael Rennie, Eugenie Leontovich—Well-made spectacle has names and angles—104m.—see Dec. 28 issue—(Color by DeLuxe)—(CinemaScope). (529)  
 RAWHIDE—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue. (663)  
 REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)  
 SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)  
 TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)  
 THIEVE'S HIGHWAY—MD—Richard Conte, Valentina Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)  
 23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)  
 VIEW FROM POMPEY'S HEAD, THE—D—Richard Egan, Dana Wynter, Cameron Mitchell—Highly interesting filmization of the best seller—97m.—see Nov. 2 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (525)  
 VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by Technicolor)—(CinemaScope). (519)

COMANCHE—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue—(Color by DeLuxe)—(CinemaScope)—(Krueger).  
 CREEPING UNKNOWN, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—(English-made)—see June 27 issue—(Hinds).  
 CRIME AGAINST JOE—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue—(Bel Air).  
 DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okay programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).  
 DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Pallos)—(1.66-1).  
 EMERGENCY HOSPITAL—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue—(Bel-Air).  
 FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue—(Eastman Color)—(Made in Europe)—(DRM).

TO BE REVIEWED OR IN PRODUCTION

CIRCUS GIRL—Kristina Soederbaum, Willy Birgel—88m.—(Trucolor)—(European-made). (5506)  
 CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz—(Trucolor).  
 DANIEL BOONE, TRAIL BLAZER—Bruce Bennett, Lon Chaney, Jr., Faron Young—90m.—(Trucolor).  
 DAKOTA INCIDENT—Linda Darnell, Dale Robertson, John Lund—(Trucolor)—88m.  
 HINKY-DINKY PARLEZ VOUS—Mickey Rooney, Wally Cox, Jerry Colonna—74m.  
 IN OLD VIENNA—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).  
 LISBON—Ray Milland, Maureen O'Hara, Claude Rains—92m.—(Trucolor)—(Naturama)—(Made in Portugal).  
 MAN IN THE ROAD—Ella Raines, Derek Farr—65m.  
 STRANGE ADVENTURE, A—Joan Evans, Ben Cooper, Marla English.  
 THIS MAN IS ARMED—Dane Clark, May Wynn, William Talman.  
 THUNDER OVER ARIZONA—Skip Homeier, Kristine Miller—75m.—(Trucolor)—(Naturama).  
 WOMAN'S DEVOTION, A—Ralph Meeker, Janice Rule, Paul Henreid—(Trucolor).

Trans-Lux

DANCE LITTLE LADY—DMU—Terence Morgan, Mal Zetterling—Imported ballet drama is slow going, even for art spots—87m.—see Feb. 8 issue—(Eastman Color)—(English-made)—(Minter).  
 LOVERS AND LOLLIPOPS—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue.

TO BE REVIEWED OR IN PRODUCTION

LA STRADA—Anthony Quinn, Richard Basehart, Giulietta Masina—(Ponti-de-Laurentis).  
 STOOPER AT ORLY—Dany Robin, Dieter Borsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501,  
 1956 releases from 601)

ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—(Technicolor)—(Made in Egypt)—see June 27 issue. (613)  
 BAREFOOT BATTALION—D—Maria Costi, Nicos Femas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue—(Greek-made)—(English titles). (617)  
 BOTTOM OF THE BOTTLE, THE—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue—(Color by DeLuxe)—(CinemaScope). (602)  
 BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)  
 BUFFALO BILL—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue. (662)  
 CAROUSEL—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue—(Color by DeLuxe)—(CinemaScope 55). (604)  
 D-DAY THE SIXTH OF JUNE—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)  
 DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emyln Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)  
 GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smooth, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)  
 GOOD MORNING, MISS DOVE—D—Jennifer Jones, Robert Stack, Kipp Hamilton—Well made, heart warming drama has considerable family appeal—107m.—see Nov. 30 issue—(Color by DeLuxe)—(CinemaScope). (528)  
 HILDA CRANE—D—Jean Simmons, Guy Madson, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue—Leg.: B—(Technicolor)—(CinemaScope). (611)  
 HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)  
 KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue—(Color by DeLuxe)—(CinemaScope-55). (615)  
 LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)  
 LIEUTENANT WORE SKIRTS, THE—C—Tom Ewell, Sheree North, Rita Moreno—Highly amusing comedy—99m.—see Jan. 11 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (601)

TO BE REVIEWED OR IN PRODUCTION

ANASTASIA—Ingrid Bergman, Helen Hayes, Yul Brynner, Akim Tamiroff—(Color)—(CinemaScope)—(Made in Europe).  
 BEST THINGS IN LIFE ARE FREE, THE—Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine—(Color)—(CinemaScope).  
 BETWEEN HEAVEN AND HELL—Robert Wagner, Terry Moore—(Color)—(CinemaScope).  
 BIGGER THAN LIFE—James Mason, Barbara Rush—(Color)—(CinemaScope).  
 BUS STOP—Marilyn Monroe, Don Murray—(Color)—(CinemaScope). (618)  
 LAST WAGON, THE—Richard Widmark, Felicia Farr—(Color)—(CinemaScope). (619)  
 OASIS—Michele Margan, Cornell Borchers—(CinemaScope)—(Made in Europe).  
 QUEEN OF BABYLON—Rhonda Fleming, Ricardo Montalban—109m.—Leg.: B—(Color)—(Foreign-made). (616)  
 STAGECOACH TO FURY—Forrest Tucker, Mari Blanchard.  
 TEENAGE REBEL—Ginger Rogers, Michael Rennie, Mildred Natwick—(CinemaScope).

United Artists

ALEXANDER THE GREAT—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue—(Technicolor)—(CinemaScope)—(Rosen).  
 BIG BLUFF, THE—D—John Bromfield, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).  
 BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).  
 BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue—(Bel-Air).  
 BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okay entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).  
 BROKEN STAR, THE—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue—(Bel-Air).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lower half entry—78m.—see Oct. 19 issue—Leg.: B—(Technicolor)—(Bel-Air).  
 GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor)—(CinemaScope)—(Made in Europe)—(Sale-Waterfield).  
 GHOST TOWN—W—Kent Taylor, John Smith, Marlan Carr—For the lower half—75m.—see Dec. 28 issue—(Sunrise).  
 HEIDI AND PETER—D—Cute entry for younger trade—89m.—see Dec. 14 issue—(Swiss-made)—(English-dubbed)—(Praesens).  
 HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue—(Kramer).  
 INDIAN FIGHTER, THE—OMD—Kirk Douglas, Elsa Martinelli—Action packed entry should do okay—88m.—see Dec. 28 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Bryna).  
 JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue—(Kent).  
 KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).  
 KILLER IS LOOSE, THE—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue—(Crown).  
 KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).  
 KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue—Leg.: B—(Harris-Kubrick).  
 KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue—Leg. B—(Color by DeLuxe)—(CinemaScope)—(Crown).  
 LET'S MAKE UP—MU—Errol Flynn, Anna Neagle, David Farrar—Confused musical romance may benefit from Flynn name—72m.—see Jan. 25 issue—(Eastman Color)—(English-made)—(Wilcox).  
 MALTA STORY—HISMD—Alec Guinness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98m.—see July 28 issue—(English-made)—(Rank)—(1.66-1).  
 MAN WHO LOVED REDHEADS, THE—ROMC—Molra Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Lopert).  
 MAN WITH THE GOLDEN ARM, THE—D—Frank Sinatra, Eleanor Parker, Kim Novak—Off-beat drama on narcotics theme is packed with power—119m.—see Dec. 28 issue—Leg.: B—(Preminger).  
 MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).  
 MANFISH—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue—Leg.: B—(Color by DeLuxe)—(Wilder).  
 MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti—High rating heartwarming drama—89m.—see April 6 issue—(Hecht-Lancaster).  
 NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).  
 NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).  
 NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue—Leg.: B—(Pine-Thomas).  
 PATTERNS—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue—(Harris-Meyerberg).  
 QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue—(Color by DeLuxe)—(Bel-Air).  
 REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue—(Bel-Air).  
 SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1.66-1)—(Angel).  
 SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue—(English-made)—(Leeds).  
 SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).



**SINS OF THE BORGHIAS**—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 Issue—Leg. C—(Technicolor)—(French-made)—(Dubbed in English)—(Aidart).

**STAR OF INDIA—COSMD**—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue—(Technicolor)—(Made in Europe)—(Stross).

**STORM FEAR**—MD—Cornel Wilde, Dan Duryea, Jean Wallace—Okay programmer—88m.—see Dec. 28 Issue—(Theodora).

**THREE BAD SISTERS**—D—Marla English, Kathleen Hughes, Sara Shane, John Bromfield—For the lower half—76m.—see Jan. 25 issue—Leg. B—(Bel-Air).

**TIMETABLE**—MD—Mark Stevens, Felicia Farr, King Calder—Well made, interesting meller—82m.—see Feb. 8 issue—(Stevens).

**TOP GUN**—W—Sterling Hayden, William Bishop, Karen Booth—Okay action entry for lower half—73m.—see Dec. 14 issue—(Fame).

**TRAPEZE**—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High rating entry—105m.—see May 30 issue—Leg. B—(Color by De Luxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

**UNIDENTIFIED FLYING OBJECTS—DOC**—Interesting and exploitable documentary—92m.—see May 16 Issue—(Black and white with some color sequences)—(Greene).

**VICTORY AT SEA—DOC**—Well-made documentary—97m.—see June 2 Issue—(Salomon).

TO BE REVIEWED OR IN PRODUCTION

**AMBASSADOR'S DAUGHTER, THE**—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

**AROUND THE WORLD IN 80 DAYS**—David Niven, Cantinflas, Robert Newton, Shirley Maclaine—(Todd-AO).

**BANDIDO**—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Leg. B—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Bandido).

**BEAST OF HOLLOW MOUNTAIN, THE**—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

**BIG BOODLE, THE**—Errol Flynn, Rosanna Rory—(Made in Cuba)—(Blumberg).

**BOSS, THE**—John Payne, William Bishop, Doe Avedon—(Boss).

**BRASS LEGEND, THE**—Hugh O'Brian, Nancy Gates, Raymond Burr—(Goldstein).

**DANCE WITH ME HENRY**—Bud Abbott, Lou Costello—(B. G.).

**DRANGO**—Jeff Chandler, Joanne Dru—(Earlmar).

**FIVE STEPS TO TERROR**—Ruth Roman, Sterling Hayden—(Grand).

**FLIGHT FROM HONG KONG**—Rory Calhoun, Dolores Donlon—(Made in Hong Kong)—(Sabre).

**FORT LARAMIE**—John Dehner, Frances Helm, Gregg Palmer—(Bel-Air).

**FRAGILE FOX**—Jack Palance, Eddie Albert, Robert Strauss—(Aldrich).

**GUN BROTHERS**—Buster Crabbe, Ann Robinson, Neville Brand—(Grant).

**GUN THE MAN DOWN**—James Arness, Angie Dickson, Robert Wilke—(Morrison-McLaglen).

**HALLIDAY BRAND, THE**—Joseph Cotton, Viveca Linfors, Betsy Blair—(Collier Young).

**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

**HOT CARS**—John Bromfield, Jol Lansing, Ralph Clanton—(Bel Air).

**HUK**—George Montgomery, Mona Freeman—(Technicolor)—(Made in The Philippines)—(Collier Young).

**KING AND FOUR QUEENS, THE**—Clark Gable, Eleanor Parker—(Russ-Field).

**LOVE STORY**—Barbara Stanwyck, Sterling Hayden—(Goldstein).

**MAN FROM DEL RIO**—Anthony Quinn, Katy Jurado—(Jacks).

**MEN IN WAR**—Robert Ryan, Aldo Ray—(Security).

**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Made in Monaco)—(Titanus).

**PHARAOH'S CURSE**—Mark Dana, Ziva Shapir, Diane Brewster—(Bel Air).

**PISTOLERO**—Jack Palance—(Phillip Waxman).

**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

**RUN FOR THE SUN**—Richard Widmark, Trevor Howard, Jane Greer—(Eastman Color)—(SuperScope 235)—(Made in Mexico)—(Russ-Field).

**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

**SHARKFIGHTERS, THE**—Victor Mature, James Olson—(Made in Cuba)—(Goldwyn, Jr.).

**SPRING REUNION**—Dana Andrews, Betty Hutton—(Bryna).

**STEP DOWN TO TERROR**—Anthony Quinn, Jay Robinson, Kathryn Grant—(Security).

**TOMAHAWK TRAIL**—Chuck Connors, Susan Cummings, John Smith—(Bel Air).

**12 ANGRY MEN**—Henry Fonda, Lee J. Cobb—(Orion-Nova).

Universal-International

(1954-55 releases from 501;  
1955-56 releases from 5601)

**ALL THAT HEAVEN ALLOWS—ROMD**—Jane Wyman, Rock Hudson, Agnes Moorehead, Conrad Nagel—Well-made romantic drama—89m.—see Nov. 2 issue—(Print by Technicolor)—(5609)

**AWAY ALL BOATS—MD**—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue—(Technicolor)—(VistaVision)—(5626)

**BACKLASH—OD**—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue—(Technicolor)—(5616)

**BEHIND THE HIGH WALL—MD**—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue.—(5629)

**BENNY GOODMAN STORY, THE—BIDMU**—Steve Allen, Donna Reed—Highly entertaining musical—116m.—see Dec. 28 issue—(Technicolor)—(5611)

**CONGO CROSSING—MD**—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue—(Technicolor)—(5623)

**CREATURE WALKS AMONG US, THE—MD**—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue.—(5617)

**DAY OF FURY, A—W**—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue—(Print by Technicolor)—(5619)

**FEMALE ON THE BEACH—D**—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg. B.—(536)

**FOUR GUNS TO THE BORDER—OD**—Rory Calhoun, Calleen Miller, George Nader—Okay programmer—82½m.—see Sept. 22 issue—Leg. B—(Technicolor)—(502)

**FRANCIS IN THE HAUNTED HOUSE—C**—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue.—(5625)

**HOLD BACK TOMORROW—D**—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue.—(5603)

**JOHNNY STOOL PIGEON—MD**—Howard Duff, Shelley Winters, Dan Duryea—Names should help reissue—74½m.—see Nov. 16 issue.—(700)

**KANSAS RAIDERS—W**—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue—(Technicolor)—(5688)

**KETTLES IN THE OZARKS, THE—C**—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue.—(5615)

**KISS OF FIRE—MD**—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor)—(538)

**KISS THE BLOOD OFF MY HANDS—MD**—Joan Fontaine, Burt Lancaster, Robert Newton—Names should make the difference with this reissue—79m.—see Nov. 16 issue.—(681)

**LADY GODIVA—MD**—Maureen O'Hara, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor)—(5601)

**LARCENY—MD**—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue.—(5685)

**NAKED DAWN, THE—D**—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slatted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg. B—(Print by Technicolor)—(Made in Mexico)—(5602)

**NEVER SAY GOODBYE—ROMD**—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—96m.—see Feb. 22 issue—(Print by Technicolor)—(5613)

**OUTSIDE THE LAW—MD**—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue.—(5621)

**PRICE OF FEAR, THE—MD**—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue.—(5618)

**RAWHIDE YEARS, THE—OMD**—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue—(Print by Technicolor)—(5622)

**RED SUNDOWN—W**—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—(Print by Technicolor)—(5614)

**RUNNING WILD—MD**—William Campbell, Mamie Van Doren, Keenan Wynn—Lower half entry—81m.—see Nov. 16 issue—Leg. B.—(5604)

**SECOND GREATEST SEX, THE—MUC**—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(CinemaScope)—(5606)

**SHAKEDOWN—MD**—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue.—(5686)

**SIMON AND LAURA—C**—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue—(Color by Technicolor)—(VistaVision)—(English-made).

**SPOILERS, THE—MD**—Jeff Chandler, Anne Baxter, Rory Calhoun—Names will help interesting outdoor meller—84m.—see Dec. 14 issue—(Technicolor)—(5607)

**SQUARE JUNGLE, THE—D**—Tony Curtis, Pat Crowley, Ernest Borgnine—Interesting program entry—86m.—see Dec. 14 issue.—(5608)

**STAR IN THE DUST—W**—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue—(Print by Technicolor)—(5620)

**TAP ROOTS—D**—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue—(Technicolor)—(5687)

**TARANTULA—MD**—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue.—(5605)

**THERE'S ALWAYS TOMORROW—D**—Barbara Stanwyck, Fred MacMurray, Joan Bennett—Drama has names, angles to help—84m.—see Jan. 25 issue.—(5610)

**TO HELL AND BACK—BID**—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope)—(539, CinemaScope)—(540, Standard)

**TOUCH AND GO—CD**—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue—(English-made)—(5681)

**TOY TIGER—C**—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue—(Print by Technicolor)—(5624)

**WALK THE PROUD LAND—W**—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue—(Print by Technicolor)—(CinemaScope)—(5627)

**WORLD IN MY CORNER—D**—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue.—(5612)

TO BE REVIEWED OR IN PRODUCTION

**BATTLE HYMN**—Rock Hudson, Dan Duryea—(Technicolor)—(CinemaScope).

**CRAZY LOVE**—John Saxon, Sal Mineo.

**DEADLY MANTIS, THE**—Rex Reason, Mara Corday.

**EYES OF FATHER TOMASINO**—Tony Curtis, Gilbert Roland.

**FOUR BRIGHT GIRLS**—George Nader, Julie Adams, Marianne Cook—(Technicolor)—(CinemaScope).

**GREAT MAN, THE**—Jose Ferrer, Joanne Gilbert, Keenan Wynn.

**GUN FOR A COWARD**—Fred MacMurray, Jeffrey Hunter, Janice Rule—(Technicolor).

**INCREDIBLE SHRINKING MAN**—Grant Williams, Randy Stuart.

**INTERLUDE**—June Allyson, Rossano Brazzi—(Made in Germany).

**ISTANBUL**—Errol Flynn, Cornell Borchers—(Technicolor)—(CinemaScope).

**I'VE BEEN HERE BEFORE**—Jock Mahoney, Leigh Snowden.

**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).

**KELLY AND ME**—Van Johnson, Piper Laurie—(Technicolor)—(CinemaScope).

**MISTER CORY**—Tony Curtis, Martha Hyer.

**MOLE PEOPLE, THE**—John Agar, Cynthia Patrick, Hugh Beaumont.

**PILLARS OF THE SKY**—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

**RAW EDGE**—Yvonne DeCarlo, Rory Calhoun.

**SHOWDOWN AT ABILENE**—Jock Mahoney, Martha Hyer, Lyle Bettger—(Print by Technicolor).

**TAMMY**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

**UNGUARDED MOMENT, THE**—Esther Williams, George Nader.

**WORLD AND LITTLE WILLIE, THE**—Maureen O'Hara, John Forsythe, Tim Hovey—(Technicolor).

**WRITTEN ON THE WIND**—Rock Hudson, Lauren Bacall, Robert Stack—(Technicolor).

Warners

(1954-55 releases from 401;  
1955-56 releases from 501)

**ANIMAL WORLD, THE—DOC**—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue—(Technicolor)—(520)

**AS LONG AS YOU'RE NEAR ME—D**—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—(German-made)—(Dubbed in English)—see June 27 issue.—(519)

**BLOOD ALLEY—MD**—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg. B—(WarnerColor)—(CinemaScope)—(502)

**COURT MARTIAL OF BILLY MITCHELL, THE—D**—Gary Cooper, Charles Bickford, Ralph Bellamy—High rating presentation—100m.—see Dec. 14 issue—(WarnerColor)—(CinemaScope)—(507)

**DALLAS—W**—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue.—(522)

**DISTANT DRUMS—MD**—Gary Cooper, Marl Aldon—Reissue should do okay—101m.—see May 30 issue.—(523)

**GOODBYE, MY LADY**—Walter Brennan, Phil Harris, Brandon de Wilde—Heartwarming tales for the family trade—95m.—see May 2 issue.—(517)

**HELEN OF TROY—COSMD**—Rosanna Podesta, Jack Sernas, Sir Cedric Hradwicke—Spectacle will need plenty of selling—115m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(Made in Italy)—(510)

**HELL ON FRISCO BAY—MD**—Alan Ladd, Edward G. Robinson, Joanne Dru—Entry has action and names to help—98m.—see Dec. 28 issue—(WarnerColor)—(CinemaScope)—(509)

**I DIED A THOUSAND TIMES—MD**—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope)—(505)

**ILLEGAL—D**—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue.—(503)

**LIFE OF EMILE ZOLA, THE—D**—Paul Muni, Gale Sondergaard, Joseph Schildkraut—Names should help class reissue—116m.—see Jan. 11 issue.—(550)

**LONE RANGER, THE—W**—Clayton Moore, Jay Silverheels, Bonita Granville—Well-made action entry has angles—86m.—see Jan. 11 issue—(WarnerColor)—(511)

**MCCONNELL STORY, THE—BID**—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope)—(501)

**MIRACLE IN THE RAIN—D**—Jane Wyman, Van Johnson, Peggy Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue.—(512)

**MOBY DICK—D**—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue—(Color by Technicolor)—(Made in England)—(521)

**OUR MISS BROOKS—C**—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue.—(515)

**PETE KELLY'S BLUES—DMU**—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg. B—(WarnerColor)—(Print by Technicolor)—(CinemaScope)—(421)

**REBEL WITHOUT A CAUSE—D**—James Dean, Natalie Wood, Jim Backus—Engrossing drama of juvenile delinquency should hit the better money—111m.—see Nov. 2 issue—(WarnerColor)—(CinemaScope)—(504)

**RIVER CHANGES, THE—MD**—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue—(Made in Germany)—(Dubbed in English)—(513)

**SANTIAGO—AD**—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—(WarnerColor)—see June 27 issue.—(524)

**SATELLITE IN THE SKY—SFD**—Kieron Moore, Lois Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—(CinemaScope)—(Technicolor)—see June 27 issue.—(525)

SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—120m.—see March 21 issue—(Technicolor)—(VistaVision). (518)  
 SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue—(WarnerColor). (516)  
 SINCERELY YOURS—DMU—Liberace, Joanne Dru, Dorothy Malone—Fine entry for the femme trade—115m.—see Nov. 2 issue—(WarnerColor). (506)  
 STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue. (514)  
 TARGET ZERO—AD—Richard Conte, Peggie Castle, Charles Bronson—Entertaining war entry—92m.—see Nov. 30 issue. (508)

TO BE REVIEWED OR IN PRODUCTION  
 BABY DOLL—Karl Malden, Carroll Baker, Eil Wallach.  
 BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.  
 BUFFALO GRASS—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor).  
 BURNING HILLS, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).  
 CRY IN THE NIGHT, A—Edmond O'Brien, Natalie Wood, Brian Donlevy.  
 GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).  
 GIRL HE LEFT BEHIND, THE—Tab Hunter, Natalie Wood—(WarnerColor)—(CinemaScope).  
 OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).  
 SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.  
 SPIRIT OF ST. LOUIS, THE—James Stewart—(WarnerColor)—(CinemaScope).  
 TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).  
 WRONG MAN, THE—Henry Fonda, Vera Miles.

Miscellaneous

(Distributors' addresses will be furnished on request)  
 APACHE WOMAN—W—Lloyd Bridges, Joan Taylor, Lance Fuller—Action programmer for the lower half—83m.—see Nov. 2 issue—(Pathe Color)—(American Releasing).  
 BEAST WITH 1,000,000 EYES, THE—MD—For the lower half—78m.—see Nov. 16 issue—(American Releasing).  
 BREVITIES OF 1955—BUR—Foir Negra burlesque entry—52m.—see Aug. 10 issue—(Union).  
 BRIDE OF THE MONSTER—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue—(Realart).  
 BURNING HILLS, THE—Tab Hunter, Natalie Wood, Skip Homeier—(WarnerColor)—(CinemaScope).  
 CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue—(M. C. Pictures).  
 DEMENTIA—MD—Adrienne Borrett, Bruno Ve Sota—Exploitation entry, suited for particular situations only—55m.—see Jan. 25 issue—(Van Wolf-API).  
 DAY THE WORLD ENDED—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue—(Superscope)—(American Releasing).  
 FEMALE JUNGLE—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue—(American Releasing).  
 FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibraltar).  
 GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).  
 LIFE AT STAKE, A—MD—Angela Lansbury—For the lower half—78m.—see Aug. 24 issue—(Gibraltar).  
 LIVING NORTH, THE—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue—(Made in Lapland)—(Arlan).  
 MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).  
 MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue—(Premier).  
 OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).  
 OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue—(SuperScope).  
 ONE WAY TICKET TO HELL—MD—Fair exploitable programmer on dope use for action houses—65m.—see Dec. 28 issue—(Eden).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).  
 PHANTOM FROM 10,000 LEAGUES—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue—(American Releasing).  
 ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5 issue—(Kaleidoscopic WonderColor)—(Studio).  
 SILENT FEAR—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue—(Gibraltar).  
 STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).  
 SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue—(Pathe Color)—(Wide Vision)—(Woolner).  
 TOWARD THE UNKNOWN—William Holden, Lloyd Nolan, Virginia Leith—(WarnerColor).  
 WIRETAPPER—MD—Bill Williams—Programmer has better angles for some spots—80m.—see Feb. 8 issue—(Embassy).

English Films

(Distributors' addresses will be furnished on request)  
 ALIAS JOHN PRESTON—D—Betta St. John, Alexander Knox—Average programmer—71m.—see Dec. 14 issue—(Associated Artists).  
 ANGEL WHO PAWNED HER HARP, THE—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue—(Dominant).  
 BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue—(National Telefilm).  
 COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).  
 EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(Kingsley International).  
 FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue—(English-made)—(Saturn).  
 FORBIDDEN CARGO—MD—Satisfactory programmer—83m.—see June 13 issue—(Jacon).  
 HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue—(Brenner).  
 JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(Methodist Church-Rank).  
 KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue—(Technicolor)—(Lopert).  
 RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue—(Technicolor)—(VistaVision)—(Lopert).  
 SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(Kingsley-International).  
 TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(Associated Artists).  
 THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue—(Technicolor)—(Famous).

Foreign-Made

(Distributors' addresses will be furnished on request)  
 ALONE IN THE STREETS—D—Exploitable quality entry for the art spots—80m.—see Feb. 8 issue—(Italian-made)—(English titles)—(Carroll).  
 ASCENT TO HEAVEN—CD—Okay import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).  
 BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewls).  
 BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).  
 BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue—(Magl-color)—(Russian-made)—(English titles)—(Artkino).  
 CONFLICT—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue—(Sovcolor)—(Russian made)—(English titles)—(Artkino).  
 CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Sovcolor)—(Russian-made)—(English dialogue)—(Artkino).

DEVOTION—Foir import for art spots and those that ploy Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).  
 DIABOLIQUE—MYD—Well made and highly suspenseful import—107m.—Leg.: B—(French-made)—(English titles)—(UMPO).  
 DR. KNOCK—C—Louis Jouvet—Amusing import for the art spots—102m.—see Nov. 30 issue—(French-made)—(English titles)—(Lewis).  
 ETERNAL LOVE—D—For German language houses—95m.—see Feb. 8 issue—(Eastman Color)—(German-made)—(English titles)—(Casino).  
 FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue—(German-made)—(English titles)—(Grand Prize).  
 FORESTER'S DAUGHTER, THE—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).  
 HALF A CENTURY OF SONGS—MU—Silvana Pampanini—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles)—(Continental).  
 IN A GIRL'S DORMITORY—MY—Jean Marais—For the art and specialty spots—102m.—see March 21 issue—(French-made)—(English titles)—(Ellis).  
 KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).  
 LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue—(Yugoslavian-made)—(English titles)—(Grand Prize).  
 LETTERS FROM MY WINDMILL—CD—Henri Vilbert—Entertaining Marcel Pagnol import for art and specialty houses—118m.—see Jan. 11 issue—Leg.: C—(French-made)—(English titles)—(Tohan).  
 MELODY BEYOND LOVE—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue—(German-made)—(English titles)—(Grand Prize).  
 NAKED NIGHT, THE—D—Good import for the art spots—82m.—see Feb. 8 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).  
 ONE STEP TO ETERNITY—D—Corinne Calvet, Michel Auclair, Danielle Darrieux—Names may help in art spots—94½m.—see Dec. 14 issue—(French-made)—(English titles and narration)—(Ellis).  
 PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).  
 PICASSO—DOC—Top documentary for art houses—50m.—see Jan. 11 issue—(Ferraniacolor)—(French and Italian made)—(English narration)—(Van Wolf-API).  
 SAMURAI—ACD—Quality import for the art spots—93m.—see Dec. 14 issue—(Eastman Color)—(Japanese-made)—(English titles)—(Fine Arts).  
 SERGEANT'S DAUGHTER, THE—D—Uneven import for German-language houses—97m.—see Feb. 8 issue—(German-made)—(English titles)—(Casino).  
 SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—Leg.: B—(French-made)—(English titles)—(United Motion Picture Organization).  
 SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).  
 SINS OF POMPEII—COSMD—Micheline Prella—For exploitation spots and duallers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).  
 SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).  
 STRANGE PASSION, THE—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).  
 SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue—(Japanese-made)—(English narration by Paul Dubow)—(Brenner).  
 THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).  
 TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue—(Scandinavian-made)—(Dubbed in English)—(Realart).  
 TOO BAD SHE'S BAD—C—Sophia Loren, Vittorio de Sica—Highly amusing import—95m.—see Jan. 25 issue—Leg.: B—(Italian-made)—(English titles)—(Getz-Kingsley).  
 TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue—(Italian-made)—(Dubbed in English)—(Color)—(Bell).  
 UMBERTO D.—D—Superior import for art houses—89m.—see Nov. 30 issue—Leg.: B—(Italian-made)—(English titles)—(Davidson).  
 UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue—(Swedish-made)—(English titles)—(President).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4105, 4106, 4107, and 4152, 4253, 4154 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>Columbia</b>					
Two Reel COMEDIES					

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>ALL-STAR (6)</b>					
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven	F	16½m.	4137
8415	(Mar. 22)	Army Daze	F	16½m.	
8416	(Apr. 26)	Andy Goes Wild			
<b>ASSORTED FAVORITE REPRINTS (6)</b>					
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)	F	18m.	4064

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8423	(Dec. 15)	Should Husbands Marry? (Herbert)	F	17m.	4074
8424	(Feb. 2)	Black Eyes and Blues	G	16½m.	4114
8425	(Mar. 15)	Reno-Vated (Vague)	F	18½m.	4137
8426	(May 17)	Get Along Little Zomble		17m.	
<b>COMEDY FAVORITE RE-RELEASES (6)</b>					
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)	F	17m.	4064
8432	(Dec. 1)	Radio Romeo (VonZell)	F	17½m.	4074
8433	(Dec. 29)	Wedlock Deadlock (deRita)	G	16m.	4075
8434	(Mar. 1)	Microspook	F	16m.	4137
8435	(Apr. 12)	Flung By A Fling	F	16m.	4161
8436	(June 21)	Socks Appeal	F	17½m.	4177

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>CINEMASCOPE MUSICAL TRAVELARKS</b> (Technicolor)					
8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137
<b>SERIALS</b>					
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	16ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail			
<b>THE THREE STOOGES (8)</b>					
8401	(Sept. 1)	Wham-Bam-Siam	F	16m.	4036
8402	(Oct. 6)	Hot Ice	F	16 1/2m.	4056
8403	(Nov. 3)	Blunder Boys	G	16m.	4074
8404	(Jan. 5)	Husbands Beware	G	16m.	4114
8405	(Feb. 2)	Creeps	F	16m.	4137
8406	(Mar. 5)	Flagpole Jitters	F	16m.	4155
8407	(May 3)	For Crimln' Out Loud		16m.	
8408	(June 21)	Rumpus In The Harem		16m.	
<b>CANDID MICROPHONES (6)</b> (Reissues)					
8551	(Sept. 15)	Series 2, No. 3	G	10 1/2m.	4043
8552	(Dec. 8)	Series 2, No. 4	E	10 1/2m.	4082
8553	(Jan. 12)	Series 2, No. 5	E	11m.	4126
8554	(Mar. 8)	Series 2, No. 6	F	10 1/2m.	4138
8555	(June 7)	Series 3, No. 1	E	10m.	4179
8556	(July 5)	Series 3, No. 2	G	10m.	
<b>COLOR FAVORITES (15)</b> (Technicolor) (Reissues)					
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom	G	6m.	4064
8603	(Nov. 3)	Hot Footlights	F	7m.	4075
8604	(Nov. 11)	Rippling Romance	F	7m.	4082
8605	(Dec. 8)	Foxy Flatfoots	B	6m.	4082
8606	(Jan. 12)	Cagey Bird	G	7m.	4115
8607	(Feb. 6)	Boston Beanie	G	6m.	4115
8608	(Feb. 23)	Swiss Tease	F	6m.	4115
8609	(Mar. 15)	A Peekoolyar Sitcheeyashun	F	7m.	4138
8610	(Apr. 5)	Phoney Baloney	G	7m.	4163
8611	(Apr. 19)	Pickled Puss	G	6 1/2m.	4177
8612	(May 10)	The Uncultured Vulture	B	6m.	4177
8613	(June 7)	Be Patient, Patient	F	7m.	4177
8614	(June 21)	Loco Lobo	F	6m.	
8615	(July 12)	Woodman, Spare That Tree	F	7 1/2m.	
<b>CINEMASCOPE MAGOOS</b>					
8751	(Dec. 15)	Magoo Makes News	E	6m.	4075
8754	(Mar. 8)	Magoo's Canine Mutiny	G	6 1/2m.	4138
8753	(Apr. 19)	Magoo Goes West	E	6m.	4138
8754	(May 24)	Calling Dr. Magoo			
8755	(June 21)	Magoo Beats The Heat	G	8 1/2m.	4183
8756	(July 26)	Magoo's Puddle Jumper			
<b>MR. MAGOO (4)</b> (Technicolor)					
8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
<b>CINEMASCOPE CARTOON SPECIALS</b> (Technicolor)					
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115
<b>SCREEN SNAPSHOTS</b>					
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' 'Round Hollywood	G	10 1/2m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10 1/2m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	9m.	4138
8858	(May 3)	Playtime In Hollywood		9 1/2m.	
8859	(June 14)	Mr. Rhythm's Holiday	F	9 1/2m.	4183
8860	(July 5)	Fabulous Hollywood			
<b>THRILLS OF MUSIC (6)</b> (Reissues)					
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.	F	10m.	4115
8953	(Dec. 22)	Charlie Spivak and Orch.	G	10m.	4119
8954	(Feb. 9)	Frankie Carle and Orch.	G	9m.	4126
8955	(Apr. 12)	Miguelita Valdes and Orch.	G	10m.	4163
8956	(June 14)	Ina Ray Hutton and Orch.	F	9m.	4177
<b>UPA ASSORTED CARTOONS (4)</b> (Technicolor)					
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Dutton Lang	E	6 1/2m.	4082
8503	(May 31)	The Jaywalker		6 1/2m.	
<b>WORLD OF SPORTS</b>					
8801	(Sept. 29)	Stable Stakes	G	10m.	4057
8802	(Nov. 10)	Thrilling Chills	G	10m.	4088
8803	(Feb. 2)	Swing, Rasslin' 'n Sock	G	9 1/2m.	4115
8804	(Feb. 23)	Florida Fin-Antics	F	9m.	4138
8805	(Mar. 15)	Navy All American	F	9m.	4138
8806	(Apr. 26)	Trotting Topnotchers		9m.	
8807	(May 24)	Nassau Holiday	F	9 1/2m.	4183
8808	(June 21)	Rodeo Dare-Deviils			
8809	(July 5)	Ten-Pin Wizards			
<b>MGM</b> TWO REEL CINEMASCOPE FEATURETTE (Eastman Color)					
630	(.....)	Wedding In Monoco	E	32m.	4171

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>One Reel</b> <b>CARTOONS (126)</b> CINEMASCOPE CARTOONS (6) (Technicolor)					
C-731	(Sept. 9)	Tom And Cherle (T-J)	E	7m.	4043
C-732	(Dec. 23)	Good Will Ta Men	E	8m.	4057
C-733	(Nov. 17)	That's My Mommy (T-J)	G	6m.	4057
C-734	(Jan. 27)	The Egg And Jerry (T-J)	G	8m.	4105
C-735	(Mar. 23)	The Flying Sorceress (T-J)	G	7m.	4105
C-736	(May 4)	Busy Buddies (T-J)	E	7m.	4138
<b>GOLD MEDAL REPRINT CARTOONS (14)</b> (Technicolor)					
W-761	(Sept. 16)	The Invisble Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	8m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	8m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042
W-767	(Jan. 6)	Lucky Ducky (TA)	F	7m.	4076
W-768	(Jan. 20)	The Cat That Hated People (TA)	G	7m.	4075
W-769	(Feb. 2)	Professor Tom (T-J)	F	7m.	4082
W-770	(Feb. 17)	Mouse Cleaning (T-J)	F	7m.	4082
W-771	(Mar. 2)	Goggle Fishing Bear (B-B)	F	7m.	4082
W-772	(Mar. 16)	House Of Tomorrow (T-A)	F	7m.	4082
W-773	(Apr. 6)	Doggone Tired (T-A)	G	7m.	4082
W-774	(Apr. 27)	Counterfelt Cat (T-A)	F	7m.	4082
<b>CARTOONS (6)</b> (Technicolor) (T-J Tam and Jerry)					
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man	E	7m.	4057
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy	G	7m.	4057
W-745	(Nov. 11)	Pecos Pest (T-J)	G	7m.	4057
W-746	(Nov. 25)	Cellbound	E	7m.	4057
<b>PASSING PARADES (6)</b> (Reissues)					
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052
P-773	(Feb. 10)	The Baran And The Rose	E	10m.	4082
P-774	(Apr. 20)	Goodbye, Miss Turlock	G	10m.	4084
P-775	(June 1)	Stairway To Light	G	10m.	4084
P-776	(July 6)	Story That Couldn't Be Printed	E	11m.	4084
<b>ROBERT BENCHLEYS (6)</b> (Reissues)					
B-721	(Sept. 23)	How To Sleep	E	10m.	4057
B-722	(Nov. 4)	A Night At The Movies	E	8m.	4057
B-723	(Jan. 13)	See Your Doctor	G	8m.	4082
B-724	(Mar. 9)	Courtship Of The Newt	G	8m.	4082
B-725	(May 11)	How To Sublet	F	8m.	4082
B-726	(June 15)	Mental Poise	G	7m.	4082
<b>Paramount</b> <b>CARTOON CHAMPION REISSUES</b> (Technicolor) (12)					
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	7m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043
<b>CASPER CARTOONS (6)</b> (Technicolor)					
B15-1	(Oct. 21)	Red White And Boo	E	6m.	4076
B15-2	(Dec. 23)	Boo Kind Ta Animals	G	6m.	4095
B15-3	(Feb. 10)	Ground Hog Play	G	6m.	4125
B15-4	(Apr. 20)	Dutch Treat	G	6m.	4171
B15-5	(June 15)	Penguin For Your Thoughts	G	7m.	4187
B15-6	(Aug. 17)	Line Of Screammage		6m.	
<b>GRANTLAND RICE SPORTLIGHTS (6)</b>					
R15-1	(Oct. 7)	Sporting Dogs Afield	F	9m.	4068
R15-2	(Nov. 18)	A Nation Of Athletes	G	9m.	4115
R15-3	(Feb. 3)	Animal-Sports Quiz	F	9m.	4126
R15-4	(Apr. 13)	Winter Wonder Trails	F	9m.	4179
R15-5	(Mar. 23)	Carolina Court Champs	G	10m.	4179
R15-6	(June 22)	Men Who Can Take It	G	9m.	
<b>HERMAN AND CATNIP CARTOONS</b> (Technicolor)					
H15-1	(Nov. 25)	Mousleur Herman	G	6m.	4095
H15-2	(Feb. 24)	Museum	G	6m.	4126
H15-3	(June 29)	Will Do Mousework	G	6m.	
H15-4	(Aug. 10)	Mousetro Herman		6m.	
<b>NOVELTOONS</b> (Technicolor)					
P15-1	(Sept. 30)	Rabbit Punch	E	6m.	4076
P15-2	(Oct. 14)	Little Audrey Riding Hood	G	6m.	4075
P15-3	(Dec. 30)	Kitty Cornered	G	6m.	4105
P15-4	(Mar. 23)	Sleuth But Sure	G	6m.	4171
P15-5	(May 11)	Swab The Duck	G	6m.	4187
P15-6	(July 13)	Pedro And Lorenzo		6m.	
<b>POPEYE CARTOONS (8)</b> (Technicolor)					
E15-1	(Sept. 30)	Mister And Mistletoe	G	6m.	4068
E15-2	(Nov. 4)	Caps Is Tops	G	6 1/2m.	4075
E15-3	(Dec. 9)	A Job For A Gob	G	6m.	4095
E15-4	(Jan. 13)	Hill Billing And Cooling	G	6m.	4105
E15-5	(Apr. 6)	Popeye For President	G	6m.	4171
E15-6	(June 8)	Out To Punch	G	6m.	4187

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-7	(July 6)	Assault And Flattery		6m.	
E15-8	(Aug. 10)	Insect Ta Injury		6m.	
<b>SPEAKING OF ANIMALS CHAMPIONS (4)</b> (Reissues)					
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043
<b>TOPPERS (6)</b>					
M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review		10m.	
<b>VISTAVISION SPECIALS</b> (Technicolor)					
V15-1	(.....)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar		10m.	
<b>RKO</b> Two Reel <b>BROWN-KIRKWOOD REISSUES (2)</b>					
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(Nov. 4)	Put Some Money In The Pot	F	17m.	4041
<b>EDGAR KENNEDY REISSUES (4)</b>					
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(Nov. 25)	Dig That Gold	F	17m.	4041
63504	(Dec. 30)	Canstest Crazy	G	17m.	4040
<b>LEON ERROL REISSUES (4)</b>					
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(Nov. 18)	The Spook Speaks	G	19m.	4041
63704	(Dec. 23)	In Room 303	F	17m.	4041
<b>RAY WHITLEY REISSUES (2)</b>					
63401	(Oct. 28)	Musical Bandit	F	16m	

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like 'Aquerela Do Brasil (D)', 'The Flying Gauchito', 'Bearly Asleep (D)'.

WILDLIFE ALBUM (Technicolor)

63001 (Oct. 21) The Whittetail Buck .....E 27 1/2m. 4040

Republic

SERIALS (4)

(.....) Dick Tracy's G-Men .....G 15ep. 4041
5583 (.....) Manhunt Of Mystery Island (Reissue) .....F 15ep. 4073
(Apr.) Adventures Of Frank And Jesse James .....G 13ep. 4114

20th Century-Fox

CINEMASCOPE SPECIALS (Color)

7601 (Jan.) Lady Of The Golden Door (DeLuxe) .....G 9m. 4131
7602 (Mar.) A Thoroughbred Is Born (DeLuxe) .....G 9m. 4155
7603 (Feb.) Adventure In Capri (DeLuxe) .....F 9m. 4155
7604 (Mar.) Pigskin Pewees (DeLuxe) .....9m.
7605 (May) Hunters Of The Sea (DeLuxe) .....9m.
7606 (Aug.) Honeymoon Paradise (DeLuxe) .....9m.
7607 (June) Cowboys Of The Maremma (DeLuxe) .....9m.
7608 (Apr.) Land Of The Bible .....E 18m. 4114
7609 (.....) Dark Wave .....E 23m. 4177

SEE IT HAPPEN (6)

6501 (June) Man Vs. Nature .....G 9m. 4044

SPORTS (6)

3501 (June) Topsy Turvey Thrills .....G 8m. 4036

CINEMASCOPE TERRYTOONS (Technicolor)

5531 (May) Willie The Walrus In An Igloo For Two .....F 7m. 4036
5532 (July) Good Deed Daly .....G 7m. 4068
5533 (Aug.) Bird Symphony .....G 7m. 4075
5534 (Sept.) The Little Red Hen .....G 7m. 4075
5631 (Jan.) Park Avenue Pussycat .....G 7m. 4138
5632 (Feb.) Uranium Blues .....G 7m. 4155
5633 (Mar.) Good Deed Daly In Scouts To The Rescue .....F 7m. 4163
5634 (Apr.) Oceans Of Love .....7m.
5635 (May) Lucky Dog .....7m.
5636 (June) Clancy The Bull In Police Dogged .....7m.
5637 (July) The Brave Little Brave .....7m.
5638 (Aug.) Good Deed Daly In Cloak And Stagger .....7m.

TERRYTOONS (16) (Technicolor)

5501 (Jan.) Gandy Goose In Barnyard Actor .....F 7m. 3933
5503 (Jan.) A Yokahama Yankee .....E 7m. 3933
5504 (Feb.) Swooning The Swooners .....G 7m. 3955
5505 (Feb.) Terry Bears In Duck Fever .....G 7m. 3933
5507 (Mar.) The First Flying Fish .....G 7m. 3989
5509 (Apr.) Little Roquefort In No Sleep For Percy .....F 7m. 3991
5510 (July) Phony News Flashes .....G 7m. 4076
5511 (Aug.) Foxed By A Fox .....E 7m. 4076
5512 (Sept.) The Last Mouse Of Hamlin .....G 7m. 4138
5601 (Jan.) The Clockmaker's Dog .....G 7m. 4155
5602 (Feb.) Heckle And Jeckle In Miami Maniacs .....F 7m. 4163
5603 (Mar.) Hep Mother Hubbard .....F 7m. 4163
5604 (Apr.) Terry Bears In Baffling Bunnies .....7m.
5605 (May) The Wolf's Pardon (Reissue) .....7m.
5606 (June) Felix The Fox (Reissue) .....7m.
5607 (July) The Lyin' Lion (Reissue) .....7m.
5608 (Aug.) Paint Pot Symphony (Reissue) .....7m.

TERRYTOON TOPPER REISSUES (10)

5502 (Jan.) Dear Old Switzerland .....F 6m. 3946
5506 (Mar.) Gandy Goose In It's All In The Stars .....G 7m. 3959
5508 (Apr.) The Two-Headed Giant .....F 7m. 3967

Universal-International

Two Reel

MUSICAL FEATURETTES (12)

2561 (Nov. 28) Ralph Marterie And His Orchestra .....G 15m. 4075

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like 'Melodies By Martin', 'Lionel Hampton And Herb Jeffries', 'Tennessee Plowboy'.

SPECIAL CINEMASCOPE FEATURETTE (Technicolor)

2600 (Dec.) Nat King Cole Musical Story .....E 18m. 4063
2601 (Oct. 24) Mambo Madness .....F 15m. 4075

COLOR PARADES

2671 (Nov. 21) Pacific Sports .....8m.
2672 (Jan. 16) Fighters Of The Lakes .....F 9m. 4105
2673 (Feb. 20) Blue Coast .....G 9m. 4115
2674 (Apr. 8) Queens of Beauty .....G 10m. 4138
2675 (May 7) Melbourne, Olympic City (Cinemascope) .....G 9m. 4138
2676 (July 2) Invitation To New York .....E 9 1/2m. 4177

WALTER LANTZ CARTUNES (Technicolor)

2611 (Dec. 9) Tree Medic .....G 6m. 4082
2612 (Jan. 16) Pigeon Holed .....E 6m. 4095
2613 (Feb. 13) After The Ball .....G 6m. 4105
2614 (Mar. 12) Get Lost .....G 6m. 4115
2615 (Apr. 9) The Ostrich Egg and I .....G 6m. 4138
2616 (May 7) Chief Charlie Horse .....G 6m. 4138
2617 (June 4) Room And Wrath .....G 6m. 4177
2618 (July 2) Woodpecker From Mars .....G 6m.
2619 (July 30) Hold That Rock .....2620 (Aug. 27) Arts And Flowers .....
2621 (Sept. 24) The Talking Dog .....
2622 (Oct. 22) Calling All Cuckoos .....
2623 (Nov. 19) Niagara Fools .....G

WALTER LANTZ CARTUNES (6) (Reissues)

2631 (Feb. 20) Dog Tax Dodgers .....G 7m. 4171
2632 (Mar. 26) Playful Pelican .....G 7m. 4171
2633 (Apr. 23) Wet Blanket Policy .....G 7m. 4171
2634 (May 28) Scrappy's Birthday .....G 7m. 4171
2635 (June 25) Wild And Woody .....G 7m. 4171
2636 (July 30) Drooler's Delight .....F 7m. 4171

VARIETY VIEWS

2691 (Jan. 23) Alert To Danger .....E 9m. 4179
2692 (Feb. 20) Brooklyn Goes to Parls .....G 9m. 4138
2693 (Mar. 26) Girl Meets Buoy .....9m.

Warners

Two Reel ANAMORPHIC SPECIALS (WarnerColor)

3211 (Sept. 1) Journey To The Sea .....E 16m. 4114
3212 (June 9) Italian Memories .....E 16m. 4171
3213 (Apr. 7) Hero On Horseback .....G 15m. 4171

SPECIALS (WarnerColor)

3910 (Dec. 3) 24 Hour Alert .....E 31m. 4074
3911 (May 12) Down Liberty Road .....F 41m. 4155

COLOR SPECIALS (10)

3001 (Oct. 8) Movieland Magic (Reissue) .....G 19m. 4068
3002 (Nov. 5) The Golden Tomorrow .....G 17m. 4068
3003 (Dec. 3) Behind The Big Top (Reissue) .....G 18m. 4063
3004 (Jan. 7) They Seek Adventure .....G 19m. 4095
3005 (Feb. 4) Out Of The Desert .....G 19m. 4114
3006 (Mar. 3) 'Copters And Cows .....G 18m. 4114
3007 (May 12) A Boy And His Dog (Reissue) .....G 20m. 4183
3008 (June 30) The Wonders Of Araby .....
3009 (Aug. 25) Miracle In The Caribbean
3010 (July 28) Trailin' West

CLASSICS OF THE SCREEN (6)

3101 (Sept. 24) Small Town Idol (Reissue) .....E 20m. 4088
3102 (Dec. 31) It Happened To You .....E 18m. 4095
3103 (Nov. 19) Dog In The Orchard (Reissue) .....E 20m. 4103
3104 (Mar. 24) Picture Parade .....F 20m. 4155
3105 (May 26) Once Over Lightly .....
3106 (Aug. 11) Through The Camera's Eye

One Reel ANAMORPHIC SPECIALS (WarnerColor)

3220 (Sept. 1) Heart Of An Empire .....E 9m. 4114
3221 (Dec. 10) Springtime In Holland .....E 9m. 4114
3222 (Sept. 1) Ski Valley .....G 9m. 4114
3223 (Apr. 21) Time Stood Still .....G 9m. 4171
3224 (Aug. 25) Viva Cuba .....
3225 (June 23) Thunder Beach

BLUE RIBBON HIT PARADES (13) (Reissues) (Technicolor)

3301 (Sept. 10) Doggone Cats .....G 7m. 4051
3302 (Oct. 22) The Rattled Rooster .....F 7m. 4051
3303 (Nov. 5) Fair And Wormer .....F 7m. 4064
3304 (Nov. 26) Mousemized Cat .....F 7m. 4064
3305 (Dec. 24) The Foghorn Leghorn .....G 7m. 4064
3306 (Jan. 21) Bone, Sweet Bone .....F 7m. 4088
3307 (Feb. 25) I Taw A Putty Cat .....G 7m. 4115
3308 (Mar. 31) Two Gophers From Texas .....G 7m. 4115
3309 (Apr. 21) Kit For Cat .....G 7m. 4177
3310 (June 2) Scaredy Cat .....G 9m. 4183

Table with columns: Release No., Release Date, Title, Rating, Running Time, Page Reviewed In Pink Section. Includes titles like 'Horsefly Fleas', 'Little Orphan Airedale', 'Daffy Dilly'.

BUGS BUNNY SPECIALS (8) (Technicolor)

3723 (Oct. 1) Knight-Mare Hare .....F 7m. 4068
3724 (Nov. 12) Roman Legion-Hare .....E 7m. 4096
3725 (Jan. 14) Bugs Bonnets .....F 7m. 4105
3726 (Feb. 25) Broomstick Bunny .....G 7m. 4119
3727 (Apr. 28) Rabbitson Crusoe .....F 7m. 4126
3728 (June 16) Napoleon Bunny-Part .....
3729 (July 21) Barbary Coast Bunny .....
3730 (Aug. 18) Half-Fare Hare

JOE McDOAKES COMEDIES (6)

3401 (Oct. 29) So You Want To Be A Vice-President .....F 10m. 4076
3402 (Dec. 17) So You Want To Be A Policeman .....G 10m. 4096
3403 (Jan. 28) So You Think The Grass Is Greener? .....G 10m. 4126
3404 (Mar. 10) So You Want To Be Pretty .....G 10m. 4115
3405 (May 5) So You Want To Play The Piano .....F 10m. 4177
3406 (July 14) So Your Wife Wants To Work

MELODY MASTER BANDS REISSUES (6)

3801 (Sept. 3) Jan Savitt And Band .....G 10m. 4051
3802 (Oct. 22) Artie Shaw And Orch. ....F 10m. 4051
3803 (Dec. 24) Ozzie Nelson And Orch. ....G 10m. 4064
3804 (Feb. 11) Carl Hoff And Band .....F 10m. 4115
3805 (Apr. 14) Borrah Minevitch .....F 10m. 4177
3806 (July 14) Henry Busse And Orch. ....

MERRIE MELODIES (22) (Technicolor)

3701 (Sept. 3) Dime To Retire .....G 7m. 4068
3702 (Sept. 17) Speedy Gonzales .....G 7m. 4082
3703 (Oct. 15) Two Scents Worth .....G 7m. 4082
3704 (Oct. 29) Red Riding Hoodwinked .....G 7m. 4126
3705 (Nov. 26) Heir Conditioned .....G 7m. 4095
3706 (Dec. 10) Guided Muscle .....B 7m. 4068
3707 (Dec. 17) Pappy's Puppy .....G 7m. 4105
3708 (Dec. 31) One Froggy Evening .....E 7m. 4105
3709 (Jan. 28) Too Hop To Handle .....G 7m. 4115
3710 (Feb. 11) Weasel Stop .....F 7m. 4115
3711 (Feb. 18) The High And The Flighty .....G 7m. 4115
3712 (Mar. 10) Rocket Squad .....G 7m. 4119
3713 (Mar. 24) Tweet And Sour .....G 7m. 4126
3714 (Mar. 31) Heaven Scent .....F 7m. 4125
3715 (Apr. 14) Mixed Master .....F 7m. 4126
3716 (May 5) Gee Whiz-z-z-z-z-z-z .....F 7m. 4138
3717 (May 19) Tree Cornered Twenty .....G 7m. 4138
3718 (June 2) The Unexpected Pest .....
3719 (June 23) Tugboat Granny .....
3720 (July 7) Stupor Duck .....
3721 (Aug. 4) Rocket By Baby .....
3722 (Aug. 25) Raw! Raw! Rooster!

THE SPORTS PARADE (10) (Technicolor)

3501 (Oct. 15) Picturesque Portugal .....G 10m. 4076
3502 (Jan. 14) Fish Are Where You Find Them .....G 10m. 4126
3503 (Feb. 18) Green Gold .....G 10m. 4115
3504 (Mar. 17) Crashing The Water Barrier .....E 10m. 4138
3505 (May 19) Facing Your Danger .....
3506 (July 21) The Sporting Irish

WARNER SPECIALS (7)

3601 (Oct. 1) An Adventure To Remember .....G 10m. 4082
3602 (Nov. 12) Shark Hunting .....G 10m. 4076
3603 (Jan. 21) Faster And Faster .....E 10m. 4126
3604 (Mar. 17) A Neckin' Party (Reissue) .....G 9m. 4126
3605 (Apr. 28) I Never Forget A Face .....
3606 (June 16) Smart As A Fox .....
3607 (Aug. 18) Animals And Kids

Miscellaneous

Emperor Penguins, The-(Buena Vista) .....F 10m. 4082
Goya-(Harrison) .....E 20m. 4063
Grey Ghosts-(British Information Service) .....G 21m. 4063
Hands And Music-(Eastman Color)-(International Film Unit) .....E 7m. 4084
Johnny Appleseed-(Technicolor)-(Buena Vista-Disney)-(Reissue) .....G 19m. 4081
Li'l Davy And Dan'l Coon (Color) (Brian) .....F 7m. 4183
On The Twelfth Day-(Eastman Color)-(Meteor) .....E 22m. 4095
Operation Noah-U. S. Army Engineers .....G 28m. 4125
Men Against The Arctic-(Technicolor)-(Cinemascope)-Buena Vista) .....G 30m. 4171
Pantomimes-(Marcel Marceau)-(Meteor) .....E 12m. 4105
Peppermint Tree, The (Color)-(Grand Prize) .....F 12m. 4051
Peter And The Wolf-(Technicolor)-(Buena Vista-Disney) .....G 14 1/2m. 4067
Siam-(Technicolor)-(Buena Vista-Disney) .....G 32m. 4137
Towers Above The Sand-(Color)-U. S. Army Engineers .....F 14m. 4125

current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<b>The Atomic Man</b> Gene Nelson, Faith Domergue	<b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman	<b>The Last Hunt</b> (CS-EC) Stewart Granger, Robert Taylor	<b>Artists And Models</b> (VV-TC) Dean Martin, Jerry Lewis	<b>Glory</b> (SS-TC) Margaret O'Brien, Walter Brennan	<b>Come Next Spring</b> (Trucolor) Ann Sheridan, Steve Cochran	<b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter	<b>Star Of India</b> (TC) Cornel Wilde, Jean Wallace	<b>Star In The Dust</b> (TC) John Agar, Mamie Van Doren	<b>Our Miss Brooks</b> Eve Arden, Gale Gordon	<b>The Day The World Ended</b> (SS) Richard Denning, Lori Nelson (American Releasing)
<b>Indestructible Man</b> Lori Chaney, Jr., Marion Carr	<b>Uranium Boom</b> Dennis Morgan, Patricia Medina	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>The Trouble With Harry</b> (VV-TC) Edmund Gwenn, Shirley Maclaine	<b>Postmark For Danger</b> (English-made) Terry Moore, Robert Beatty	<b>Track The Man Down</b> Kent Taylor, Petula Clarke	<b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush	<b>High Noon</b> (RE) Gary Cooper, Grace Kelly	<b>Serenade</b> (WC) Mario Lanza, Joan Fontaine	<b>Miracle In The Rain</b> Van Johnson, Jane Wyman	<b>Wild Dakotas</b> (Associated) Bill Williams, Coleen Gray
<b>The Wicked Wife</b> (English-made) Nigel Patrick, Mairin Lister	<b>Over-Exposed</b> (RE-TC) Cleo Moore	<b>The Yearling</b> (RE-TC) Gregory Peck	<b>The Rose Tattoo</b> (VV) Burt Lancaster, Anna Magnani	<b>Terror At Midnight</b> Scott Brady, Joan Vohs	<b>Massacre</b> (Anasco Color) Dane Clark, James Craig, Marta Roth	<b>The Toy Tiger</b> (TC) Jeff Chandler, Lorraine Day, Tim Hovey	<b>Kansas Raiders</b> (RE-TC) Audie Murphy	<b>The River Changes</b> (Made in Germany) Rosanna Roy, Harold Moresch	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Blonde Bait</b> (Associated) Beverly Michaels, Jim Davis
<b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gates	<b>Blackjack Ketchum, Desperado</b> Howard Duff, Maggie Mahoney	<b>The Stratton Story</b> (RE-TC) James Stewart	<b>The Court Jester</b> (VV-TC) Canny Kaye, Glynis Johns	<b>Circus Girl</b> (Trucolor) (European made)	<b>Abdullah's Harem</b> (TC) Gregory Ratoff, Kay Kendall	<b>The Rawhide Years</b> (TC) Tony Curtis, Colleen Miller, Arthur Kennedy	<b>The Toy Tiger</b> (TC) Jeff Chandler, Lorraine Day, Tim Hovey	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>Please Murder Me</b> (DCA) Angela Lansbury, Raymond Burr
<b>The Come On</b> (SS) Anne Baxter, Sterling Hayden	<b>Jubal</b> (CS-TC) Glenn Ford, Valerie French	<b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly	<b>Anything Goes</b> (VV-TC) Bing Crosby, Jeanmarie, Donald O'Connor	<b>The Maverick Queen</b> (Trucolor- Naturama) Barbara Stanwyck, Barry Sullivan	<b>The King And I</b> (CS-55-DC) Deborah Kerr, Yul Brynner	<b>Congo Crossing</b> (TC) Virginia Mayo, George Nader, Peter Lorre	<b>The Toy Tiger</b> (TC) Jeff Chandler, Lorraine Day, Tim Hovey	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>The Three Outlaws</b> (SS) (Associated) Neville Brand, Alan Hale
<b>Crashing Las Vegas</b> Bowers Boys	<b>Cockleshell Heroes</b> (CS-TC) Jose Ferrer, Travolta Howard	<b>Gaby</b> (CS-EC) Leslie Caron, John Kerr	<b>The Birds And The Bees</b> (VV-TC) George Gobel, Mitzi Gavnor	<b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English	<b>The King And I</b> (CS-55-DC) Deborah Kerr, Yul Brynner	<b>Behind The High Wall</b> (TC) Tom Tully, Sylvia Sydney	<b>The Toy Tiger</b> (TC) Jeff Chandler, Lorraine Day, Tim Hovey	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>Swamp Women</b> (Fathe Color) (Woolner) Marie Windsor, Touch Connors
<b>Screaming Eagles</b> Tam Tryon, Jan Merlin	<b>Safari</b> (CS-TC) Victor Mature, Janet Leigh	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas	<b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon	<b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth	<b>The King And I</b> (CS-55-DC) Deborah Kerr, Yul Brynner	<b>Buffalo Bill</b> (RE) Joel McCrea	<b>Congo Crossing</b> (TC) Virginia Mayo, George Nader, Peter Lorre	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>The Three Outlaws</b> (SS) (Associated) Neville Brand, Alan Hale
<b>Thunderstorm</b> (Spanish-made) Linda Christian, Carlo Thompson	<b>Secret Of Treasure Mountain</b> Valerie French, Raymond Burr	<b>Gaby</b> (CS-EC) Leslie Caron, John Kerr	<b>The Birds And The Bees</b> (VV-TC) George Gobel, Mitzi Gavnor	<b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth	<b>The Maverick Queen</b> (Trucolor- Naturama) Barbara Stanwyck, Barry Sullivan	<b>Rawhide</b> (RE) Tyrone Power	<b>Behind The High Wall</b> (TC) Tom Tully, Sylvia Sydney	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>Swamp Women</b> (Fathe Color) (Woolner) Marie Windsor, Touch Connors
<b>The Four Seasons</b> (Fathe Color) David Wayne, Marcia Henderson	<b>Secret Of Treasure Mountain</b> Valerie French, Raymond Burr	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas	<b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon	<b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth	<b>The Maverick Queen</b> (Trucolor- Naturama) Barbara Stanwyck, Barry Sullivan	<b>Rawhide</b> (RE) Tyrone Power	<b>Behind The High Wall</b> (TC) Tom Tully, Sylvia Sydney	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>Swamp Women</b> (Fathe Color) (Woolner) Marie Windsor, Touch Connors
<b>Navy Wife</b> Joan Bennett, Gary Merrill, Shirley Yamaguchi	<b>Storm Over The Nile</b> (CS-TC) Laurence Harvey, Anthony Steel	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>The Leather Saint</b> (VV) Paul Douglas, John Derek	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller	<b>Bus Stop</b> (CS-DC) Marilyn Monroe, Don Murray	<b>Emergency Hospital</b> (Bel-Air) Margaret Lindsay, Byron Palmer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>No Place To Hide</b> (DC) David Brian, Marsha Hunt	<b>The Eddy Duchin Story</b> (CS-TC) Tyrone Power, Kim Novak	<b>The Leather Saint</b> (VV) Paul Douglas, John Derek	<b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicia Farr	<b>The Ambassador's Daughter</b> (CS-EC) (Krasna) Olivia Haviland, John Forsythe, Myrna Loy	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr	<b>Earth Vs. The Flying Saucers</b> Hugh Marlowe, Joan Taylor	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller	<b>The Queen Of Babylon</b> (Color) Rhonda Fleming, Ricardo Montalban	<b>Fragile Fox</b> (Aldrich) Jack Palance, Eddie Albert, Robert Strauss	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Hold Back The Night</b> John Payne, Mona Freeman	<b>The Werewolf</b> Dan Megowan, Joyce Holden	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>The Proud And Profane</b> (VV) William Holden, Deborah Kerr	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller	<b>Halls Of Montezuma</b> (RE) Richard Widmark	<b>Huk</b> (TC) (Young) George Montgomery, Mona Freeman	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Magnificent Roughnecks</b> Jack Carson, Mickey Rooney, Nancy Gates	<b>Autumn Leaves</b> Joan Crawford, Cliff Robertson, Vera Miles	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>The Proud And Profane</b> (VV) William Holden, Deborah Kerr	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller	<b>Crash Dive</b> (RE) Tyrone Power	<b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Three For Jamie Dawn</b> Richard Carlson, Lorraine Day, Ricardo Montalban	<b>He Laughed Last</b> (TC) Frankie Laine, Lucy Marlow	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>The Vagabond King</b> (VV-TC) Kathryn Grayson, Oreste	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller	<b>The Best Things In Life Are Free</b> (CS-DC) Gordon MacRae, Don Dooley, Sheree North, Ernest Borgnine	<b>Hot Cars</b> (Bel-Air) John Bromfield, Joi Lansing	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>Canyon River</b> (CS-DC) Geo. Montgomery, Marcia Henderson	<b>Somebody Up There Likes Me</b> Paul Newman, Fier Angeli	<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>The Search For Bridey Murphy</b> (VV) Teresa Wright, Louis Hayward	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller	<b>Between Heaven And Hell</b> (CS-DC) Robert Wagner, Terry Moore	<b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipop</b> (Trans-Lux) Lori March, Gerald O'Laughlin, Cathy Dunn
<b>The Intruder</b> Ida Lupino, Edmund Purdom, Ann Harding		<b>The Man Who Knew Too Much</b> (VV-TC) James Stewart, Doris Day	<b>The Search For Bridey Murphy</b> (VV) Teresa Wright, Louis Hayward	<b>Great Day In The Morning</b> (SS-TC) Virginia Mayo, Robert Stack	<b>Thunder Over Arizona</b> (Trucolor- Naturama) Skip Homeier, Kristine Miller					

**SYMBOLS USED ABOVE:** CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Sunerrape, TC—Technicolor, VV—View-Master, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

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...A MAN'S GREED!

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**DANE CLARK**

co-starring

**JAMES CRAIG • MARTA ROTH • MIGUEL TORRUCO** with **JAIME FERNANDEZ**

Produced by **ROBERT L. LIPPERT, JR.** and **OLALLO RUBIO, JR.** • Directed by **LOUIS KING**

Screenplay by **D. D. BEAUCHAMP** • From a story by **FRED FREIBERGER** and **WILLIAM TUNBERG**

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# EXHIBITOR

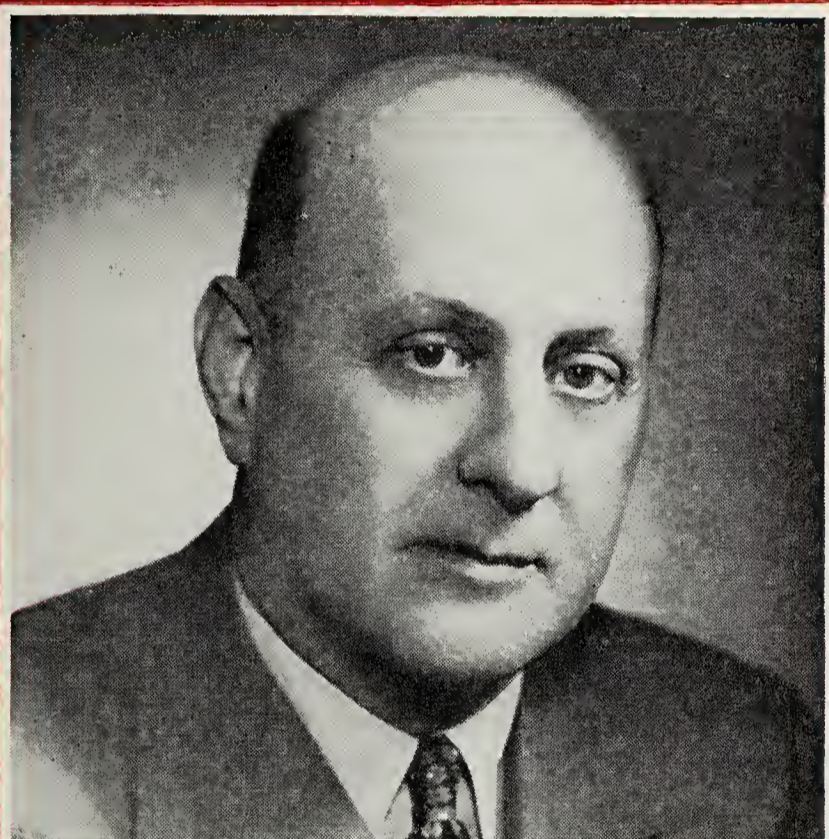
**JULY 25, 1956**

VOLUME 56

NUMBER 13

IN TWO SECTIONS

• THIS IS SECTION ONE



## **House Favors Tax Reduction**

*(page 9)*

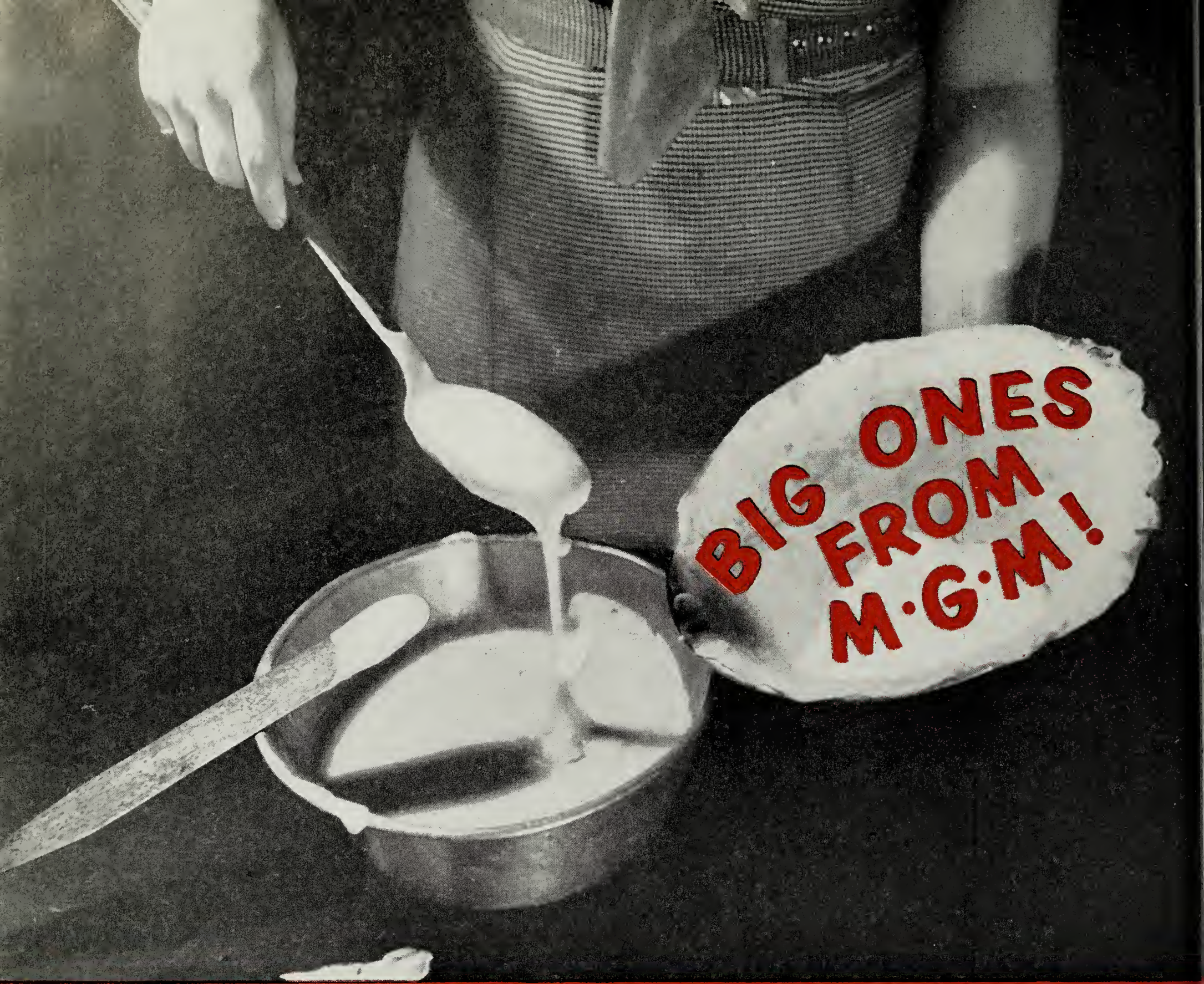
## **"Drive-In Evils Grow-No.2"**

*(editorial)*

**AND FEATURING: EXTRA PROFITS**

In two important distribution appointments last week, Roy Haines, top, became Warners general sales manager replacing Ben Kalmenson who is executive vice-president, and F. J. A. McCarthy was elevated to U-I assistant sales chief, succeeding the late Ray Moon.





**"LOOK WHAT'S COOKIN'!"**

There's DOUGH in these great big M-G-M entertainments on the way to sweeten your box-office!



# "TEA AND SYMPATHY"



JUST SCREENED! TERRIFIC!

The famed stage hit is even greater now! It will be the most talked about film of our time!

*M-G-M presents in CinemaScope and Metrocolor • "TEA AND SYMPATHY" starring Deborah Kerr • John Kerr • with Leif Erickson • Edward Andrews • Screen Play by Robert Anderson • Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman*

# "THE OPPOSITE SEX"



JUST SCREENED! TERRIFIC!

It mixes minxes, mischief and marriages with songs and hilarity in a sensational entertainment.

*M-G-M presents in CinemaScope and Metrocolor • June Allyson • Joan Collins • Dolores Gray • Ann Sheridan Ann Miller • Leslie Nielsen • Jeff Richards in "THE OPPOSITE SEX" co-starring Charlotte Greenwood • Agnes Moorehead Joan Blondell • Sam Levene • And Guest Stars: Harry James • Art Mooney • Dick Shawn • Jim Backus • with Bill Goodwin Screen Play by Fay and Michael Kanin • Adapted From a Play by Clare Boothe • New Songs: Music by Nicholas Brodzky Lyrics by Sammy Cahn • Directed by David Miller • Produced by Joe Pasternak*

# "LUST FOR LIFE"



JUST SCREENED! TERRIFIC!

All the excitement, the daring, the novelty of the remarkable book comes to life on the screen.

*M-G-M presents in CinemaScope and Metrocolor • Kirk Douglas in "LUST FOR LIFE" co-starring Anthony Quinn • James Donald • Pamela Brown • with Everett Sloane • Screen Play by Norman Corwin • Based on the Novel by Irving Stone Directed by Vincente Minnelli • Produced by John Houseman*

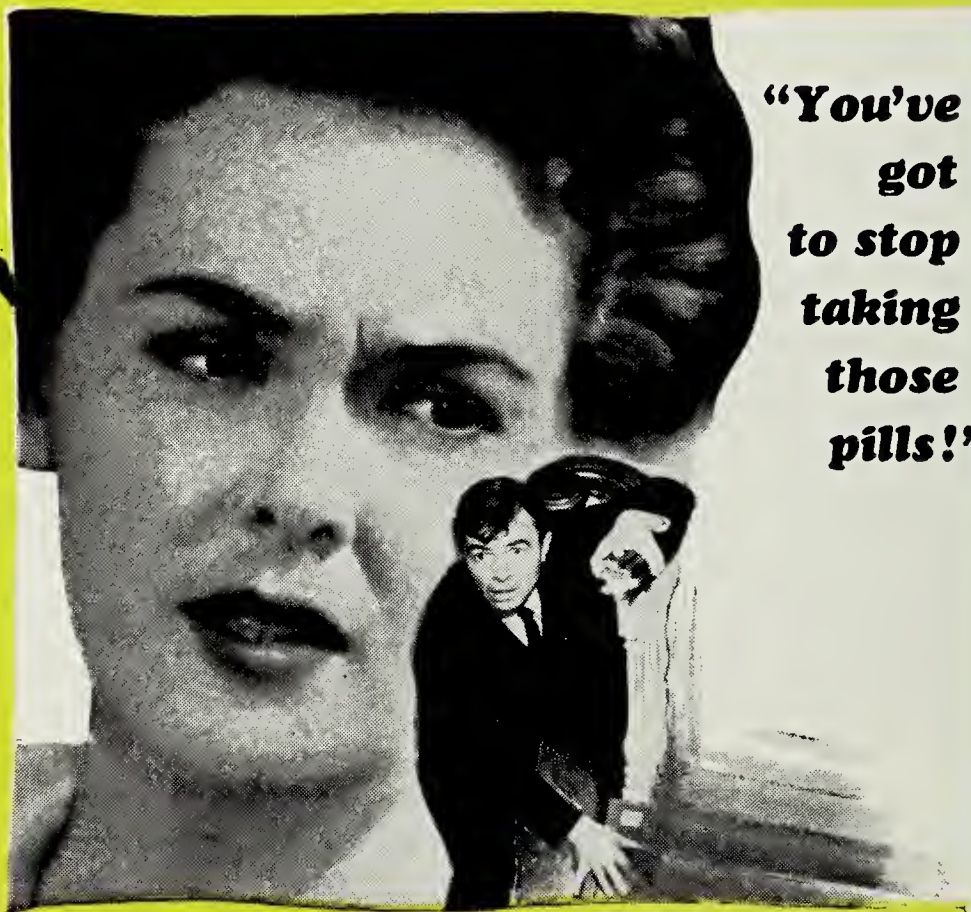
★

**"KEEP LOOKIN'! THERE'S MORE COOKIN'!"**

**"I warned him: ONE PILL TOO MANY AND YOU CAN'T STOP!"**



**JAMES MASON**  
**BARBARA RUSH**



**"You've  
got  
to stop  
taking  
those  
pills!"**

**A theme so violent  
we urge you to bring all  
your compassion and  
understanding to it!**

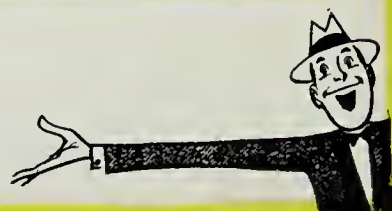
# **Bigger than Life**

COLOR by DE LUXE

**CINEMASCOPE**

co-starring Produced by Directed by Story and Screenplay by  
**WALTER MATTHAU · JAMES MASON · NICHOLAS RAY · CYRIL HUME and RICHARD MAIBAUM**

**SOON! 20th delivers its most startling attraction since  
THE SNAKE PIT... From the director of REBEL WITHOUT A CAUSE!**





## DRIVE-IN EVILS GROW—(No. 2)

OBVIOUSLY NOT AS FREQUENTLY USED as “dollar-a-car” nights, because one of our human frailties is a need for sleep, is the more recently introduced gimmick known as “dusk-to-dawn” shows. Probably keyed to the hypnosis that causes TV fans to “chain-smoke” the so-called late movies, to the place that their eyes have been known to puff up in protest, the “dusk-to-dawn” show is a watching marathon of five or six features strung end-to-end from sundown to sunup. Again, for the very human reason that sleep is a necessity, they are used mostly on the eve of a holiday when the patrons can spend the next day in bed. But, where they succeed, there is no reason why they couldn't prove successful on Saturday nights, to the complete defeat of church going or any other activity except snoring on the following Sunday.

Just as in the “dollar-a-car” nights, some one drive-in starts it, and as a new, well-publicized gimmick it works great. Teen-agers, not properly supervised by their parents, get the same kind of “kick” from the “dusk-to-dawn” experience as from the “stay-up-to-see-the-sun-up” that follows their high school senior prom. Then again, there are the “neckers,” the lonely or unhappy who don't want to go home, and all of those with insomnia who couldn't sleep anyway. And tired people are inclined to eat more, and drink more coffee or Coke, so the confection stand booms.

But no competitor is going to let his opposition get away with a bonanza like that for very long, so soon everybody is doing it. Where first used and found tremendously profitable in a rural Pennsylvania area by one drive-in last May 29 (eve of Memorial Day), it was used on July 3 (eve of the Fourth) by three drive-ins. And just look at these bills that clobbered one another:

### No. 1.

“THE STRATTON STORY” (MGM)

“TOP GUN” (United Artists)

“CRASHING LAS VEGAS” (Allied Artists)

“SHACK OUT ON 101” (Allied Artists)

“30 SECONDS OVER TOKYO” (MGM)

(Plus FREE Coffee and Donuts anytime during Evening)

### No. 2.

“CONQUEST OF COCHISE” (Columbia)

“THE FROGMEN” (20th Century-Fox)

“SCARLET SPEAR” (United Artists)

“NEANDERTHAL MAN” (United Artists)

“DIAMOND WIZARD” (United Artists)

and 5 CARTOONS

(Plus FREE Coffee and Donuts at the End of the Show)

### No. 3.

“THE THING” (RKO)

“CHASING GHOSTS” (Unidentified—possibly

“Ghost Chasers”—Allied Artists)

“SCARLET SPEAR” (United Artists)

“JESSE JAMES RIDES AGAIN”—All 13 Episodes  
(Republic)

and “Another Feature will be added if time permits”  
(Plus FREE Coffee and Donuts at the End of the Show)

And here is another “clobber-job” from a town in the same area:

“STREET WITH NO NAME” (20th Century-Fox)

“CRY OF THE CITY” (20th Century-Fox)

“CARIBOO TRAIL” (20th Century-Fox)

“CONQUEST OF SPACE” (Paramount)

“FRANKENSTEIN” (Realart)

(Note: We think you had to buy Coffee and Donuts)

Now all of the above have something in common and that is quantity. Where the “dollar-a-car” gimmick is based on a lot of people for a single admission, the “dusk-to-dawn” gimmick is based on a lot of pictures for a single admission. But, where the individual people in the car may want to look at another picture soon, those “dusk-to-dawners” must really have a bellyful.

As far as distributors are concerned, several have clauses in their exhibition contracts forbidding the showing of their property with more than one other feature. MGM, for example, has CLAUSE 3 relating to this point, and a very wise one indeed, for selling “by the bushel” certainly reflects discredit on individual quality. But whether such clauses will be enforced remains to be seen.

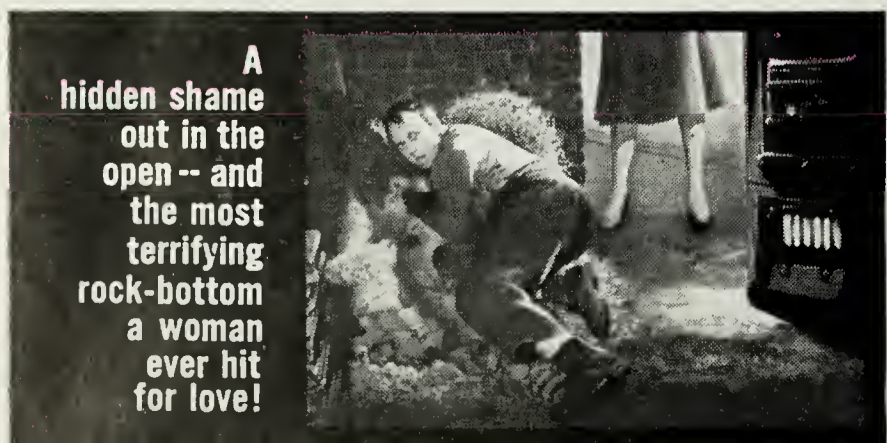
In the meantime, “dusk-to-dawn” shows stand out as a very real evil that could grow to serious proportions.

[[ This is the SECOND in a series of THREE discussions of the operational evils that seem to be growing as the current DRIVE-IN SEASON progresses. Should any subscriber have additional views, or be able to supply even more startling examples, their receipt will be welcomed. Anonymous submissions will be ignored, but identities will be protected if such a request is specified. ]]

**Jay Emanuel**

# "THE BAD

# THE BIG S



A hidden shame out in the open -- and the most terrifying rock-bottom a woman ever hit for love!

watch the hot

# SEEED" IS HOCKER!



y Warner Bros. present it!



# The NEW YORK Scene

By Mel Konecoff



NEW FACES, ALWAYS NEW FACES: Everybody in the industry seems to latch on to the phrase "new faces are needed," yet no one seems to do too much about it. Not so Otto Preminger, the man who always finds an angle to publicize his films one way or another.

This time he has launched a world-wide contest to locate a lead for his forthcoming film version of Bernard Shaw's "Saint Joan," which will be made in England, starting Dec. 1. Well-known professionals will fill the other cast parts.

There is an interesting note for exhibitors in the proceeding, and that is that theatres will have a chance to participate in the search, with Aug. 6-12 designated "Saint Joan Week" for the first runs, while the following week will see subsequent runs participating. Theatres will run a trailer explaining the contest, will display posters, and will have available contest blanks in the lobby. Approximately five million entry blanks are to be imprinted.

Preminger expressed the thought that exhibitors have often called for "new faces," and he is giving them a chance to participate actively in finding them throughout the U. S. and Canada. Other countries will hold similar contests in the future. It was thought that about 13,000 theatres would take part, and he expected 100,000 to 150,000 returns.

After the contest blanks are in, he expects to hold auditions in 12 centrally located cities to separate the wheat from the chaff and eventually he will have 30 to 50 girls to be tested on film. The five best will then be shown to audiences via a national TV show and the final winner will say thanks publicly via trailers to play in theatres. There will be no cost to participating theatres, although the cost to Preminger will be over \$100,000.

Preminger speculated that his project may well be the start of a new system of finding talent, and who knows but that the industry might well hold similar talent searches once a year giving the public and the theatres a chance to participate.

**DISTRIBUTION NOTES:** Frank and Walter Seltzer have turned out a film called "The Boss" which shows that organized politics and organized crime are related. Some think it is the story of Pendergast of Kansas City. The producers deny same, but the mayor of Kansas City, they say, sneaked into a preview and declared that if the picture plays his area, it will be boycotted.

Meanwhile, the Democrats think it's anti-Democratic. The Republicans ain't saying nothin', but the boys wish they would. They would like to screen it at the forthcoming conventions, but this is not at all certain as yet. The film goes into pre-release in late August with the heaviest playoff coming, naturally, around Election Day. Drew Pearson has lent his support via trailer and radio plugs, and this may help.

The picture has no Motion Picture Association seal because they have included a machine-gunning sequence and this is anti-code, even though the gun is never seen. They won't eliminate it to get a seal and whether it will be cut come playdate time is up to United Artists, which financed the project. It cost less than half a million and is in "gorgeous black and white."

The next venture of the brothers Seltzer is a contemporary western called "Mr. Tex," which is in the preparation stage and will be filmed in Mexico in the fall in wide-screen and color for UA distribution, with that company again financing.

Who knows, but maybe by release time more mayors may put a ban on it.

**THE METROPOLITAN SCENE:** 20th-Fox is not letting up on "The King and I," despite the very good business it is doing at the Roxy. For instance, over the past weekend 394 radio spot announcements were used over nine stations in the New York area of 20-second duration. . . . From the coast we receive word that the British blonde beauty, Diana Dors, has been signed to a multiple picture deal by Bill Dozier of RKO. This lend-lease makes everybody happy. We get her for a while and Britain gets Marilyn Monroe. . . . While thinking of MM, we can't help but advise faithful readers that the current Collier's has a color layout on her doing a dance number in her latest, "Bus Stop." . . . Fox's "Bigger Than Life," controversial drama on drug addiction, is scheduled for a gala premiere at the Victoria early in August. . . . Okay pressbook is out on "The Brave One."

## Journal American Boosts Movies

NEW YORK—The New York Journal American's publication of a series of banner lines urging its readers to go to motion picture theatres for their entertainment was praised last week by Robert W. Coyne, COMPO special counsel, as a service to movie theatres that other newspapers throughout the country should adopt.

The banner lines occupy two inches of space across the whole width of the Journal American's comic page.

## U-I Serials To TV

NEW YORK—The sale of all rights to 31 Universal serials made between 1936 and 1947 to a subsidiary of Hygo Television Films was announced recently by Hygo. The agreement, which was reported to involve about \$1.5 million, was signed by Serials, Inc., the Hygo subsidiary, and Universal. A sales plan was being worked out by Robert Seideman, vice-president and general sales manager, who scheduled meetings with Hygo sales personnel to discuss the new product.

# BROADWAY GROSSES

(As of this Monday)

## Poor Weather Aids Theatres

NEW YORK—Generally good business was the order of the day in most of the Broadway first runs over the weekend, attributed to the poor weather which kept people from the summer resorts and the beaches. Considerably above average were the grosses of the Roxy, Radio City Music Hall, and the Globe.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Santiago" (Warners). Paramount (\$45,300)—Second week dropped to \$32,000.

"The King And I" (20th-Fox). Roxy (\$40,000)—Fourth week was expected to tally \$125,000, with \$68,369 in the till from Friday through Sunday.

"The Eddy Duchin Story" (Columbia). Radio City Music Hall (\$144,000)—The fifth week was sure to reach \$145,000. The take for Thursday through Sunday was \$88,000.

"Moby Dick" (Warners). Criterion (\$25,800)—Third week was still wonderful at \$48,000.

"Trapeze" (UA). Capitol (\$49,800)—The seventh week was claimed at \$28,000.

"The Fastest Gun Alive" (MGM). Globe (\$14,800)—Second week still great at \$19,000.

"The Great Locomotive Chase" (Buena Vista). Mayfair (\$15,600)—Fourth and last week was down to \$9,000.

"The Proud And Profane" (Paramount). Astor (\$29,000)—The sixth week was anticipated at \$14,000.

"Foreign Intrigue" (UA). Victoria (\$20,400)—Second week was down to \$15,000.

"Somebody Up There Likes Me" (MGM). Loew's State (\$28,700)—Third week slipped to \$24,000.

## I N D E X

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# House Committee Favorable To Tax Slice

**Bill Would Eliminate Tax  
On Tickets Under \$1;  
Congress Desire To Adjourn  
Hurts Chance For Passage**

WASHINGTON—A compromise amendment to the industry admissions tax relief bill, sponsored by Representative Cecil R. King (D., Cal.), last week brought about approval of the proposed legislation by the House Ways and Means Committee, which forwarded it to the floor of the House in a race against time for enactment before the present session of Congress adjourns. The original King bill would have eliminated the Federal excise levy on all admission tickets of less than one dollar; the compromise measure calls for taxation from the first penny when the admission is over one dollar, similar to the 1954 law which excluded admissions up to 50 cents from the levy, and taxed those over that amount for the full amount.

The Ways and Means Committee approval of the King measure marked the first substantial boost toward additional tax relief for the industry given by Congress in this session. However, reports that the legislative branch was seeking to adjourn before the end of this month cast gloom on prospects of the bill's enactment. There was a delay of one day in forwarding it to the floor because of the formalities of preparing and printing the Committee's favorable report, and the situation was further complicated by such time-consuming difficulties as calendaring the bill for debate and vote and forwarding it to the Senate for concurrence without hearings. If such obstacles were overcome before adjournment of Congress, the President might sign the legislation at any time within 10 days thereafter.

Supporters of the draft maintained that its revised form accomplished substantially all that a repeal bill would, bringing needed help to that segment of the industry where business casualties have been numerous. It was hoped by the proponents that they could rally sufficient votes to give the bill accelerated treatment on the Congressional calendar.

Commenting on the Ways and Means Committee action, Abram F. Myers, board chairman and general counsel, Allied States Association, who was opposed to an aggressive tax relief program in the industry this year, acclaimed it as good news and called on "everybody to do all possible" to speed its passage. Robert J. O'Donnell, Tax Campaign Committee national chairman, wired his regional chairmen asking them to urge all exhibitors to contact their Congressmen supporting the legislation and urging passage when it reached the House floor.

## **"Keep Fighting" For Tax Bill, Pinanski Urges Exhibitors**

NEW YORK—Sam Pinanski, Boston, who rallied industry opinion a year ago in support of a tax relief campaign, called on all exhibitors to give every support possible to the leaders of the campaign now that the House Ways and Means

## **Haines Succeeds Kalmenson As Warners Sales Head**

NEW YORK—In line with the recent acquisition of Warners control by the Serge Semenenko investment group and the concomitant management reorganization, Roy Haines last week was named general sales manager, succeeding Benjamin Kalmenson, earlier appointed executive vice-president.

Haines was Warners western division sales manager for 13 years prior to the new appointment and, prior to that, vice-president, Vitagraph Corporation.

Committee has favorably reported the King Bill revising the admission tax.

"Nobody knows better than I," Pinanski said, "the magnitude of the accomplishment of Bob O'Donnell, Bob Coyne, and Charlie McCarthy in getting this bill past the Ways and Means Committee. Despite all the pessimistic talk and the indifference of some industry leaders they have presented the industry's case most forcibly not only to all exhibitors, but also to members of both Houses of Congress. Moreover, they have persevered in urging exhibitors to line up Congressional support, with the result that we now have an excellent chance of obtaining tax relief at this session of Congress.

## **U-I Names McCarthy As Moon Successor**

NEW YORK—In line with the policy of Universal to develop its own top executive sales personnel, the elevation of Frank J. A. McCarthy, southern and Canadian sales manager for the past 15 years, to the post of assistant general sales manager to replace the late Raymond E. Moon was announced last week by Charles J. Feldman, vice-president and general sales manager.

McCarthy's post as southern sales manager will be filled by the promotion of Henry H. Martin, presently district manager with headquarters in Dallas, a post he has held for the past five years. He will headquarter in New York.

Martin's post as district manager goes to Robert N. Wilkinson, presently branch manager in Dallas. He will headquarter in Dallas. Wilkinson's post will be filled by the promotion of Walter E. Armbruster, sales manager in Dallas since 1950.

McCarthy entered the industry in 1918 as a student manager for the old Fox Film Corporation. He held branch manager posts with Paramount, First National, and Warners between 1920 and 1931, joining Universal as branch manager in Boston in 1931.

## **COMPO Ad Assails Tax**

NEW YORK—Stating "there is abundant evidence that the American motion picture industry does an Americanization job abroad that is the envy of every foreign government and has even moved some of them to subsidize their own film industries," the 65th in the series of COMPO ads in Editor and Publisher pointedly asks the Government why it continues to hurt the industry at home by continuance of the Federal admission tax.

"Although the movie industry is in desperate financial straits because of competition with free television," the ad says, "the Government continues to collect from movie theatres \$80 millions in admission taxes—money, incidentally, that helps defray the cost of foreign aid and foreign propaganda."

## **"Bus Stop" Suit Filed**

NEW YORK—An action seeking an injunction to halt 20th-Fox's release of "Bus Stop" until Dec. 1 last week was filed in the New York Supreme Court by William Inge, author of the successful Broadway play from which the film was adapted, and the S-W Bus Stop Corporation, a limited partnership.

The suit charges that under an agreement dated March 23 of last year between the plaintiffs and the film company, the latter does not have rights to release the film until Dec. 1 unless, before that time, all first class productions of the legitimate play have been closed. Release of the film version before that date, it is claimed, would injure the plaintiffs because the first class stage productions have not closed and the play is booked for a number of cities.

*An Exclusive  
Feature . . .*

**IN THE ISSUE OF  
AUG. 1**

**"THE 1956 CHECK-  
LIST OF FEATURES  
NOW IN TV CHANNELS"**

**Titles • Casts • Years and  
Original Distributors • in a  
separate saveable special  
section!**

**Over 5400 Old Movies!**

Another "heads-up" service from  
your most "theatre-wise" Trade  
Paper!

# National Theatres Ups Ricketson; Rhoden Will Develop Cine-Miracle

DENVER—Frank H. Ricketson, Jr., president, Fox Inter-Mountain Theatres, vice-president, National Theatres, and manager, eastern division, National Theatres, has been made general manager of all National houses in the U. S.

The promotion was the result of plans of Elmer C. Rhoden, National president, to devote most of his time to the development of Cine-Miracle and to the production of films in that process.

Ricketson takes over his new post Aug. 6, and soon will hold a series of annual company conventions. Two will be held in Denver, where Ricketson will continue to make his headquarters, and one each in Salt Lake City, San Francisco, Los Angeles, Milwaukee, and New York.

Born in Leavenworth, Kans., Ricketson received a law degree in 1918, the same year in which he came out of the Army as a second lieutenant. He is active in business and civic affairs in Denver and for the past 15 years has been president, Central City Opera House Association, which, under the sponsorship of the University of Denver, sponsors the annual festival at the 78-year-old Central City, Colo., Opera House.

In newspaper work several years, Ricketson was president of the old Midwest Baseball League in 1922, which led to his going into exhibition as a publicity man. He is a director, Continental Air Lines, Public Service Company of Colorado, Denver Dry Goods Company, Denver National Bank, and the Northern Oklahoma Gas Company.

## Harris Firm Expands

PHILADELPHIA—Jack H. Harris announced last week that in addition to his Screen Guild Exchange here, he has taken over offices in Pittsburgh and Washington.

Edwin F. Prizer has been transferred to Pittsburgh and is branch manager, Exploitation Productions, Incorporated. Hy Bettinger, recently resigned from 20th-Fox, has taken over as Washington branch manager at Equity Film Exchange. The three exchanges will be devoted to the type of operation that has proven so successful in the Philadelphia area. Exploitation and gimmick pictures will be featured along with the campaigns that make them profitable.

## Sales Managers Study TOA Convention Support

NEW YORK—Theatre Owners of America's bid for film company support of its annual convention, scheduled for the Coliseum here, Sept. 20-25, was to be considered by the end of this month by the sales managers committee of the Motion Picture Association of America, it was reported last fortnight. The MPAA group was to meet informally to discuss the exhibitor organization's request and to discuss other industry matters.

Myron Blank, TOA president, renewed his group's request of MPAA support late last month when he met with MPAA vice-president Ralph Hetzel and proposed that distribution give financial aid to the convention, enter a production exhibit, and help in handling foreign film personnel slated to attend.

In recent years, the MPAA has hosted banquets at the TOA convention as well as the Allied States Association annual conclave and has taken booth space at the trade shows run in connection with the conventions. Previously, however, the MPAA granted up to \$10,000 for convention support to both organizations.

## SW Net Drops

NEW YORK—The net profit by the Stanley Warner Corporation and its subsidiaries for the 39 weeks ended May 26 amounted to \$2,029,200 after all charges including \$3,649,300 deduction of depreciation and amortization and \$2,400,000 deduction for Federal and Canada income taxes, it was announced last week by S. H. Fabian, president. This profit is equivalent to 94 cents per share on the outstanding common stock.

The net profit for the 39 week period of 1955 was \$2,222,000 after all charges, equivalent to \$1.01 per share on the common stock then outstanding.

Theatre admissions and merchandise sales, rents from tenants, etc., for the 39 weeks ended May 26 amounted to \$70,758,100, as compared to \$68,630,000.

## Blumenstock, 54, Dies After Heart Attack

HOLLYWOOD—Mort Blumenstock, 54, former Warners publicity and advertising head, succumbed to a heart attack last week in his Beverly Hills home. He had severed his 28-year connection with the film company last May with intentions of entering independent production, but there were reports recently to the effect that he was to rejoin Warners.

Graduated from Columbia University, Blumenstock began his career as a writer and film editor for the old National Pictures Company, which later became Warners. For many years, he headquartered in New York as eastern advertising and publicity head, and, in 1945, the studio named him national director. Shortly thereafter, he was appointed vice-president in charge of advertising and publicity and moved his headquarters to Burbank, Cal.

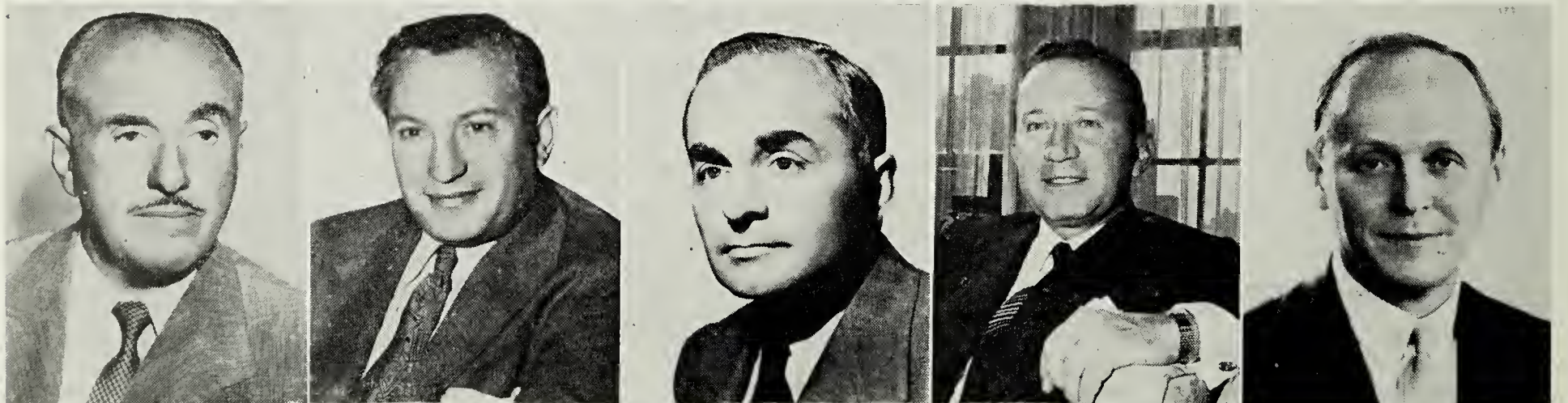
Blumenstock was credited with originating press junkets in connection with film promotion, one of the first of which was for Warners' "Juarez," a Bette Davis starrer, in 1939. Another first on his list was the creation of the War Bond premiere when, in 1941, he used the premiere of Warners' "Yankee Doodle Dandy" to sell a reported \$5 million in bonds.

In addition to his widow, Sandra, Blumenstock is survived by a daughter, Mrs. Marvin Peskie, Wildwood, N. J.; two brothers, Sid Blumenstock, Paramount advertising manager, and Leonard Blumenstock, Miami, Fla.; and two grandchildren.

## E-K Develops New Film

NEW YORK—A new type black and white film designed to eliminate irregular printing and give a more definite picture through a finer grain is to be utilized by MGM, Columbia, 20th-Fox, and several independent producers to lens some of their forthcoming product, it was reported last fortnight by Eastman Kodak, inventor of the film.

Labeled Plus X Type B by MGM cinematographer Harold Mazzeratti, who is using it to shoot "Capital Offense," the film costs no more than standard black and white of the past. According to Mazzeratti, the finer grain is achieved by a combination of the original negative with the duplicate, utilizing the best physical qualities of each. MGM, it was understood, plans to use it for all b-w features.



The recently elected new officers of Warner Brothers Pictures, Inc., are seen above, left to right, Jack L. Warner, president; Benjamin Kalmenson, executive vice-president; Sam Schneider, who in addition to continuing as vice-president and assistant to the president, becomes treasurer; Serge

Semenenko, senior vice-president and director, First National Bank of Boston, who was elected director; and Charles Allen, Jr., senior partner, Allen and Company, also elected to the board. Roy Haines, former division sales head, takes the post of general sales manager.



## Sales Sessions Spur RKO's O'Shea Drive

LOS ANGELES—Herbert H. Greenblatt, RKO's western sales manager, held the first of a series of exchange sales meetings in his territory last week to set plans for the company's "Dan O'Shea Drive." Nat Levy, eastern sales manager, initiated similar sessions for the sales drive which begins Aug. 31.

The "Dan O'Shea Drive," which will run for 16 weeks through Dec. 20, will provide cash prizes to the winning exchanges. In announcing RKO's 1956 sales drive, Walter Branson, vice-president in charge of world-wide distribution, said, "We have a dual purpose in instituting the 'Dan O'Shea Drive.' First, it will give us an opportunity to show the entire motion picture industry the new RKO in action. Secondly, it gives all of us in sales a means of expressing to our president, Mr. O'Shea, our deep appreciation for his efforts under the new RKO management in giving us merchandiseable product and a renewed and active interest in our daily activities."

Among the RKO product available during the drive are "The First Traveling Saleslady," "Back From Eternity," "Tension At Table Rock," "Beyond A Reasonable Doubt," "Public Pigeon No. 1," "Run Of The Arrow," "Bundle Of Joy," and "The Brave One."

## Land In RKO Foreign Post

NEW YORK—The appointment of Norman Land to the new foreign post of publicity manager for RKO in Europe and the Far East was announced last week by Walter Branson, RKO's vice-president in charge of world-wide distribution.



LAND

Land will work under the supervision of Joseph Bellfort, RKO's general European manager, and Charles Rosmarin, general sales manager and assistant to Bellfort.

Land, who has an extensive background in varied phases of the European entertainment business, was with Ziv International for the past six years.

# Cinerama Plans Production Entry After Discharge Of All Obligations

## "Zarak"

Exhibitors fortunate enough to be shown the current Columbia two-reel rushes of "Zarak," still in production, are in for a real treat. The Technicolor-CinemaScope property is an extension of a new showmanship idea that produced results when utilized for "The Harder They Fall."

Featuring Victor Mature and well-publicized Anita Ekberg, the rushes indicate that "Zarak" has all the ingredients for a money making subject. Exhibitors should enjoy the two-reeler; audiences should enjoy the feature.

—JAY EMANUEL

## Loew's Cleary Dies; Was V-P, Treasurer

NEW YORK—Harold J. Cleary, 69, vice-president and treasurer, Loew's Theatres, Inc., died last fortnight in the Memorial Center for Cancer and Allied Diseases.



CLEARY

Cleary had been with Loew's since 1920. He started as an accountant, became general auditor, and in 1943 was named assistant secretary. On Sept. 1, 1954 he became vice-president and controller, and last year was named vice-president and treasurer. He was also a member of the board.

Surviving are a daughter, three sons, two brothers, and three sisters.

## Warners Promotes Two

NEW YORK—Thomas J. Martin, formerly assistant treasurer of Warners, has been appointed controller of the company, and Walter Meihof, formerly auditor, has been appointed assistant treasurer, it was announced last week.

These appointments follow the resignation of Samuel Carlisle as controller, announced recently.

NEW YORK—Current Cinerama Productions obligations of \$295,000 will be discharged by "early next year" and the company will then undertake production and distribution of feature product under the supervision of board chairman Louis B. Mayer, it was learned last fortnight from Theodore R. Kupferman, vice-president, and Irving N. Margolin, treasurer. Margolin pointed out that once the debt factor of the company is eliminated, it is possible that a general expansion program will be initiated preparatory to inauguration of production and distribution, possibly following the annual stockholders meeting in May. Kupferman, optimistic about the future of the firm, reported that its feature films will be made in Cinerama process, backstopped, perhaps, by CinemaScope or VistaVision versions.

It was indicated that Cinerama Productions' first producing enterprise might be the biography of William Boyd, stunt man who became famous as Hopalong Cassidy. Kupferman noted that under the company's current agreement with Stanley Warner it has all rights to the Cinerama process and that it can undertake productions "at any time," the films to be shown, "naturally," in the SW houses already equipped for the process. Margolin, equally optimistic, stated that when the agreement with Stanley Warner was negotiated in 1953, Cinerama Productions was in debt in the amount of \$2.6 million, but that with the discharge of the remaining \$295,000, the company may announce its first dividend next year.

With reference to reports of a consolidation of Cinerama Productions and the organization backing the Cinemiracle process, both executives emphatically disclaimed such intentions. Kupferman, however, added that it is always possible for Cinerama product to be shown in Cinemiracle theatres in order to secure extra rentals.

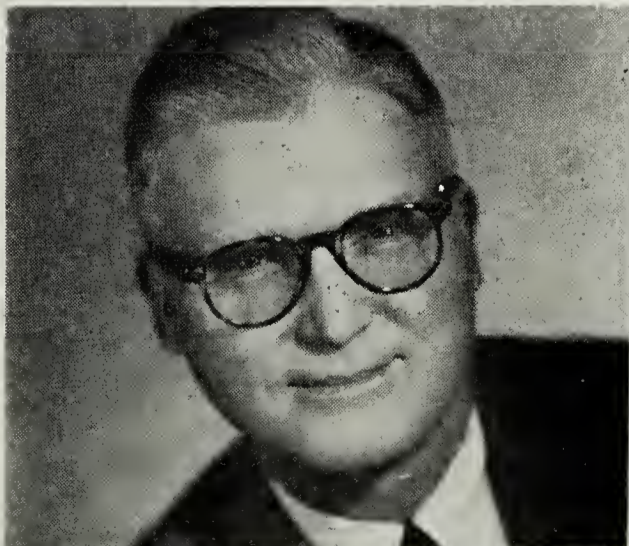
## Wayne Signs Record Pact

HOLLYWOOD—An aggregate of \$2 million will be paid John Wayne for three features, making him the highest salaried star in the history of the industry, by the terms of a contract exercised by Buddy Adler, 20th-Fox executive producer, and Charles Feldman and Jack Gordean, Famous Artists, which calls also for a fourth picture for which Wayne will receive additional remuneration.

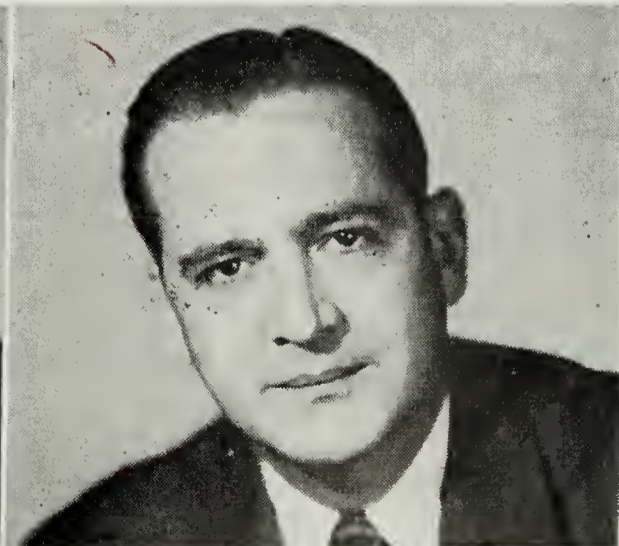
## AMPA Names Miss Padula

NEW YORK—Adeline "Pat" Padula, Endorsements, Inc., has been named director of publicity and public relations, Associated Motion Picture Advertisers, it was announced by David Bader, president.

Miss Padula will work with the special committee to handle the fall luncheon, AMPA's 40th anniversary, which committee is headed by Bob Montgomery of Paramount, and will be liaison between the AMPA officers and the ways and means committee, headed by Gordon White of MPA.



Henry H. Martin, left, U-I district manager, Dallas, has been promoted to southern sales manager, with headquarters in New York, replacing Frank J. A. McCarthy, named assistant general sales manager to replace the late Raymond E. Maan. Robert N. Wilkinsan, right, Dallas branch manager, succeeds Martin as district manager there.



So Rousing in Scope—  
So Provocative in Romance—  
So Rich in Selling Angles...

*...it's the picture  
that will be long  
remembered for  
introducing the  
greatest new  
singing star of  
our time,*

ORESTE!



**LAUNCH IT LABOR DAY** and start Paramount's Golden  
Autumn—After A Summer of Hits Like "Partners" (*Tech.*)—"That Certain  
Feeling" (*Tech.*) and "The Proud and Profane" . . . . .

Most Magnificent Of All Musical Spectacles!

COLOR BY  
TECHNICOLOR



# THE VAGABOND KING

Favorite  
Friml Songs:

"Song of the Vagabonds" ↓ "Only A Rose"  
"Some Day" ↓ "The Vagabond King Waltz"

New Friml Songs:

"This Same Heart" ↓ "Vive La You"  
"Bon Jour" ↓ "Watch Out For the Devil"  
"Comparisons"



STARRING

# KATHRYN GRAYSON · ORESTE

RITA MORENO · SIR CEDRIC HARDWICKE · WALTER HAMPDEN

Produced by

Directed by

Screenplay by

PAT DUGGAN · MICHAEL CURTIZ · KEN ENGLUND and NOEL LANGLEY

Based on the Musical Play • Music by Rudolf Friml • Book and Lyrics by William H. Post and Brian Hooker • Presented on the Stage by

# SHOWMANSHIP SWEEPSTAKES

1955-56 SERIES Finalists In Contest No. 56

George Nonamaker  
Editor

## Automobile Giveaway Proves Top Sweeps Entry For Cal. Exhibitor

PHILADELPHIA—The advantages of the automobile giveaway in promoting theatre attendance and proof that the old gimmick is still young are demonstrated by the winner of SHOWMANSHIP SWEEPSTAKES contest 56, Fred Curtice, Tower, Roseville, Cal., to whom the judges have awarded the MOTION PICTURE EXHIBITOR'S \$100.

### WINNING ENTRY

#### AUTOMOBILE GIVE-AWAY STILL POTENT

Submitted by Fred Curtice  
Tower, Roseville, Cal.

1100 seats • 70 cents top admission  
Small town patronage.

We recently promoted a brand new 1956 Lincoln Capri sport coupe and gave it away free after an eight week advertising and publicity campaign in the three company theatres in this town of 10,000 population. The Tower seats 1,100; the new Roseville seats 750; and the Citrus Heights Drive-In has a 710 car capacity.

The Lincoln-Mercury dealer was contacted first. The plan was explained to him and we were able to get the car for about \$400 under wholesale price after he was sold on the idea of a solid "live" advertising and promotion campaign for his automobile.

Next, 20 merchants in different lines of business were promoted. For eight weeks they received screen and lobby advertising and a window card announcing the give-away and where free tickets were obtainable. They also received all the tickets they could use, with the plan being one ticket for a dollar purchase.

The car itself was on the street day and night with a sign rigged over the top announcing the give-away. The car was placed in front of each merchant's store on a rotating basis and in front of one of the theatres each night on the same basis. It was also parked where there was any large gathering of people, like baseball games and the opening of the new freeway in Roseville.

The prize car was kept in showroom condition. It was washed every night free by the service station in on the deal.

The money promoted paid for the car, the tickets, trailers and displays; and there was no cost to the theatres.

The Lincoln was given away on a Tuesday night on the last day of a three day run for all theatres. Instead of the usual show and a half, the two indoor theatres opened early and had two complete shows. The drive-in opened at 5:30 P.M., but the show couldn't start until 8:45 P.M. It was jammed at seven P.M. All spakers were taken but we managed to squeeze another 100 in the field. Then the line ran back to the boxoffice, down the driveway and up the highway. The indoor theatres stopped traffic with the crowds in front. Needless to say all records were broken for all three theatres, along with the snack bar at the drive-in.

Of course, this give-away was put on to make money; but I had something else in mind, too. With business the way it was I wanted to tear them away from their TV sets and show them the fine entertainment they were missing at the local theatres. This point was certainly achieved. People were seen who hadn't been around in months or even longer. Comments from the patrons were very good, and some even expressed surprise at the beauty of the theatres and the good entertainment they had been missing.

There was only one thing that could make the evening more of a success than it was—AND IT DID HAPPEN. A local person won the car. So now, as our Mayor says, "You have no idea of the goodwill you've created!"

### RUNNER-UP NUMBER 1

#### A NEW GIVE-AWAY IS FOUND

Submitted by Jim Fraser  
Auditorium, Red Wing, Minn.

915 seats • 75 cents top admission  
General patronage.

My campaign in connection with the showing of 20th-Fox's "Man In The Grey Flannel Suit" marked the beginning of a national campaign by a local firm, Red Wing Potteries.

I screened the picture for a special audience a month before playdate. During the screening we discovered that the pottery and dinnerware used in some scenes of the film was the pottery manufactured by our local industry. This was a natural and I really got going.

I contacted the president of the plant and told him about it, and he in turn checked and found it was his pottery. As a result of this they paid for our pre-opening day ads on the picture, a five by fourteen and a four by ten congratulating us on the picture and urging everyone to see it. They gave us a 53-piece and 16-piece starter set of the "Bob White" pattern used in the film; and we had everyone coming in registering for the give-away.

We set up in the lobby a new picnic table, grill, plants, picket fence, etc. and set up a complete serving for four in a prominent spot in the foyer. This was done two weeks prior to the opening day. I had the newspaper give us two free stories and a three column photograph prior to opening day and they were glad to help promote a Red Wing industry.

The town's leading clothing store was contacted and they set up a "Man In The Grey Flannel Suit" in their window, along with card and credits for the picture and theatre.

The radio station was contacted and a series of spot announcements were set. For every spot we used, Red Wing Potteries matched it, emphasizing their pottery and urging people to see the show. We also received a couple of "stories" on their newscasts.

Red Wing Potteries have now had special advertising made up to attach to their counter cards, etc. all over the country. They plan on running an ad in national magazines mentioning the fact that the pottery was selected for use in the picture.

### RUNNER-UP NUMBER 2

#### SELLING SHAKESPEARE

Submitted by William Kanefsky  
Studio, Philadelphia, Pa.

500 seats • \$1.49 top admission  
General and art house patronage.

Since "Richard III" had a one time showing on television before it was released to theatres we had to roll up our sleeves and really sell it.

We stressed two things that were not seen on TV—the large theatre screen and Technicolor. (Only a few people have color TV). In conjunction with the showing of this film we installed a new large screen; and we plugged this in all ads, releases and front, along with the fact that the film was in VistaVision. The same three things—the large, new screen, the color and the VistaVision process were also stressed in all radio and TV breaks.

It was decided that even though students had been urged to watch the film on television a school tieup should be made; and accordingly a contact was made with the Philadelphia high school authorities, after a screening for the advisory board, to distribute reduced rate coupons to junior and high school students and faculty. By using their letter of endorsement and allowing the discount coupons, we contacted private schools and offered them the same privileges. Red and black posters measuring 17 inches x 11 inches heralded the coupon discount privileges and were posted on bulletin boards of the schools. These posters, which were obtained without cost, were used as a background for display cards

in libraries and in record shops where a tieup was made with RCA record dealers in conjunction with the LP "Richard III" taken from the sound track of the film.

Advance screenings helped get the film off to a good start. We screened for college and university deans, heads of English and dramatic departments, as well as the before mentioned public school groups. Screenings were also held for newspaper critics, the Motion Picture Preview Group, and television and radio personalities.

Members of the visual and audio departments of the school system presented a dramatic sketch on "Richard III" announcing our playdate, etc., and this was broadcast over WFIL and piped into all school auditoriums.

Green sheets of the Film Estimate Board of National Organizations were distributed to educators and were used for discussions in their classes. "Guides To The Screen Version of Shakespeare" were also given to the educators.

The names of the presidents of nine British organizations were obtained from the British Consulate General's office and sent announcements of our playdate. Announcements were also sent to personnel faculty members of the local colleges and universities. The presidents of local literary and Shakespeare clubs were contacted and sent announcements.

A column in two issues of Tempos magazine was devoted to "Richard III." We happen to do the column so took advantage of the break.

A window tieup with Bonwit Teller used special publicity photos showing the clothes worn by Richard III as compared to those worn by the modern man.

The motion picture critic of one newspaper and the television critic of another entered into a good natured argument over which was the best—the televised or the theatre shown version of the film.

Colorful program books, which were sold in the theatre for additional revenue, were distributed free to TV and radio commentators and critics.

In addition to running the trailer 10 weeks in advance and having a lobby display for the same period, we used the *Life* magazine spread in our advance lobby and also on the front where it lent added color.

## RUNNER-UP NUMBER 3

### BEAUTY CONTEST AND BENEFIT

Submitted by Al Isaac  
Waddington, Pikeville, Ky.

800 seats • 55 cents top admission  
Small town and rural patronage.

We wanted to get the jump on all the many beauty contests that are staged in or around the area, so we went to the Pikeville Junior Chamber of Commerce and sold them on the idea of sponsoring it and a movie on a Wednesday night.

Since this was to be in the nature of a benefit with the Jaycee's receiving a percentage of the evening's gross, they went for sponsorship right away.

The details of the contest were set up so that any merchant or civic club could enter a contestant. Entrance fee was established at \$5.00. This was utilized to buy gifts for winners, instead of the pol-



icy of hitting the already hard hit merchants for donations.

We had 12 entries for the contest; and all the girls were from the best of homes and represented the nicer element, which gave our beauty contest the class it needed.

The local radio station donated an all-expense trip to Sarasota, Florida, to the winner of the title "Miss Pikeville of 1956." This gave us an unexpected first prize and we really played up the excellent prize in a big way in the local newspapers and radio stations.

The county newspaper gave us full cooperation on the beauty contest and ran pictures of the contestants as they entered. This kept the event in the public mind for six weeks prior to the date. They ran at least two pictures weekly and all the contestants' pictures the day before the event and asked its subscribers to pick the winners. If their choice were the same as the judges, then, they were awarded free theatre tickets and a subscription to the newspaper for one year.

Needless to say with this much backing from the local radio station, the county newspaper and the local merchants the event was an overwhelming success. The Jaycees voted to adopt the beauty project as an annual affair at our theatre, and we turned the focal point to the community theatre, where the attention belongs. We also banked a good gross and won many new friends.

The winner proved to be a 17-year-old high school senior sponsored by the local U. S. Army Recruiting Service. In addition to the trip she won a prize of jewelry and became eligible to enter the "Miss Kentucky" contest to be held later.

## RUNNER-UP NUMBER 4

### STUDENTS DISCOUNT GREAT HELP TO "ALEXANDER"

Submitted by John D. Huffman  
Regent, Springfield, Ohio

1300 seats • 90 cents top admission  
General patronage.

A total of over 10,000 special student discount tickets were distributed to all county junior and senior high schools and to all colleges in a radius of 25 miles of the theatre. The students received a special price of 50 cents when they presented these tickets at our boxoffice. The return on the tickets was almost 50 per cent. The tickets not only gave the students a saving in price, but also served to advertise the picture.

The issuing of these tickets rewarded us by having two complete schools attend the theatre in a group. The Catholic

school of Springfield came with 256 students; and the Keifer junior high school attended with 324 students.

In addition to our regular newspaper ad, we arranged a half page co-op ad with Hall Motors with copy reading, "Alexander The Great Conquered The World! Hall Motors Conquers High Prices!" etc. This ad ran directly opposite to the regular theatre ad on the next page of the *Daily News*. The motor company in this ad offered free guest tickets to see the film to the first 50 persons to visit Hall Motors. We gave them the passes, figuring the added ad space well worth this small investment.

Standee cards on the picture with theatre and playdate mention were displayed in all schools along with student study guides, which were given to teachers to be used in classes.



While \$100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of \$250.00 to \$1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR \$100.00 weekly Prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop it will be shared.

#### DISTRIBUTOR CASH PRIZE NOW IN EFFECT . . . is as follows:

##### COLUMBIA PICTURES

\$500<sup>00</sup> on—

"The Harder They Fall"

(This Prize Offer expires October 3, 1956)

##### UNITED ARTISTS

\$750<sup>00</sup> on—

"Alexander The Great"

(This Prize Offer expires October 24, 1956)

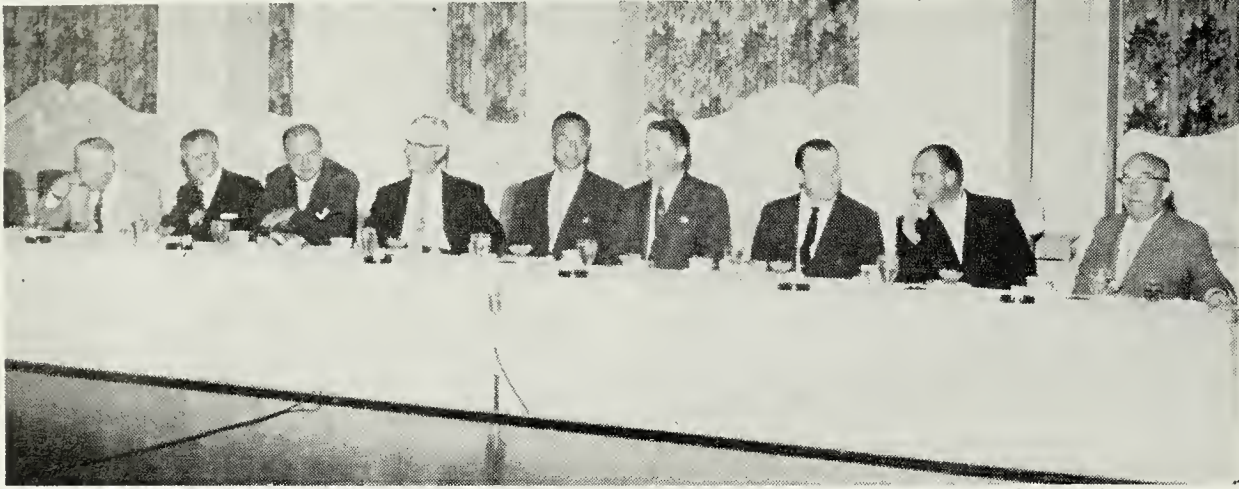
##### COLUMBIA PICTURES

\$500<sup>00</sup> on—

"Earth vs. The Flying Saucers"

(This Prize Expires December 5, 1956)

## NEWS OF THE TERRITORIES . . .



Seated at the head table for the luncheon in Boston honoring RKO's Hatton F. Taylor and Otto Ebert were Robert Folliard, RKO Philadelphia district manager; Michael Redstone, managing director, Redstone Drive-In Theatres; Nat Levy, RKO eastern sales manager; Ebert, newly-appointed northern New England branch manager; Ted Fleisher, Interstate Theatres president; Taylor, newly appointed midwest district manager; George Steffy, WNAC-TV vice-president; Proctor Jones, WNAC-TV assistant sales manager; and Ben Rosenwald, MGM Boston branch manager.

### N. E. Industry Honors Two RKO Executives

BOSTON—A luncheon honoring RKO's Hatton F. Taylor and Otto Ebert was tendered last fortnight. Taylor is leaving New England to become central district manager, while Ebert comes in from Detroit to take over the district manager-ship here, replacing Taylor.

Seated at the head table were Nat Levy, RKO eastern and southern division manager; Robert Folliard, eastern district manager; Ted Fleisher, toastmaster; Michael Redstone, Variety Club assistant chief barker; Benn Rosenwald, distribution chairman, Jimmy Fund; George W. Steffy, vice-president, WNAC-TV; and Proctor Jones, sales director. Taylor was presented with a fitted bag as a memento of the occasion, while Ebert received a

handsome desk set. Levy, Rosenwald, Redstone, and Fleisher addressed the conclave. Committee members included Dave Grover, Al Glaubinger, Bucky Harris, Joe Longo, Harvey Appell, and Arnold Van Leer. Several out of towners attended, among them Nathan E. Goldstein, Springfield, Mass.; Lewis Ginsburg, newly-appointed manager, Federal Films; Arthur Darman, owner, Bijou and Stadium, Woonsocket, R. I., and his district manager, Ben Greenberg; Peter Marrone, Edgemere Drive-In, Shrewsbury, Mass.; and James Guarino, Memorial Drive-In, West Springfield, Mass. Larry Gardiner, retired RKO sales manager here, came in from the country and was joined by other retired industryites.

### Albany

For the duration of the steel strike, the Rustic Drive-In, West Sand Lake, N. Y., was admitting the affected workers and their families free, Monday through Thursday. . . . Final plans for remodeling the outer lobby and front of the Stanley Warner Strand were set in conferences between zone manager Harry Feinstein, zone engineer Cy O'Toole, and architect Henry L. Blatner. . . . U-I's "Walk The Proud Land" will be world premiered in the Walter Reade Community, Hudson, N. Y., on Aug. 1.

### Atlanta

Charlie Simpson, owner, State, Chattanooga, Tenn., sold the house to Independent Theatres. . . . J. W. McCall was named manager, Cannon, Lake City, Fla., replacing Elwood Jolly. . . . Peggy Creel, RKO starlet, was in on behalf of "The First Traveling Saleslady." . . . The MGM staff held its annual outing at Red Top Mountain, with Ed Bender functioning as chef. The Republic and Warners exchanges held similar outings at North Fulton Park. . . . Ernestine Petrie, secre-

### Theatre Firms Merge Into New Corporation

ALBANY—Binghamton Theatre Company, Inc., has been formed, pursuant to Section 86, Stock Corporation Law, as a consolidation of Meco Theatres Corporation, K and C Operating Company, Inc., Endicott Theatre Company, Inc., Kodego Realty Corporation, Midas Theatre Corporation, and Binghamton Theatre Company, Inc.

Authorized capital stock of the new corporation is \$200,000, at \$100 par value per share. Headquarters are in Binghamton. Attorneys Harrison, Coughlin, Dermody and Ingalls, Marine Midland Building, Binghamton, registered the certificate. Companies involved are understood to be affiliates of the Comerford circuit.

## Georgia Goes All Out To Boost Attendance

ATLANTA—Georgia film distributors and theatre owners and operators launched a statewide campaign to increase theatre attendance when some 30 representatives of the industry formulated initial plans here for proposed drive, to be kicked off Aug. 15.

J. H. Thompson, Hawkinsville, Ga., president, Georgia Motion Picture Theatre Owners and Operators, told the meeting there is a need to "overhaul" the advertising and publicity methods being used by the industry.

He said emphasis being placed on sex and violence is keeping a large segment of the potential female and juvenile audience away from the movies. Other representatives at the meeting said there is a need for more varied advertising methods.

Other suggested features of the proposed campaign include the creation of nurseries in theatres for the convenience of parents who would otherwise be forced to hire baby sitters. Statewide use of a slogan, to be decided upon by members of MPTOOG; more enthusiastic support of movies by people employed in the industry; an objective evaluation of the approach to motion picture production and exhibition; and the use of contests, to be sponsored by individual exhibitors.

The committee named to formulate detailed plans for the campaign includes, for distribution, Gordon Bradley and Paul Wilson; from exhibition, O. C. Lam, A. B. Padgett, E. E. Whitaker, and Furber Mincey; from the WOMPI, Jackie Cowart, Juanita Elwell, and Ailene Robbins.

tary to Howco branch manager Charlie Jordan, resigned. . . . Jack Dumestre, Southeastern Theatre Supply, became the father of a son. . . . Louis Worthington closed his Varsity Drive-In, Tuscaloosa, Ala.

The Patio Drive-In, Savannah, Ga., and the Skylark Drive-In, Sweetwater, Tenn., a Cherokee Amusement unit, have been closed. . . . Mrs. Lillie Ray is the new manager, Pic, Jackson, Miss., replacing E. R. Edwards. . . . The U-I staff is set for the Jimmy Frew drive, July 29-Sept. 1. . . . Jesse Edwards, Strickland Films, was hospitalized, critically ill. . . . WOMPI president Jackie Cowart resigned as United Artists' secretary to join Martin Theatres as secretary to Johnny Harrell.



Visiting in Los Angeles, Howard Lubliner, Chicago's Lubliner and Trinz Circuit, and his wife, with Cecil B. DeMille in the Paramount commissary, discuss DeMille's "The Ten Commandments."

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A GOOD TRAILER  
FAST . . . CALL ON  
FILMACK. YOU'LL  
BE GLAD YOU DID.

**YOU GET  
SPECIAL  
TRAILERS  
FAST  
FROM  
FILMACK**

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NEW YORK, 341 W. 44th ST.

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for Personal Appearance of  
**FUZZY JONES**  
OSCAR KILGO, Manager  
2081 BOULDERVIEW DR. or Phone CR 6037

## Film Exchange and Dealer Listing for the LOS ANGELES FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

### • Film Distributors

- ALLIED ARTISTS, 1924 S. Vermont Ave.—REpublic 1-3148**  
Br. Mgr.: J. E. McCarthy. Sls. Mgr.: Marthy Salomon. Office Mgr.: John O'Neil. Soles: Ben Taylor. Coshier: Oliver Rondolph. Field Exp.: James A. G. Shiller. Emerg. Phone: O'Neil, GR 8-4092.
- AMERICAN RELEASING CO., 8255 Sunset Blvd.—HO 3-3271**  
Br. Mgr.: James Nicholson. Emerg. Phone: None.
- AZTECA FILMS, 1743 S. Vermont Ave.—REpublic 3-2191**  
Br. Mgr.: G. A. Acosto. Emerg. Phone: None.
- BUENA VISTA (Disney), 1660 Cordova St.—REpublic 1-7247**  
Br. Mgr.: Don McClaud. Emerg. Phone: None.
- CINEMA DISTRIBUTORS, 1907 S. Vermont Ave.—REpublic 3-1123**  
Br. Mgr.: Ed Borison. Emerg. Phone: None.
- CLASA-MOHME, 2019 S. Vermont Ave.—REpublic 4-4171**  
Br. Mgr.: Richard Dunlop. Booker: Michael Enriquez. Coshier: Margaret Ainswarth. Emerg. Phone: Dunlop, NO 4-3103.
- COLUMBIA, 1920 S. Vermont Ave.—REpublic 2-6211**  
Br. Mgr.: Harold Green. Office Mgr.: Fred Wise. Soles: Bill Evidon, Jules Needleman, Bernie Cabb. Bookers: Art Kollen, Ben Sackey. Coshier: Bonnie Gudenoge. Field Exp.: Mike Newmon. Emerg. Phone: Green, ST 9-7439. (Dist. Mgr. in residence: W. C. Ball)
- CONTINENTAL, 1607 Vista Del Mar, Hollywood—HOLlywood 7-5454**  
Br. Mgr.: Horry Thomos. Emerg. Phone: None.
- EMBASSY, 1966 S. Vermont Ave.—REpublic 4-8487**  
Br. Mgr.: Jack Sonenshine. Emerg. Phone: None.
- FAVORITE FILMS, 1928 S. Vermont Ave.—REpublic 1-2574**  
Br. Mgr.: Mel Evidan. Office Mgr.: Milton L. Fronkel. Booker: Mark Tenser. Coshier: Joonne Kotz. Emerg. Phone: Frankel, WE 5-2880. (President in residence: N. P. Jacobs)
- I.F.E. (Italian), 1907 S. Vermont Ave.—REpublic 4-1716**  
Br. Mgr.: Harry Stern. Emerg. Phone: None.
- KRANZ-LEVIN, 1968 S. Vermont Ave.—REpublic 1-1141**  
Br. Mgr.: Jerry Pursell. Sales: Jack Sherriff. Booker: Betty Goldwater. Coshier: Beverly Loufer. Emerg. Phone: Pursell, VE B-1232.
- MANHATTAN FILMS, 1908 S. Vermont Ave.—REpublic 2-3016**  
Br. Mgr.: Robert Kronenberg. Emerg. Phone: None.
- METRO-GOLDWYN-MAYER, 1620 Cordova St.—REpublic 1-4181**  
Br. Mgr.: T. J. Aspell, Jr. Sls. Mgr.: Charles Geory. Office Mgr.: Ed Urshel. Sales: Alex Weissmon, E. Dauglyn, Robert Clork. Bookers: Gordan Wilson, Howard Perretz. Cashier: Gail Lesh. Field Exp.: Howard Herty. Emerg. Phone: Urshel, CR 5-8202. (West Coast Sales Mgr. in residence: George A. Hickey)
- PARAMOUNT, 1613 W. 20th St.—REpublic 1-5191**  
Br. Mgr.: Alfred Taylor. Sls. Mgr.: Max Factor. Office Mgr.: Lester Colemon. Sales: Arnard Shartin, Gene Beurman. Bookers: Horlon Brunt, Jim Merry. Coshier: Howard Woolfon. Field Exp.: Bob Blair. Emerg. Phone: Colemon, OX 4-15569. (Dist. Mgr. in residence: Neil East)
- RKO, 1980 S. Vermont Ave.—REpublic 2-0151**  
Br. Mgr.: Seymour Borde. Sls. Mgr.: Horry Levensan. Office Mgr.: Haat Clark. Sales: John De Costo, Sal Goldman, Lou Leman. Bookers: Harry Novak, Sally Green. Cashier: Edna Fishbock. Emerg. Phone: Clark, PL B-1B58. (Div. Mgr. in residence: J. H. MacIntyre)
- REPUBLIC, 1926 S. Vermont Ave.—REpublic 4-1131**  
Br. Mgr.: Jock Dowd. Sls. Mgr.: Roy Bassett. Office Mgr.: Hol Gollaten. Sales: Wendell Overturf. Booker: Rebo Hommond. Coshier: Olgo Stillwell. Emerg. Phone: Gollaten, REpublic 1-4076. (Western Div. Mgr. in residence: F. A. Bateman)
- 20TH CENTURY-FOX, 1620 West 20th St.—REpublic 1-4186**  
Br. Mgr.: Morris Sudmin. Office Mgr.: Charles Newmon. Soles: B. H. Robison, Bjorn Foss, Mel Anderson. Bookers: Elmer Youngs, Edwin Michaelove. Cashier: Eva Meridith. Emerg. Phone: Newmon, PO 3-0206. (Asst. Div. Mgr. in residence: Reville Knifin)
- UNITED ARTISTS, 1918 S. Vermont Ave.—REpublic 4-1166**  
Br. Mgr.: Richard Carnegie. Sls. Mgr.: Bert Pollord. Office Mgr.: Rallin Gunderson. Sales: Bill Wasserman, Bill Warner, Jock Katz. Bookers: Charles Wolcott, Jerry Lague. Cashier: Beo Burke. Field Exp.: Bill Scholl. Emerg. Phone: Gunderson, OR 1-8380. (Dist. Mgr. in residence: Ralph Clark)
- UNITED WORLD, 6610 Melrose Ave.—WE 8-6125**
- UNIVERSAL-INTERNATIONAL, 2001 S. Vermont Ave.—REpublic 1-2151**  
Br. Mgr.: Abe Swerdlow. Sls. Mgr.: Bill Morriott. Office Mgr.: Ed Cooke. Soles: Jules Gerelick, Wayne Boteman, Al Bowman. Bookers: Wolter Goodmon, Rene Amter. Cashier: Truly Bremer. Emerg. Phone: Cooke, WE 5-0176.
- WARNER BROS., 2025 S. Vermont Ave.—REpublic 1-3177**  
Br. Mgr.: Fred Greenberg. Sls. Mgr.: Joseph Sorfaty. Office Mgr.: Harvey Lithgow. Soles: Bill Watmough, George Tripp. Bookers: Carl Burrows, Rolph Coaper. Cashier: Mildred Weber. Field Exp.: Max Bercutt. Emerg. Phone: Lithgow, PL 1-71B1. (Div. Mgr. in residence: Roy Haines)

### • Supply Dealers

- J. M. BOYD CO., 2032 S. Vermont—REpublic 2-0046**
- NATIONAL THEATRE SUPPLY, 1961 S. Vermont—REpublic 1-4193**
- PEMBREX THEATRE SUPPLY, 1969 S. Vermont—REpublic 1-3111**  
Emerg. Phone: DUnkirk 8-6764
- B. F. SHEARER CO., 1964 S. Vermont—REpublic 3-1145. Emerg. Phone: BRighton 0-4901**

### • Screen Trailers

- NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166**  
Br. Mgr.: Bernie Wolf. Office Mgr.: Rolph La Duke. Sales: Al Blumberg. Emerg. Phone: Walf, TExos 0-5995.

### • Signs, Advertising and Printing

- ACORN PRESS, 2020 S. Vermont—REpublic 1-4163**
- NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166**
- SHOWMANSHIP ART SERVICE, 2013 S. Vermont—REpublic 3-3123**

### • Service Companies

- ALTEC SERVICE CO., 10952 Roebing Ave.—DUnkirk 3-1197**
- RCA SERVICE CO., 911 N. Orange Dr., Hollywood—OLDfield 4-0080**

### • Messenger Services

- B & W FILM DELIVERY, 1639 Cordova St.—REpublic 5-8383**
- FILM TRANSPORT OF CALIF., 1525 W. 23rd—REpublic 4-4141**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**



District manager Dan Finn, B and Q Theatres, greeted John Huston and Gregory Peck at the recent opening of Warners' "Moby Dick," Astor, Boston.

## Court Denies Police Complaint On 'Summer'

BOSTON—Judge John J. Fox, Boston Municipal Court, denied a complaint of the Police Department on the application for a warrant to seize the Swedish-made "One Summer Of Happiness," now playing in the Beacon Hill, and the application to arrest the manager, Harry Harding, and the owner, Benjamin Sack, on violation of the Massachusetts obscenity statute.

Both complaints were denied and the film continues at the theatre with three deletions, comprising about one and one-half minutes. The cuts were made on order of the Court after Judge Fox had viewed the film himself. There was no prior censorship of the film, nor were the deletions made at the request of the city censor or the police. In fact, the requests made by the police were refused by the theatre management and its attorneys, Alfred A. Albert and Nathan Fink. The cuts were made on order of the Court on the fourth day of the run.

The theatre took in over \$15,000 in the first week of the engagement which broke all house records for the 672-seat theatre, with admission at \$1.25 top. In the deleted version, the attorneys are satisfied that none of the story's content is lost.

### Boston

Joseph G. Cohen now is handling buying and booking for the Victoria, Greenfield, Mass. Herbert Brown, owner, is no longer actively participating in the operation of the house. . . . Massachusetts Theatre Equipment Company installed new booth equipment in the Stoneham, Stoneham, Mass., leased by Nat Hochberg. . . . Lewis Ginsburg, newly-appointed

Watch for them!

**NEXT!**

**Jacksonville Territory**

Issue of August 1

**N. Y. City Territory**

Issue of August 8

Save them!



## Romance never dies *on the wide, wide-screen*

Audiences truly live the lives and loves of their favorites as they see them on the wide, wide-screen. For here, as they sit in the theatre, is escape . . . freedom from the humdrum. New technics in production, processing and projection are responsible . . . new horizons achieved by an ever-searching industry working in co-operation with the Eastman Technical Service for Motion Picture Film.





Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

**Branches at strategic centers. Inquiries invited.**

**East Coast Division**  
342 Madison Avenue  
New York 17, N. Y.

**Midwest Division**  
130 East Randolph Drive  
Chicago 1, Ill.

**West Coast Division**  
6706 Santa Monica Blvd.  
Hollywood 38, Calif.

## Labor Is Seen Key To Schine Reopening

ROCHESTER, N. Y.—Reopening of three Schine theatres here, closed last fortnight, was reported to hinge on the outcome of labor negotiations. The Schine management said the Liberty, Madison, and Grand were shut down during negotiations with the Motion Picture Operators, Local 253, following a management request to the union for a pared-down summer schedule of operators.

Fred Boehout, business agent, said the union was awaiting the arrival of a representative from Schine headquarters in Gloversville, N. Y., with whom negotiations can be conducted. He was given to understand that talks could begin immediately, he reported. Joseph DeSilva, Schine city manager, said summer business does not warrant full operation of the theatres and that the management asked the union to consent to employment of one, instead of the customary two operators during the slack period.

Meanwhile, rising costs and tapering revenues make continued operation of the Strand, Seneca Falls, N. Y., doubtful. Louis S. Harts, district manager, with Roberto Nenno, house manager, appeared recently before the local Chamber of Commerce in a joint plea for more local support of the only theatre in the town. The Schine head told the merchants and directors present at the monthly meeting that his circuit is not disposed to continue operating at a loss. As he outlined the immediate future, a program of specially chosen attractions during the next several weeks will be tried to see if more residents can be drawn to the movies. "If not, the Strand may be put on a three-day a week basis, or it may be closed entirely," said Harts.

manager, Federal Films, who came in from New Haven to replace the late Al Swerdlove, has set up his new office personnel. Mel Davis is head booker and salesman; Evelyn Mokarzel, Ginsburg's secretary; Alice Hart, formerly with 20th-Fox, stenographer and booker's secretary; Jennie Kligman remains cashier; and Ellen Clancy, bookkeeper. . . . The Saxon, Fitchburg, Mass., owned by Benjamin Sack and managed by Frank Boyle, reopened after redecorating. . . . Al Beaumier, owner, Lincoln, Quincy, Mass., was killed in an auto accident in Canada while on vacation. . . . Maurice Sidman, 62, well-known manager who was handling the Mohawk Drive-In, Adams, Mass., for Stanley Rothenberg, died suddenly. . . . Nate Oberman, MGM head booker, has resigned to move to the west coast.

**NEW HAMPSHIRE NEWS**—Twin Mountain Drive-In reopened for the season after having been open weekends only. . . . The Alton Drive-In reopened with a policy of adults 50 cents, children under 12 free. . . . The State, Nashua, featured a Kids Jubilee, at which free gifts and prizes were given away.

**PROVIDENCE, R. I., NEWS**—Gregory Peck caused a stir when, with John Huston, he attended an informal party given in his honor in the Sheraton-Biltmore Hotel. Starring in "Moby Dick," headed for the Majestic, Peck was greeted by Mayor Reynolds.



Henry Wilcoxon, center, associate producer with Cecil B. DeMille of Paramount's forthcoming "The Ten Commandments," discusses the release with William Silverman, left, vice-president, Strand, Providence, R. I., operated by veteran exhibitor Archie Silverman. Looking on are Mrs. William Silverman and Milton Silverman, of Los Angeles. Wilcoxon displays Arnold Friberg's threefold interpretation of Moses.

## Buffalo

The Board of Safety rejected the appeal of George H. Mackenna, managing director, Basil's Lafayette, that parking be permitted on downtown streets after store hours as a boost to theatre and restaurant business. . . . The Conesus Drive-In, Lakeville, N. Y., operated by a company headed by Leo J. Hofshneider, opened. Joseph Iamon is manager. . . . The shuttered Roxy, Rochester, N. Y., is being renovated for occupancy by a laboratory firm, according to Carol Fenyvessy, one of the owners. . . . The Variety Club house committee announced that the clubrooms would be open Monday and Saturday only the last two weeks of this month, during the vacation of steward Clint LaFlamme. . . . The Auditorium, Perry, N. Y., operated by Schine, has been closed by manager Roy A. Burgess until further notice, because of poor business.

## Charlotte

Bill Kirkland, manager, Criterion, Durham, N. C., won first place in a four-state theatre managers' showmanship contest sponsored by Consolidated Theatres, receiving \$225 worth of U. S. Savings Bonds. . . . Amos F. Floyd, 53, operator and part owner, Bur-Gra Drive-In, Burlington, N. C., died last fortnight. He owned also an interest in the Bon Air Drive-In there. . . . The 211 Drive-In, Lumberton, N. C., managed by Jerry Munday, held a benefit show for the Cancer Fund drive.

## Tully Heads "Jimmy" Drive For 10th Straight Year

**PORTLAND, MAINE**—Ralph L. Tully, manager, State, and one of Maine's most widely known theatre men, again is heading the state-wide Jimmy Fund Drive, starting this week. This is the 10th year that Tully has been either state chairman or co-chairman of the New England Variety Club campaign to raise funds for research to fight cancer in children.

Tully, State manager for 10 years, is well known in Maine through his active part in civic and charitable enterprises. During his first seven years of helping the annual Jimmy Fund effort, Tully was co-chairman with Bangor exhibitor Connie Russell. Portland Press Herald sports editor Blaine Davis is co-chairman this year.

## Chicago

Variety Club members and their families enjoyed the annual weekend sojourn at Schwartz Hotel, Elkhart Lake, Wis. Barker Bill Geftman, owner of the resort, was host. . . . Duke Shumow, veteran exhibitor, reopened the Embassy. . . . Van Nomikos who recently acquired the Twin City Drive-In, Champaign, Ill., gave the managership to his nephew, John Nomikos. . . . The United Artists is receiving a thorough remodeling and a new sign on both sides of its corner. . . . The Lakeside, managed by Jack De Wiggins, now has a wide screen and the latest in projection. B and K executives acclaim it their finest improvement. . . . Frank Nardi, longtime Republic booker, resigned for reasons of health. . . . Francis Beekman reopened the Vogue, Palestine, Ill., closed since last September, which had been operated by Bernard Temborius, Lebanon, Ill. . . . Charles E. Smith took over the lease on the Lamar, Arthur, Ill., from William Hoffman. . . . Filmack is preparing to open an additional live action studio. . . . A vigorous protest is being organized by high school sophomore and junior leaders over the City Council's action in raising the curfew from age 16 to 17. They assert that boys and girls of 16 are capable of governing themselves.

Manny Gottlieb, U-I district manager, established a precedent when he gave an open house for exhibitors amid signs reading, "What'll You Have? Manny Gottlieb's got it!" . . . Mrs. Louise Burns, 60, wife of Howard Burns, Monroe manager, died after a long illness.



The recent video campaign for United Artists' "Trapeze," United Artists, Chicago, featured this sidewalk interview with Joanne Van Pelt, Gina Lollobrigida's double, left, and Marvey Mayor, "Miss Exquisite Form, 1956." The TV M.C. is Ernie Simon. Stunt was arranged by UA exploiteer Wally Heim.

## Cincinnati

Personnel changes include Jay Johnson, new Allied Artists biller; Don Womack, RKO booker, transferred to Kentucky salesman; Howard Froman, new student booker, United Artists; and Ruth Reynolds, new UA assistant cashier. . . . Louis Wiethe, owner, Valley, purchased an elaborate residence on a two-acre tract in suburban Amberley Village for \$82,000. . . . Robert Burns, Warners salesman, was recovering at Good Samaritan Hospital from a leg fracture suffered in a traffic accident. . . . Joseph Jansen, Sr., Warners shipping clerk for a number of years, died.

## Cleveland

The Columbia exchange is all set for warm weather with newly-installed air conditioning. . . . Tom McCleaster, 20th-Fox district manager, and I. J. Schmertz, branch manager, were in Chicago to attend a regional sales meeting. . . . Urban Anderson, manager, Colony, Toledo, O., an Associated Theatres Circuit unit, is encouraging greater adult attendance by a promotion whereby he will give away a complete nine foot by 12 foot aluminum house, entirely screened and equipped with an overhanging awning roof, which can be attached either to a house or set up as a separate unit in the yard. The only requirement is for the patron to sign a slip passed out with the admission ticket. . . . Herbert Ochs was in town for the first time in almost six months. He planned to spend about four weeks between Cleveland and his Canadian drive-ins before returning to Fort Lauderdale, Fla.

## Denver

Duke W. Dunbar, formerly secretary, Film Board of Trade, has announced he will again run for reelection as Attorney General of Colorado. He has held the office three terms, having never been defeated. . . . George Tucker, buyer and booker, Albuquerque Exhibitors, Inc., Albuquerque, N. M., has moved his office from that city to Denver. . . . W. B. Weil has reopened the Trail, Evergreen, Colo., for the tourist season. . . . Philip Isaacs, Paramount district manager, went to Des Moines on company business. . . . The Hiway, Deertrail, Colo., has been closed. . . . Warren West, Republic salesman, was filling in for vacationing office manager Don Spaulding.



Raymond Willie, Interstate Circuit general manager, Dallas, discusses advertising plans for the new Thrillarama process with Thrillarama president Albert H. Reynolds.

## Illinois Variety Unit Plans Golf Outing

CHICAGO—Jack Kirsch, chief barker, Variety Club of Illinois, and Harry Balaban, golf outing chairman, announced last fortnight that the Club's annual golf tournament will be held this year at the Elmhurst Country Club, Elmhurst, Ill., on Aug. 24.

The event, attended by Variety members and others in the industry, will combine a full day of golf, lunch, dinner, soft-ball, and cards, and the awarding of prizes to golfers and all those attending.

## Des Moines

Harold B. Golden, manager, Rocket, Rock Island, Ill., has been named manager, New Illinois, Moline, Ill., replacing Jack Bunker. . . . R. P. Davis has announced that he is closing the Monroe, Monroe, Ia., permanently and selling the fixtures. . . . Business and professional men at Oakland, Ia., have launched a drive to form a corporation to operate the Oakland, which was closed last spring by Howard Brookings. . . . Through the support of local businessmen, the Lakota, Lakota, Ia., is now open for two shows a week.

Distributors Corporation of America has announced the opening of an exchange in Des Moines, with Bert Thomas named exchange manager and Mrs. Betty Olson as booker and secretary. . . . The Osage, Osage, Ia., is being torn down to make way for a new store.

## Ohio Drive-Ins Set To Reach 200 Mark

COLUMBUS, O.—The number of drive-ins in Ohio will go over the 200 mark by the end of the year, according to Robert Wile, secretary, Independent Theatre Owners of Ohio, who has been conducting a theatre census in the state. Three are under construction and 198 are now in operation, he said, while the number of full-time indoor theatres has declined to 496. There are 69 theatres operating less than five days per week.

The figures compare with 1036 indoor theatres and 117 drive-ins in operation in 1948. Drive-ins are now operating in all but eight of the state's 88 counties. Franklin County leads with 11, plus two under construction. There are three counties in the state that have no full-time indoor houses.

Wile said the greatest distance any patron in the state would have to drive to an auto theatre is less than 30 miles. The distance to the nearest indoor theatre from any point in the state is near 20 miles.

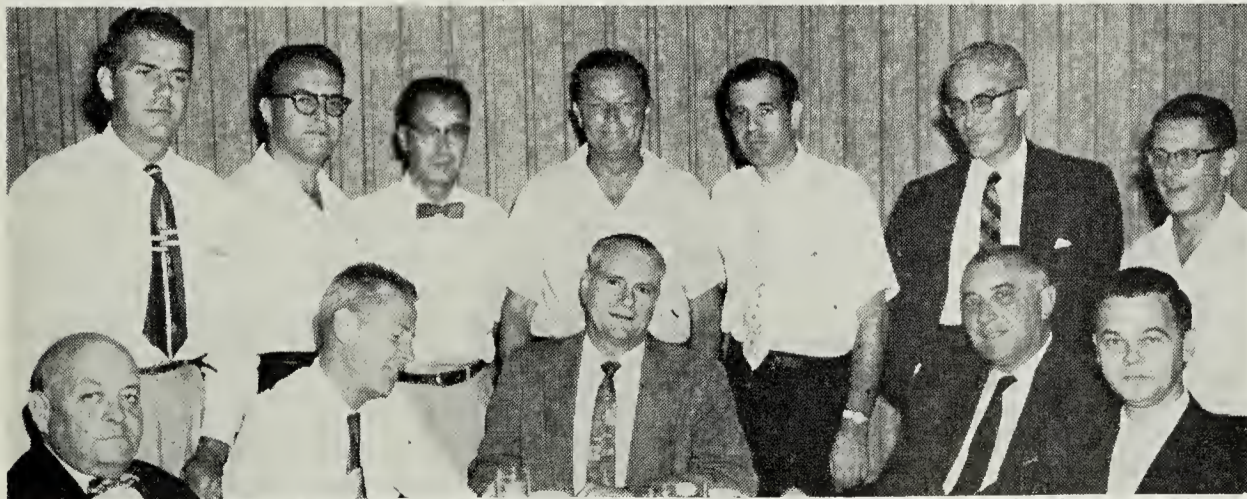
"Because Ohio is both an urban and rural state," Wile said, "the closings have been in both small towns and larger cities. Many small towns of 10,000 population and more have only one theatre. Similarly, neighborhoods in cities which had two or more theatres are now able to support only one."

## Houston

Phyllis Kirk was to arrive here to promote United Artists' "Johnny Concho." . . . John Carroll, film actor and singer, expects to produce a film called "Tiger Mike" in the area. Shooting is expected to start on the oil story in the fall. . . . Kevin Genther, Warners publicity, was in working with Interstate on the opening of "Moby Dick" in the Majestic. . . . The North Main, Santa Rosa, and the Village, operated by the Interstate, are sponsoring Thursday morning matinees for kids while school is out. . . . Homer McCallon, manager, Loew's State, announced the transfer of his assistant, Roland Connor, to the Poli Division of Loew's New England.

## Jacksonville

Irving Trencher and Dennis Carlin, owners, Carefree, West Palm Beach, Fla., have added the Surf there to the circuit. . . . WOMPI committee heads were announced by Sarah Keller, president. To serve during the coming year are Betty Loop, service projects; Frances Pierson, publicity; June Faircloth, membership; Edith Prescott, program; Jane Popplewell, ways and means; and Josephine Smith, social activities. . . . Recovering from a back injury that required hospitalization was Jim Levine, manager, Florida. . . . Bob Stevens, film salesman, has moved from 20th-Fox to the Buena Vista staff



Attending a planning session for the forthcoming Motion Pictures Exhibitors of Florida convention at Jacksonville were, seated, Jesse Marlowe, Beach; Bob Anderson, Main Street Drive-In, convention chairman; MPEOF president Elmer Hecht, Wometco executive; Carl Carter, Ribault and Air Base Drive-Ins, Variety Club chief barker; and MGM branch manager Fred Hull, distributor representative. Standing are Tom Kelly, Atlantic Drive-In; Jim Carey, Loew's Normandy Twin-Outdoor; Bob Cornwall, Florida State Theatres; Horace Denning, Dixie Drive-In Theatres and TOA vice-president; Sheldon Mandell, St. Johns; Bob Heekin, FST; and MPEOF board chairman Jerry Gould.

## HAYCO COVERS

Custom made for all makes and models of theatre chairs.

JACK HAYES SEATING SERVICE  
ONE MONICA PLACE, BALDWINVILLE, N. Y.

with no investment on your part  
of money, time or effort . . .

## BERLO WILL ..... INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre  
. . . in a big metropolitan area or a small neighborhood  
community . . . you'll earn more actual net profit when  
Berlo operates your refreshment stand than you can  
earn running it yourself! . . . You and your money  
will be completely free to operate and promote  
your theatre FULL TIME!

**BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . .  
all YOU do is CASH IN on net profits every month!**

- BERLO hires and trains your sales people — and supervises them.
- BERLO pays all salaries, social security, workman's compensation and unemployment taxes . . . does all your bookkeeping!
- BERLO buys, installs and services all finest concession equipment.
- BERLO, with over 40 years of successful vending experience knows what sells best and how to feature it for fast turnover!
- BERLO buys and stocks only first-quality merchandise . . . delivers it promptly . . . and keeps stocks tasty-fresh!
- BERLO supplies you with everything . . . from candy machines to complete Lobby Shops.
- BERLO pays for dramatic, hard-hitting sales promotion.
- BERLO gives you \$1,000,000 worth of public and product liability insurance.

**LET US PROVE OUR STORY IN TEN MINUTES!**

### **A**merica's **B**est **C**oncessionaire

Delivers The Highest Per-Capita Sales In The  
Entire Amusement Field

**Write or Call Collect . . . NOW!**  
**PEnnypacker 5-5966**  
(Philadelphia)



# BERLO



## VENDING COMPANY

A Division of A.B.C. Vending Corp.

333 SOUTH BROAD STREET, PHILADELPHIA 7, PENNA.  
OFFICES EVERYWHERE

under Ken Laird. . . . Byron Adams, United Artists branch manager, said that his staff will move into new offices in the Florida Theatre Building early in September. . . . Jim Carey, manager, Loew's Normandy Twin Outdoor, announced the completion of a \$100,000 improvement program at the ozoner.

### Los Angeles

Harry Vinnicof, Vinnicof Theatres, underwent major surgery in Mount Sinai Hospital. . . . Arnold Shartin, Paramount salesman, was celebrating the arrival of a daughter. . . . Lou Federici, owner, Cinema, was home recuperating from surgery and hospitalization. . . . Ralph Clark, western district manager, United Artists, checked in after a trip to Salt Lake City and Denver. . . . Associated Theatres, operators, Atlantic, North Long Beach, Cal., named Nate Gould manager of the house, which will soon undergo renovating. . . . Minnie Sussman, secretary to Roy Evans, Fox West Coast, is recuperating from surgery performed in Cedars of Lebanon Hospital. . . . The fourth in a series of regional meetings of Allied Artists bookers was held here, with Roy Brewer, exchange operations supervisor, presiding. . . . Ground has been broken for Columbia's new exchange on West 20th Street. The structure is slated to be ready for occupancy by Nov. 1.

### New Haven

New Haven Film Service is taking over the shipping and inspection of prints for Republic. Richard Altschuler, general sales manager, and A. E. Schiller, head of branch operations, were in recently. . . . Samuel Faiman, Faiman's Realty Agency, is handling the leasing of the second floor of the National Film Service Building, to be constructed on Dixwell Avenue, Hamden, Conn. There is 10,000 to 14,000 square feet available on the second floor, which can be used for one or more tenants. The first floor rentals are being handled by All States Realty Company, New York, for film companies. Adequate off-street parking, an elevator, and air conditioning are planned. The building is expected to be ready for occupancy in October or November. . . . Matt Kennedy, president and business agent, Projectionist Union, Local 273, died after a prolonged illness.

**HARTFORD, CONN., NEWS**—The Stanley Warner circuit shuttered the Art, Springfield, Mass., for an indefinite period. . . . Sal Adorno, Sr., M and D Theatres, is running PTA-approved film programs Wednesday, Thursday and Friday afternoons in the Middlesex, Middletown, Conn. . . . Jack Keppner has been promoted from student assistant to assistant manager, Loew's Poli Palace, succeeding Zigmunt Rossiliano, shifted to a New York post with the circuit. . . . Sperie Perakos, general manager, Perakos Theatre Associates, has been elected a three-year director of the New Britain, Conn., Yale Club. . . . Smith Management's Meadows Drive-In has added 16mm. children's films as special pre-performance time attraction in the playground area. . . . Frank Dzikot, manager, Shulman Theatres' Rivoli, married Dorothy Opalacz.

(Continued on page 29)

# CANDYDLY SPEAKING

AS WE HAVE a hunch you may have noticed, there is a very pretty girl perched in our cover position this month. We also hope that you will notice the calendar she is holding with the dates September 20-24 emphasized. During that period of time the Coliseum and Hotel Statler, in New York City, will be the sites of the annual convention and trade show of the Popcorn and Concessions Association, held in conjunction with the other leading industry theatremen's and equipment organizations.

ANYONE WHO HAS attended previous gatherings does not have to be told of the immense amount of information and business aids that are exchanged at the meetings, forums, and informal get-togethers. In addition, the trade show permits the reader to keep abreast of all the latest equipment and products that are contributing to the \$300,000,000 annual gross brought into the nation's theatres as a result of refreshment operations.

WITH THE REFRESHMENT market expanding at a rapid rate, and with more and more products being successfully introduced at the theatre confection stand, this 1956 meeting should certainly rank as one of the most important and productive ever held.

THE EXECUTIVES of PCA have proven in previous years that they have mastered the art of planning a convention and trade show that avoids the long-winded and meaningless talks, the displays that are cute but short on information, and scheduling meetings that are never held on time. In short, this organization puts on a convention and trade show that is too good for anyone connected with extra profits operations in motion picture theatres to miss.

THEREFORE, ALTHOUGH we aren't quite as pert as "Miss Popcorn," on our right, we, too, would like to take this opportunity to ask all refreshment people and theatre operators to make definite plans to be at the PCA Convention and Trade Show this coming September.

WE'LL BE looking for you.

—ARNOLD FARBER.

Pretty Vickie Linden, Miss Popcorn, is seen here making a date with all theatremen to meet at the combined TOA-PCA-TESMA-TEDA convention and trade show at the Coliseum and Statler Hotel.

**Candy is Delicious Food**  
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

**Popcorn Is A Nutritious Food**  
Cooperating with the  
**POPCORN AND CONCESSIONS ASSOCIATION**  
Dedicated to serving the popcorn and concession industries.

# EXTRA PROFITS





**Even a captive customer can ask questions ---  
(and that's when you lose money!)**

Intermission time is your big time to sell refreshments. You'd be surprised how much valuable *selling* time your attendant can lose answering the question:

"What? No Coke?" The more times this question has to be answered, the more sales you lose!

That's why over 80% of all theatres selling beverages feature Coca-Cola.

You sell more people faster . . . get bigger volume . . . make more profit. There's no question about it!



**PROVED THREE WAYS: PROVEN PRESTIGE—PROVEN PREFERENCE—PROVEN PROFIT**

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.



The Proper Way  
Is The Profit Way To

## Sell More Popcorn

**P**OPCORN is bought simply for the immediate pleasure it promises to give, the Popcorn Institute agrees. Warmth and aroma are certainly its two most powerful sales stimulants. In this way popcorn sells itself. But it is necessary for the concessionaire to make certain his popcorn actually has and keeps these all-important qualities. Using today's perfected raw materials and equipment, there is no excuse to offer popcorn that is anything less than its own best salesman.

### Need The Best

As with anything else, you must start out with superior materials—the best raw corn, the best seasoning, and the best oil (used in the correct proportion of one part oil to three parts corn, by weight). You must study the best available equipment and packaging to make popcorn storage safer and popcorn preparation and service more appealing.

Once good corn is bought, keep it clean and in perfect popping condition. In hot



The formula for increasing the sale of popcorn is to use the finest ingredients, the finest equipment and always merchandise, as illustrated here.

weather don't attempt to store raw corn more than a few days at most. In cool weather, with no humidity, it may be safely kept much longer. Store unpopped corn in metal corn bins. These bins stand off the floor on legs and, as they are constructed so that kernels are taken from the bottom, the older corn is used first. If corn is not stored in bins, be sure to seal it in airtight containers and put these in a cool place. Set the containers on wooden pallets or skids to keep them off the ground. Turn the raw corn often and use the older corn first.

### Type Of Machine

Use a machine with enough popping and storage capacity to meet demand. Freshly-popped corn has the most sales appeal. When necessary, it should be backed up by pre-popped or pre-packaged corn that smells and tastes as though it just came out of the kettle.

According to your needs, you can get a floor model that will pop as much as 500 boxes per hour and provide storage for the equivalent of 130 boxes—or a counter model that pops a neat 140 boxes per hour. Present-day machines have a great range of popping and storage capacity. If space is a problem—as it is in so many concessions—you should know that even the biggest-capacity machines have length and width dimensions, each, of 36 inches—and less.

With investigation, you can find a machine that is practically tailor-made to your operation.

There is even available a counter model which, unlike other machines, needs no direct line to the fuse box but may be plugged into a wall outlet. One general advantage of counter models is that they can be easily moved from place to place and are particularly suitable when there is a shortage of floor space. Though they have no storage wells, they do have electrically-heated popper cases.

On the other hand, most floor models

offer the advantage of considerable storage space for popped corn in heat elevator wells which do an outstanding job of dehydrating popped corn with forced hot air.

There are versatile over-the-counter models with enough counter room for two attendants and the immense storage capacity of two heat elevator wells, each of which holds the equivalent of 100 boxes of popped corn. These models satisfy the largest demand and are ideal for drive-ins.

### Available Features

Machines can be obtained with kettles that operate electrically or by gas—natural, manufactured, or bottled. Some machines have an automatic push-button seasoning pump. Many feature an automatic, thermostatically-controlled heating system which enables the attendant to turn on a single heat control switch and forget about it until the last popping, with no fear of overheating the kettle. This fully automatic heat control keeps the kettle within the ideal range for top popping volume.

It is important, too, to know the correct popping cycle for finest results. After the popping unit is thoroughly heated, this cycle should be approximately 2¾ minutes.

### Humidity A Problem

Certainly humidity is one of the biggest concession problems—at least in most parts of the country. One of the most satisfactory ways to combat this problem is to dehydrate popped corn by means of forced hot air—a very important mechanical development. As already mentioned, many floor models have heat elevator wells employing this system. If your machine has no such wells, use an auxiliary warmer to supplement your machine. A separate warmer is also valuable when corn is not popped at point-of-sale or where various locations are supplied from

(Continued on page EP-5)

# PCA Seeking Popcorn Man Of Year To Be Named At Coming Convention

CHICAGO—During the PCA combined convention with TOA-TESSMA-TEDA, September 20-24 at Hotel Statler and the Coliseum, New York, the Association, through its Popcorn Man of the Year Award Committee, headed by Rufus Harris, Blevins Popcorn Company, Nashville, Tenn., will present the winner at the annual luncheon meeting with a gold washed ear of popcorn suitably engraved.

This recognition, which was established last year as an annual award by PCA, is based upon the following qualifications:

1. The welfare of the popcorn industry above personal recognition, personal or financial gain.
2. A champion for a more harmonious and better coordinated industry.
3. Promoting and improving popcorn as a product.
4. Creating new markets for popcorn.
5. Striving for improvement of ethics within the industry.
6. Civic and religious leadership in his or her own community.

All PCA members have been mailed a ballot, but to vote any industry member may write a letter and nominate a candidate for consideration by the Award Committee. Direct the letter to Award Chairman, Rufus Harris, Blevins Popcorn Company, P. O. Box 278, Nashville, Tenn., before Sept. 10.

The award, according to Harris, will be

## Mission Dry Hires PR Firm

NEW YORK—Press Release, Inc., has been appointed public relations counsel for Mission Dry Corporation, Los Angeles, it was announced by C. M. Lamason, director of sales.

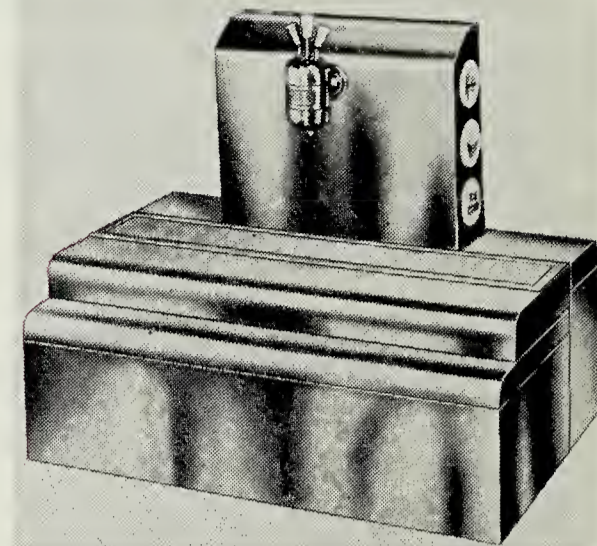
Mission citrus and fruit extracts and syrups are sold to more than 230 franchised bottlers in the United States and 30 distribution centers throughout the world. The beverage company also sells citrus concentrates to dairies and fountain suppliers across the nation.

Mission Dry Corporation is a wholly-owned subsidiary recently acquired by the Cott Beverage Corporation, New Haven, Conn. Samuel Weiss has been designated account executive to direct national and international public relations for the company.

presented at the annual PCA business meeting and luncheon on Sept. 22 at the Statler Hotel.

The popcorn industry is a fast-growing one, declared Harris, and there are many men and women who are deserving of recognition for outstanding contributions to this growth. "This award," Harris concluded, "which was created by the PCA board of directors to be given annually, will serve to focus attention on such worthy candidates and will encourage others to work to merit it."

## Carbonic Offers New Drink Dispensers



CANFIELD, O.—The Baronet is the newest addition to the Sodamaster line of self-contained, self-refrigerated soft drink dispensers manufactured by Carbonic Dispenser, Inc.

Manufactured in three models, outstanding features of the Baronet are: it is a completely self-contained unit; has a continuous capacity of two drinks per minute, plus reserves, with 70-degree incoming water and 75-degree room temperature; operates with one-fifth horsepower, hermetically sealed, water-cooled condensing unit; operates with three one-gallon syrup tanks, providing sufficient syrup for 375 six-ounce ice-cold drinks; it is compact, efficient, and trouble-free; and is manufactured with a stainless steel cabinet, with all material coming in contact with the soda water or syrup in either stainless steel or odorless and tasteless plastic rubber.

The Baronet is designed to answer any installation or space problems. The model pictured features a superstructure with lighted point of sale window for displaying advertising material. The second model is identical, with the exception that it is equipped with a fountain style mixer-monitor faucet in place of the superstructure. The third is a plain top model.

## Oh Henry! Elects Redding

CHICAGO—The announcement of Bert J. Redding's election as corporate secretary, Williamson Candy Company, makers of Oh Henry! candy products, was made recently by Charles F. Scully, president. Redding was elected to fill the vacancy created by the retirement of Frank Kelly.

Beginning as an office boy with the company 25 years ago, Redding has been an assistant purchasing agent, coordinator of defense projects during World War II, and in 1952 was named purchasing agent for Williamson.

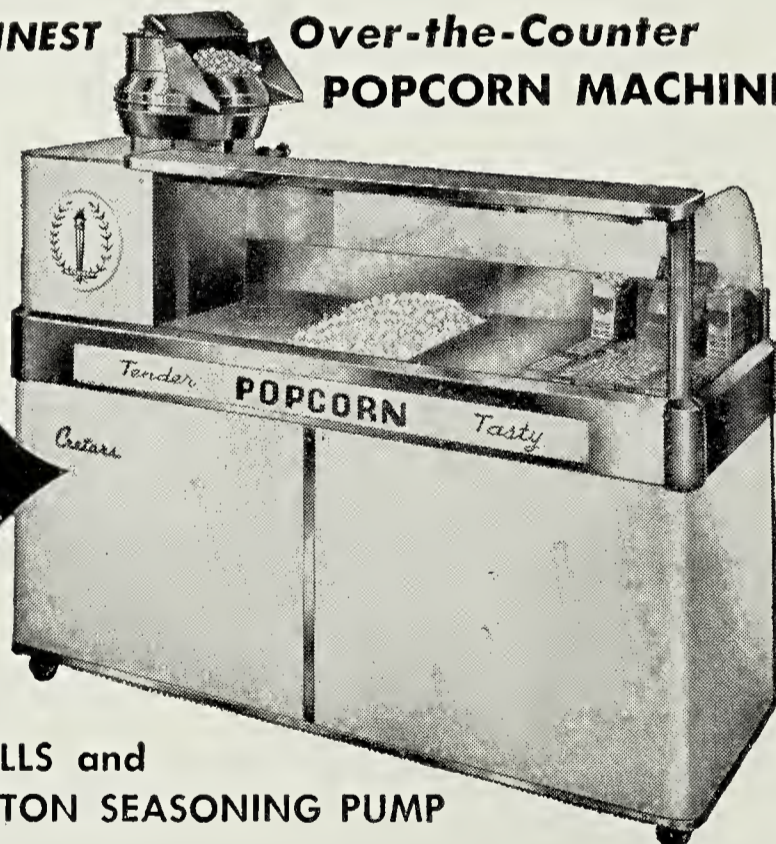
## Ice Cube Brochure Available

ALBERT LEA, MINN.—The complete new Scotsman Super Cuber line of automatic ice machines is featured in a six-page brochure, published by the American Gas Machine Company, division of Queen Stove Works, Inc.

The new styled machines supply crystal-clear ice cubes, round, solid and shaped for easiest handling and a wide variety of uses. Scotsman Super Cubers produce from 110 to 500 pounds of cubes daily.

## WORLD'S FINEST Over-the-Counter POPCORN MACHINE

The New  
**CRETORS**  
"Olympic"



### TWIN ELEVATOR WELLS and AUTOMATIC PUSH-BUTTON SEASONING PUMP

- Greater Warming Capacity—holds equivalent of 200 boxes popped corn.
- New Forced Air Warming—Thermostat controlled; keeps corn crisp, fresh.
- Automatic Electric Seasoning Pump.
- Ample Space for 2 busy attendants.

CRETORS' all-steel gas or electric kettle teamed with dual elevator wells in an over-the-counter popcorn machine with enough popping and storage capacity to handle the heaviest traffic. Gives a concession stand the glamour and sales appeal so necessary for king-size profits. Earning capacity up to \$75.00 per hour. Handy, over-the-counter service. See your nearest CRETORS distributor about early delivery of an "Olympic" or any other CRETORS model.

## CRETORS POPCORN MACHINES

Since 1885

SALES OFFICE: POPCORN BLDG., NASHVILLE, TENN.  
FACTORY: CHICAGO, ILL.



## "Frigid Heart" Part Of New Cole Line

CHICAGO—Cole Products Corporation is currently introducing their Cole-Spa Special line of one, three and four drink automatic cup-drink dispensers in a re-



designed and improved model featuring "Frigid Heart" cooling, an exclusive sealed system that Cole engineers claim will produce instantly cold drinks under all conditions regardless of volume.

In addition to the new cooling system, the Special has been re-designed in a hamertone green finish that will not show dirt or finger marks. A three color illuminated display is now a part of the all welded steel cabinet. The machine has cooled dispensing valves, only two operational relays, and a heavy duty one-third H.P. compressor. All units have 780 cups and 1500 drink capacity.

The new type models can now be used on all types of locations since it delivers a uniform ice-cold drink even under the heavy traffic conditions, it is claimed.

## Sell More Popcorn

(Continued from page EP-3)

a central popping machine or plant. These thermostatically-controlled warmers force filtered, heated air through pre-popped and pre-packaged corn and keep it at the precise temperature to retain its freshness, flavor, aroma, and warmth. Where needed, a warmer can be had also in an over-the-counter model.

With the knowledge you have the best possible equipment, be sure to keep it in efficient operation. Make sure you have an adequate power supply. No other electrical appliance should be fed from the same line as the popping machine. This will only lead to inefficient popping and to breakdowns.

### Sanitation

Equally important, keep your equipment clean. The kettle and machine should be thoroughly cleaned at the end of each day. If, during any part of the day, the kettle is not working on a charge of corn, replace the oil in the kettle with fresh oil immediately after the last batch is popped out, to avoid charring the bottom. Do not wait until the kettle is cold before pouring in fresh oil, because by that time the film of oil left in the kettle has already begun to char. Charred, dirty, and oily equipment is not only repulsive, but it also causes costly repairs and replacements.

### Merchandise

When you're confident you are serving the finest popped corn possible, boost the natural appeal of its aroma and warmth with active merchandising. Carry the hot, fresh, and crisp story into your point-of-sale material. Emphasize this story in boldly-colored and lettered wire-hangers, counter cards, and attendants' caps.

Appeal directly to children. They normally eat four to five times as much pop-

(Continued on page EP-6)

## Executive Changes Are Made At Canada Dry

NEW YORK—At a meeting of the board of directors recently, Roy W. Moore, Jr., was elected executive vice-president and general manager of Canada Dry Ginger Ale, Inc. He was also elected to the board's executive committee.

Moore served as vice-president in charge of manufacturing at Canada Dry from 1949 until 1954, when he was named assistant general manager and was elected to the board. He is also a member of the advisory board a branch of the Chemical Corn Exchange Bank.

Moore joined Canada Dry in 1940 after graduating from Harvard College the same year. He began with the company as a clerk in the purchasing department and advanced through the sales and production departments to become manager of the production department in 1946.

### Other Changes

In a broad move to centralize its approach to the market, Canada Dry Ginger Ale, Inc., has created several new top-executive positions and has extended the administrative functions of others to cover

both company-owned and licensed bottler sales operations.

Moore, recently-elected executive vice-president and general manager, has announced the appointment of Ralph Nims as vice-president of marketing, and of James W. Ellis as vice-president of sales. Nims will be administrative coordinator of merchandising, sales, advertising and licensing, while Ellis will be responsible for developing sales nationally, through both company-owned and licensed plants.

Nims was formerly vice-president and national sales manager for company-owned plants. Ellis was previously in charge of Canada Dry's U. S. License department, which now will be headed by C. Richard Bayles as director of U. S. Licensing.

Also appointed to newly created posts as assistants to the general manager were L. S. Saylor, formerly assistant national sale manager, and Allen W. Walz, who previously was operations manager for the company's Philadelphia division.

## Drive-In Tray Introduced

WATERVILLE, ME.—A new, molded pulp tray for outside service of refreshments at drive-ins has been developed and introduced by the Keyes Fibre Company, manufacturers of a line of plates, trays, and dishes. Called the Keyes Carry-Out Tray, the new item has four cup compartments and adequate space for sandwiches or other food. The disposable server is waterproof, grease-resistant, and has a

## ABC Vending Adds Bd. Member

NEW YORK—The ABC Vending Corporation has increased its board to eight members with the election of David G. Baird as a director. Charles O'Reilly, chairman, also announced that Baird has been elected to the new office of chairman of the finance committee.

non-skid surface. It is sterilized at factory and shipped in dust-proof cartons.

**Proof!** It's a fact — proved in theatre after theatre —

**Popsit's Pop** More people stop and buy popcorn when it has the butterlike flavor and color that comes only from POPSIT PLUS.

**Props Profits!** Get our case histories... or order a sample case today!

**popsit plus!** It's Digestible! Made Only of Pure Peanut Oil

**★ "FEWER DUDS"**  
★ COSTS LESS PER BAG  
★ POURS READILY IN ALL WEATHER  
★ MEASURES ACCURATELY — WITH NO WASTAGE  
★ STORES EASILY... NO FIRE HAZARD

the only liquid popping oil with butterlike flavor!

Made by **C. F. Simonin's Sons, Inc.** Philadelphia 34, Pa.  
POPPING OIL SPECIALISTS TO THE NATION  
Convenient warehouse stocks and distributors from coast to coast

## Offering Of Coupons Promotes Repeat Sales

CHICAGO—Premium coupons placed in boxes of popcorn have proved themselves powerful stimulants to repeat sales at the boxoffice and at the theatre concession stand, according to William E. Smith of The Popcorn Institute. When these coupons total a specific number, they entitle the holder to a free box of popcorn or to a free pass to the theatre.

Exhibitors have used a coupon device to boost attendance and popcorn sales in different ways, each of them successful. One exhibitor placed in each box of popcorn a coupon good for five cents in trade toward a carton of popcorn. The coupon read, "Good for five cents! This coupon and five cents entitle you to buy a ten-cent carton of popcorn, during week ending . . . . ."

Another exhibitor placed in each box a coupon reading: "Save this coupon! You will find one like it in each box of popcorn you buy. When you have saved ten coupons, you can exchange them for a complimentary ticket to the . . . . . Theatre."

Especially children and teenagers, with their limited allowances, like to save coupons. And while the number of coupons grows, the holder is establishing loyalty to the particular theatre where he receives them. Now, with the summer months here, children will have more time to attend movies.

To build up full interest, the coupon idea should be promoted in local newspaper advertising and in posters and wire-hangers placed throughout the lobby and at the concession stand. The exhibitor can have this point-of-sale material, the newspaper mat, and the coupons prepared locally at small cost and with all the individuality he wants.

## Reade Mgrs. 'Cash-In' On Stand Decorating

OAKHURST, N. J.—Four Walter Reade theatre managers in New Jersey and New York were winners in the "Spring Refreshery Decoration" contest it was announced by Walter Reade, Jr., circuit president, recently.

Cash prizes are awarded the several managers for the best Refreshery stand decorations (either a Spring or Military motif) done at the least cost. (Refreshery is the Walter Reade Theatre trade name for its concessions within the theatres.) Each manager is in direct competition with the managers of the other 40 theatres which comprise the Walter Reade Circuit.

The theatres were broken down into three competing groups: "A" house, "B" house and drive-ins. Three sets of prizes were awarded.

In the "A" house category, Mike Dorso of the Community-Kingston won first prize for his very effective display of branches and leaves that cost him not a cent; Bert Green of the St. James-Asbury Park, N. J., won second place. John Guiton of the Strand-Perth Amboy, N. J., won first place in the "B" group and Frank Deane won first prize in the drive-in category.

A second "decorations" contest is planned for some time in August.

## Hot Dog Sales Are Boosted By New Drive-In Trailer

CHICAGO—A 30-second movie trailer designed to help boost the sale of hot dogs in drive-in theatres is now being made available to meat packers throughout the United States by Tee-Pak, Inc., manufacturers of cellulose casings for sausages and other meat products.

E. E. Ellies, Tee-Pak's vice-president in charge of sales, said the animated trailer, which includes a sound track, has been produced in quantity by Tee-Pak and is being sold at cost (\$5.00 per trailer) to packers.

"The idea is for packers to distribute them to drive-in theatre operators and to drive-in theatre concessionaires to be shown between feature films," Ellies explained. "The trailers have been tested in several areas and the increased sales of hog dogs in the theatres far offset the low cost of the film," he added.

This promotional device is part of the over-all National Hot Dog Month promotion which Tee-Pak is carrying on for the hot dog industry throughout July.

## Dell's New Flavored Seasoning

BELOIS, WIS.—Announcement has been made by Dell Food Specialties Company, of a butterlike flavored seasoning called Richbo. The seasoning is easily applied in either the wet or dry popcorn method.

## Sweden Offers New Unit

SEATTLE, WASH.—Sweden Freezer's newest addition to its line of soft serve machines is the model 212 SoftServer, a completely self contained back bar companion to the 211 ShakeMaker, which was introduced last year. It is 19 inches high, 29½ inches wide and 16 inches deep. It has a five gallon mix tank. The new SoftServer also has the Air-O-Metric mix feed system introduced in the 211 ShakeMaker. This system needs no adjustment, it is claimed.

Production capacity is 10 gallons of soft serve product an hour, or nine two ounce (by weight) servings a minute. A ¾ hp hermetically sealed water cooler condensing unit furnishes refrigeration, while an one hp G. E. motor powers the dasher. The finish is stainless steel and baked white enamel.



Sweden Freezer's latest soft serve machine.

## Sell More Popcorn

(Continued from page EP-5)

corn as adults. Attract them with promotional material in brilliant colors with simple, well-lettered copy. Draw added attention to the machine attendant. Instruct him to talk to the children as they pass by, and to emphasize to their parents that popcorn is a high-energy food for children. Give him an attention-getting novelty to wear—like a clown's hat or a Davy Crockett cap.

Attractive, hard-selling point-of-sale kits are produced by the Popcorn Institute, Chicago, and they are available at less than cost from your popcorn supplier.

During especially hot weather tie-in popcorn with a beverage. Set up attractive mass displays. Point out that popcorn is a good hot weather snack because it's light yet satisfying.

As an added sales incentive, offer better-value portions . . . more popcorn at a moderate price. It's possible for popcorn to price itself off the concession stand and turn customers toward more inexpensive goods which are not as profitable.

Though both open and closed containers may offer the same portions, closed containers give the illusion of offering less for the money. Consequently, many use an open-type box with no flap or else a big conical, megaphone-type container for serving corn. Of course, for sanitary reasons, open containers cannot always be used by vendors selling away from the concession stand.

Popcorn can, and does, sell itself—when allowed to do so by excellent ingredients, proper equipment, and good value and quantity at a fair price. For good measure, give it an added boost with active, intelligent merchandising. Popcorn is well worth your attention.

## EXTRA PROFITS

Volume 11, Number 5 July 25, 1956

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blackburn Ave., Los Angeles, Calif.

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## A New Philadelphia Exhibitor Organization?

What seems to have been one of the best kept theatre owners secrets in many a year "leaked" this week, oddly enough through distribution execs. It is now known that at least four or five meetings of the ownership, and/or management, of the most important key-run theatres have been held recently, with a view toward establishing a loose federation for mutual protection against exorbitant film prices and unreasonable playdate demands. Participation by chain and independent has been nearly 100 per cent, and while no theatreman would talk officially it was believed that local exchangemen were pretty well informed and were following developments with interest. When questioned, one theatreman, who would not permit his name to be used, states, "As recent years brought product scarcities we found ourselves prey to distributors, who apparently swapped off our playing time among themselves by telling us prints weren't available for area breaks, etc. There never seemed to be more than one first-run picture available for any one week. Philadelphia, therefore, became what several distributors termed 'a sucker territory,' where we had no rights but to do what we were told. There is even a current case where one exhibitor is paying 40 per cent while others bought the same picture for 25 per cent. It isn't our objective to take advantage, but only to protect ourselves. If we can do it as a loose group, that's fine. If not, we'll pool and have one buyer. It couldn't go on the way it was!"

Old-timers, remembering similar efforts in the Philadelphia territory in the past, wonder whether this one can continue to work together unselfishly.

## Bob Hope N. O. Visit Aids Film Premiere

NEW ORLEANS—Bob Hope spent a busy day here last fortnight promoting Paramount's "That Certain Feeling," playing in the Saenger, and in the interest of the United Cerebral Palsy Association, of which he is life chairman.

On his arrival from Hollywood at Moisant Airport, he was presented with a special plaque in recognition of his cerebral palsy work by a child victim of the disease, who was accompanied by a group of WOMPI members headed by president Ruth Toubman and by Henry G. Plitt, Paramount Gulf head and state UCPA chairman.

## News Of The Territories

(Continued from page 22)

### New Orleans

Jimmy Briant, MGM branch manager, and his staff hosted a trade screening of "Somebody Up There Likes Me" in Loew's State. . . . Frank Smith, RKO Theatres, Chicago, was filling in here at the RKO Orpheum during the vacation of manager Asa Booksh. . . . Jack Downing, city manager, Teddy Solomon's Brookhaven Theatres, announced the gala reopening of the Dixie. . . . William Prewitt, Jr., and George T. Davis closed the Rebel, Greenwood, Miss.

### New York

Joan Crawford was due from the west coast to assist on promotion of Columbia's "Autumn Leaves," to open in the Astor Aug. 1. . . . Norman Land was named RKO publicity manager for Europe and Far East, with headquarters in Paris. Formerly, he was with Ziv International. . . . This week's premiere of "Secrets Of The Reef" in the Baronet was slated to benefit the Herald Tribune Fresh Air Fund.

### Oklahoma City

Ed Thorne, former city manager, Cooper Foundation, takes over this week as managing director, Variety Club, Tent 22. Thorne resigned his post as regional representative, Sindlinger and Company, Ridley Park, Pa., which he has held since leaving Cooper in March.

Philip Keough, former manager, State and Centre, will take over the State again next month when it begins operation with Todd-AO equipment. Howard Federer, director of both houses, announced State would close July 21 for installation of the new facilities for showing "Oklahoma." . . . C. L. Lance, owner, Gem, Ringling, Okla., and Palace, Canadian, Tex., has sold both houses to Frank McNordie.

### Philadelphia

Mrs. Edna R. Carroll, for 16 years chairman, Pennsylvania State Board of Motion Picture Censors, is now a lecturer on various motion picture and public affairs topics. . . . The U. S. Court of Appeals last fortnight denied the petition for a rehearing of the Melrose Realty Company, Inc., vs. Loew's, Inc., et al case. . . . Dr. W. R. Buckley, prominent area exhibitor, suffered a stroke and died. Burial was in Ohio. Dr. Buckley operated the Capitol and Majestic, Shamokin, Pa.; State, Mount Carmel, Pa.; State, Mahanoy City, Pa.; and Imperial, Kulpmont, Pa.

### Pittsburgh

Frank J. Thomas Theatre Service now is licensing and booking for the Dattola, New Kensington, Pa. . . . Ann Cohen has resigned from Associated Theatres to become Howard Minsky's secretary when the Paramount district manager comes here to make his new headquarters. . . . Local industry friends of Morris Lefko, former RKO branch manager here, at-

(Continued on page 30)

## Johnny Night July 31; All Star Program Planned

PHILADELPHIA—Johnny Night, an annual baseball game at Connie Mack Stadium for the benefit of Variety Club's Camp for Handicapped Children, will take place this year on July 31 accompanied by the usual all star show, it was announced by chairman Mike Felt.

The main feature of the evening, of course, will be the meeting between the Phillies and Chicago Cubs, but plenty is planned prior to game time.

## McGee-Hunt Buying Firm Is Dissolved

OKLAHOMA CITY—McGee-Hunt Enterprises, Inc., a partnership formed by Pat McGee and David Hunt to buy and book films in this area, has been dissolved.

Hunt, who made the announcement, said the parting was amicable, and was brought about by the fact the agency did not realize the potential it expected when it was formed in April. Accounts have been returned to the theatre owners affected, Eddie Jones, Sand Springs Drive-In, Sand Springs, Okla., and Rube Wegle, Brook, Tulsa, Okla.

McGee has other interests in the Denver area, where formerly he was assistant general manager, Cooper Foundation Theatres. Hunt will go back into television as Oklahoma City representative, KGEO-TV, Enid, Okla.

## JULY 31 is JOHNNY NIGHT at CONNIE MACK STADIUM



Buy your tickets now  
and help the

## VARIETY CLUB CAMP FOR HANDICAPPED CHILDREN



Festivities start at 6:00 P.M.

- BROADWAY SHOW
- STRING BANDS
- SOFTBALL GAME WITH GORGEOUS MODELS

And, at 8:00 P.M.,  
regulation game

## PHILLIES vs CHICAGO CUBS



## NEW JERSEY MESSENGER SERVICE

302 N. 12th STREET

PHILADELPHIA

LOmbard 3-3944, 3-3945

MEMBER NATIONAL FILM CARRIERS, INC.

# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**SHOWMAN**, exploitation, management, 42 years old, 19 years theatres, sometimes bossman, seeks circuit states or west. Wants salary and percentage. All details first letter. BOX B711, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**AVAILABLE**, Screen Process Printer, Sign, Displayman. 19 years theatres, sometimes bossman, seeks circuit shop or where ability valuable. Like my work, go anywhere. References. BOX C711, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**PROJECTIONIST DESIRES STEADY WORK** with good salary. Young, married man with family willing to relocate anywhere. 5 years' experience. BOX A725, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**OPERATOR--Married** (wife working as cashier) to work booth, supervise theatre, promotions, advertising, etc. Salary plus bonus arrangement. Full time required. Definite possibilities. Suburban Boston. BOX A718, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**AVAILABLE**. Thirty years' successful experience to employer desiring man competent all phases theatre operation. SW preferred. Interview welcomed. Now self-employed. No small situations please. BOX A711, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**TOP GRADE MANAGER** available for first run. Excels in public relations. Excellent references. BOX B725, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

Address all correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

tended the testimonial dinner given in his honor at Cleveland. Present from Pittsburgh were David C. Silverman, F. D. Moore, David Kimelman, Sol Bragen, Mary Samuelson, and Louis Averbach.

- ★ RCA SOUND EQUIPMENT
- ★ RCA PROJECTORS
- ★ RCA DYN-ARC LAMPS
- ★ RCA IN-CAR SPEAKERS
- ★ RCA PROJECTORS
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★★ **RCA LIBERAL TERMS**

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**PROGRESSIVE ELECTRIC  
CONSTRUCTION CO., INC.**

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations  
and Maintenance

## St. Louis

Paul Mason, operating lessee, Lions, Troy, Ill., closed a deal to take over operation of the State, O'Fallon, Ill., closed after the recent death of former operator David S. Nelson. . . Exhibitor Charley Goldman, MITO treasurer, was in Jewish Hospital. . . Herman Gorelick and George Phillips, owners, Realart, closed a deal with Bud Rogers, New York, for local distribution of "Godzilla, King Of The Monsters." . . Milton Harris, Ambassador managing director, resigned. . . The Shady Oak, Clayton, Mo., St. Louis Amusement unit, staged a Summer Festival of Great Hits. . . Jimmy Frisina, film buyer, Frisina Amusement Company, Springfield, Ill., recently became the only golfer ever to win the Illinois Amateur Championship four times.

Homer Hulsey sold the Ozark, St. Clair, Mo., to George W. Slocum. . . Lindell projectionist Jake Wilson joined the St. Louis Theatre Supply Company.

## Maryland Censors Suffer "Golden Arm" Reversal

**BALTIMORE, MD.**—The State's Highest Court of Appeals recently overturned a ruling by the Maryland State Board of Censors, which snipped a drug-taking scene from United Artists' "The Man With The Golden Arm." The court held that the picture preached against drug addiction and that the scene in question, in which Frank Sinatra receives an arm injection, does not "advocate or teach" use of drugs. The court said that the scene did not violate Maryland's revamped law, and should not have been deleted. Maryland censors are the only state body to object to that scene.

## MITO Committees Set For Convention

St. Louis—L. J. Williams, president, Missouri-Illinois Theatre Owners, last fortnight announced committee chairmen and members to function in connection with the 38th annual MITO meeting, to be held in the Kingsway Hotel here, Aug. 27-28. At the same time, a meeting at local headquarters of officers and directors of the exhibitor association discussed plans for the conclave.

An important feature of the meeting this year will be an expanded trade exposition, while one of the chief objectives of the delegates will be to consider methods to reclaim theatre patronage lost for various reasons. Prior to the meeting, an intensive effort will be made to determine reasons for boxoffice decline and to ascertain what can be done to fight it on the local level.

The general chairman for the event is Paul L. Krueger, also in charge of hotel arrangements, assisted by co-chairmen Tom Edwards, Sr., Tom Bloomer, and Lester R. Kropp. Committee chairmen include A. B. Magarian, trade show; Kenneth Hirth, transportation; William Dean Davis, reception; Thomas James, sponsors; Philip Nanos, program; Charles Goldman, Miss Film Row contest; David G. Arthur, celebrities and guests; Frank Henson, publicity and entertainment; Bill Waring, Jr., donations; Myra Stroud, registration; Russell Armentrout, banquet seating; Ray McCafferty, film exchange; and Pete Medley, ticket sales.

## San Antonio

The Alamo Drive-In has streamlined its projection booth at the cost of \$10,000. . . An eight-unit show was presented at the South Loop 13 Drive-In. Special adult admission was 50 cents. . . Mary Williams, cashier, Majestic, and Billy Keating, assistant manager and treasurer, State, will be married shortly. . . The Starlite Drive-In, Schertz, Tex., had a VFW benefit show and gave away 10 prizes before the gates were opened at seven p.m. . . More than 4,000 persons attended the grand opening of the new Town and Country Drive-In, Abilene, Tex., built by Leon Theatres. The ozoner, with a capacity of 1,500 cars, is a twin screen operation. Total cost was about \$250,000. The concession stand can serve 5,000 persons per hour. . . Melvin Wilson, city manager, Jefferson Amusement Company, Orange, Tex., announced a renovation program for the Strand and Royal there.

## Seattle

Sam Siegel, Columbia, covered the territory on the promotion of "The Eddie Duchin Story." . . Walter Hoffman, Paramount northwest publicity director, returned from Portland, where he was working on "That Certain Feeling." . . The Palomar was to open a two-day show this week, the Stars of the Magic Show, which is being promoted by the Pacific Coast Magician's Association convention. Proceeds will help pay expenses for their convention. Tickets were available through Sherman Clay. . . The lease of the Centralia and Chehalis has expired, and Ron Gamble, who operated the houses, will now confine his interests to his drive-ins.

## ALLIED ARTISTS

### No Place To Hide (5603)

DRAMA  
71M.

(Color by DeLuxe)

(Filmed in the Philippines)

ESTIMATE: For the lower half.

CAST: David Brian, Marsha Hunt, Hugh Corcoran, Ike Jarlego, Jr., Celia Flor, Eddie Infante, Manuel Silos, Lou Salvador, Pianing Vidor, Alfonso Carvajal, Vincenta Advincula, "Pompom." Produced and directed by Josef Shaftel.

STORY: Scientist David Brian, his wife Marsha Hunt, and their young son Hugh Corcoran arrive in the Philippines so that Brian can continue his studies with germ warfare for the Army in an uninhabited area. Corcoran and a playmate, Ike Jarlego, Jr., come into possession of Brian's pellets which can kill off the inhabitants of a large city if broken, and a huge search is on for the boys who fear punishment and the loss of their pet. Armed forces and the police seek them as do Brian and Hunt, but they evade discovery until they are finally cornered on a dock where both they and the pellets are recovered, except for one which was lost in a street that was being repaired and was buried beneath hot asphalt.

X-RAYS A slightly different locale is the setting for this yarn which starts out fresh and with possibilities but becomes more or less routine although there is a bit of suspense and excitement engendered during the chase. Youngsters may particularly appreciate the proceedings being able to identify with the small-sized heroes on screen. The cast, direction, and production are average. The screen play is by Norman Corwin, based on an original story by Shaftel.

AD LINES: "Two Small Boys Almost Wipe Out A City Through Innocent Play"; "A Suspenseful Drama And An Exciting Chase"; "An Unusual Tale Of Adventure."

## ASSOCIATED

### The Wild Dakotas (5505)

WESTERN  
73M.

ESTIMATE: Average western.

CAST: Bill Williams, Coleen Gray, Jim Davis, John Littel, Dick Jones, John Miljan, Lisa Montell, Stan Jolley, Wally Brown, Bill Dix, Iron Eyes Cody. Produced by Sigmund Neufeld; directed by Sam Newfield.

STORY: Bill Williams, frontiersman friend of the Indians, seeks to prevent an Indian war. He accompanies the chiefs of the Arapahoes to a conference with lawless wagonmaster Jim Davis. Argument is over a valley which Davis wants to settle and the Indians wish to hold. Davis has the army following him and wishes to stir up the Indians so they will attack and be massacred. When the conference fails, Davis has Williams lashed to a wagon wheel and whips him. Later, Williams escapes with Coleen Gray, gambling girl whom Davis wants. When he reaches the Indians, he finds them ready to attack. Gray tells him of Davis' plan and Williams leaves her as hostage under an agreement by which the Indians will not attack if Williams can bring Davis in to them. He prevails upon the army to hold fire. In a fight, he kills Davis, returns to the Indians with his body, thus preventing the uprising.

X-RAY: Produced by some old hands in the action film field, Neufeld and New-

## MOTION PICTURE

# EXHIBITOR

### SERVISECTION

The original Pink Section evaluations of features and shorts

Published weekly by Jay Emanuel Publications, Inc., Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York City, West Coast Representative: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, California. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Albert Erlick, editor; Max Cades, business manager; George Frees Nonamaker, feature editor; Mel Konecok, New York editor.

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VOL. 56 • No. 13

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field, and enacted by a cast also well versed in outdoor and western films this is an average entry of its type. There is plenty of action and the Indians always add excitement to this sort of thing. Screen play is by Thomas W. Blackburn.

AD LINES: "Indian Savagery In The Land Of Treachery"; "The Savage Fury Of Arapahoe Revenge"; "Screaming Arrows Of The Arapahoe Couldn't Keep Them Apart!"

## BUENA VISTA

### Davy Crockett And The River Pirates

MELODRAMA  
81M.

(Technicolor)

ESTIMATE: Okay adventure film will need plenty of push.

CAST: Fess Parker, Buddy Ebsen, Jeff York. Produced by Bill Walsh; directed by Norman Foster.

STORY: Fess Parker (Davy Crockett) and his pal, Buddy Ebsen, want to go down the Mississippi with their furs to sell them in New Orleans. They are refused passage on the boat of "river king" Jeff York, so hire on another boat unable to rustle up a crew. This leads to a good natured rough and tumble race down the river with the championship of the river at stake. All join hands on the way, however, to rout some river pirates masquerading as Indians. Although York loses out, Parker and Ebsen turn down the championship since they have no use for the honor. Later, Parker is informed by Indians that they are going on the war path to clear their name, since they have been blamed for the crimes of the river pirates. Parker and Ebsen seek out York and his men, rout the Pirates after an all out battle, and prevent the real Indians from going on the rampage.

X-RAY: This outdoor adventure film has been brilliantly produced and exquisitely photographed in Technicolor. It is actionful and interesting, but it has an all male cast and will definitely have to be sold to audiences, particularly the women. The leads are excellent, with York simply wonderful as the brawny, battling river brute, and for children the film should be recommended. As a sequel to "Davy Crockett," this will hardly revive his popularity with the small fry to the bright fury existing at the time of the first release, but they will certainly go for the hero all over again.

AD LINES: "Davy Crockett's All New Adventure"; "Thrills Galore As Davy

Crockett Vanquishes The Mississippi River Pirates"; "Newest Exploits Of Davy Crockett."

## COLUMBIA

1984 (110)

SCIENCE FICTION DRAMA  
91M.

(Filmed in England)

ESTIMATE: Off-beat entry can go in art and specialty spots and many conventional situations.

CAST: Edmond O'Brien, Michael Redgrave, Jan Sterling, David Kossoff, Mervyn Johns, Donald Pleasance, Carol Wolveridge, Ernest Clark, Patrick Allen. Produced by N. Peter Rathvon; directed by Michael Anderson.

STORY: In 1984 the world is divided in three parts, one composed of the English-speaking peoples with the capital being London. The government is ruled by the Party, and the peoples are divided into several categories: the policy-making rulers, the minor government officials, and the rest of the people considered worthless. Hate is the only emotion permitted and ordered by the rulers, with love, sex, and marriage forbidden among the two upper parties. Everything and everyone is under surveillance via thought police and television screens placed everywhere. Edmond O'Brien, who works in the ministry of truth, is fed up with the situation since he knows the extremes to which the regime has gone. During his work, he comes in contact with official Michael Redgrave, whom he suspects is anti the regime. He has noticed, too, an attractive girl, Jan Sterling, who has been watching him and who informs him by note that she loves him. They secretly carry on a love affair. They call on Redgrave for help and he pretends to be a revolutionary; but after they are arrested he personally directs their brainwashing until they denounce each other and join the millions who automatically believe and accept what is told them. They are also incapable of love.

X-RAY: A queer and thought-provoking film is this entry that purports to peek into the future when a horrifying method of living exists. Interest is maintained because the viewer is uncertain as to what will come next and from this curiosity comes interest. Whether there is enough of the unusual and action to satisfy the average viewer is something else again, although it should please many. Certainly, it should interest those seeking the unusual and the off-beat at the art and

specialty spots. The film is not a science-fiction entry in the accepted way but rather it makes its points by discussion and dramatic content. The cast is good and the direction and production suitable. The story is freely adapted from the novel "1984" by George Orwell, with the screen play by William P. Templeton and Ralph Bettinson.

AD LINES: "Sex Is Outlawed In The Terrifying World Of Tomorrow"; "While You Were Kissing Last Night THEY Were Watching You"; "A Shocking Film Of People And Their Lives In The Not Too Distant Future."

## MGM

### High Society (639) COMEDY MUSICAL 107M. (Color by Technicolor) (VistaVision)

ESTIMATE: High rating amusement.

CAST: Frank Sinatra, Grace Kelly, Bing Crosby, Celeste Holm, John Lund, Louis Calhern, Sidney Blackmer, Louis Armstrong, Margalo Gillmore, Lydia Reed, Gordon Richards, Richard Garrick. Directed by Charles Walters; a Sol C. Siegel Production.

STORY: Two events have society buzzing in the area around Newport. One is a jazz festival in which sportsman and song writer Bing Crosby is involved and the other is the forthcoming wedding of Grace Kelly, former wife of Crosby, to stodgy John Lund. Kelly tries to avoid seeing Crosby but he still seems to care for her, aided by kid sister Lydia Reed. An added irritant for Kelly is the arrival of magazine reporter Frank Sinatra and attractive photographer Celeste Holm. Sinatra and Holm get to like the family, even father Sidney Blackmer, who dallied with other females when wife Margalo Gillmore refused to understand him. The night before the wedding there is a big party at uncle Louis Calhern's place, and Kelly gets loaded to the point of even dancing with Crosby. Later, when she is ready to go home Sinatra escorts her, kisses her, and they both wind up in the swimming pool. As he carries her to her room, both Crosby and Lund are witnesses. The next morning, Lund pompously agrees to forgive her, whereupon she decides to call the wedding off, a decision that pleases Crosby no end. In order not to disappoint the waiting guests and because she really loves him, she decides to wed Crosby again. At this point, Sinatra and Holm decide that wedded bliss is for them too.

X-RAY: Not to be taken seriously and intended for fun and amusement only, this sparkling comedy offers the viewer nothing but entertainment supplied by a solid cast smartly directed and lavishly produced. They dance, sing, toss funny lines and situations about, and generally indulge in filmusical nonsense so as to make theatre attendance mandatory where this colorful entry plays. The cast, tops in name-value, seems to have had quite a bit of fun making the picture and it's infectious. There are a number of cute musical routines also to be found here. It's a musical remake of "The Philadelphia Story" of some years ago, with screen play by John Patrick based on a play by Philip Barry. Among the music heard is "True Love," "Now You Has Jazz," "I Love You, Samantha," "Little One," "High Society Calypso," "Who Wants To Be A Millionaire," "Mind If I Make Love To You," "You're Sensational," "Well, Did You Evah?"

TIP ON BIDDING: Higher rates.

AD LINES: "It's Fun To Mingle In 'High Society'"; "An All-Star Cast Combine

Their Wonderful Talents To Bring You One Of The Comedy Hits Of The Year"; "It'll Be A Long Time Before You Forget This Venture Into 'High Society' With Bing Crosby, Grace Kelly, And Frank Sinatra."

### These Wilder Years (636) DRAMA 91M.

ESTIMATE: Well-made adult drama with provocative theme.

CAST: James Cagney, Barbara Stanwyck, Walter Pidgeon, Betty Lou Keim, Don Dubbins, Edward Andrews, Basil Ruysdael, Grandon Rhodes, Will Wright, Lewis Martin, Dorothy Adams, Dean Jones, Herb Vigran. Produced by Jules Schermer; directed by Roy Rowland.

STORY: Steel magnate James Cagney takes time off to search for an illegitimate son he fathered 20 years earlier and now wishes to find and give the advantages he originally deprived him of. At the nursing home for unwed mothers, he meets Barbara Stanwyck, who refuses to tell him where his son was given in adoption or who his foster parents are. Cagney also meets 16-year-old Betty Lou Keim, awaiting the birth of her child. The girl's lover died in the service and she, too, faces the loss of her baby after its birth. The two become fast friends. Cagney calls top lawyer Walter Pidgeon to the scene, promising Stanwyck he will spare nothing to force her to divulge the whereabouts of his son. Pidgeon finds a legal loophole and Stanwyck is accused of deceit in the 20-year-old adoption case, but records of an interview divulge that Cagney had given up all claim to the child. The court rules against Cagney's petition. Keim is hurt in an auto accident and with Cagney's help, she and her baby are saved. Stanwyck, realizing that Cagney is a good man, contacts the son he has never seen, Don Dubbins. The two meet and Dubbins tells Cagney of his happy life with his foster parents. They part with Cagney realizing that his quest has been a hopeless one, but happy in the knowledge that his son does not hate him. Cagney adopts both Keim and her baby.

X-RAY: This adult drama is highly interesting and, except for the overly sweet ending, stays away from standard soap opera cliches. Cagney is dynamic in a difficult role and does much to make this good fare for the male members of an audience as well as the women, who figure to love the story. All performances are good, and production and direction are polished. The theme is a bold one, but the picture is in excellent taste. Those appreciating good dramatic films will like this, and the names should help get them into the theatre. Women will be most appreciative. Screen play is by Frank Fenton.

TIP ON BIDDING: Better program rates.

AD LINES: "Could He Erase A Youthful Mistake . . . He Had To Find Out"; "The Year's Boldest, Most Tender Drama With Cagney At His Best"; "Love And Hate And A Woman's Understanding Make Up The Most Provocative Drama You've Ever Seen."

## 20TH-FOX

### Barefoot Battalion (617) DRAMA 63M. (Greek-made) (English titles)

ESTIMATE: Realistic offering may appeal to art or Greek spots.

CAST: Maria Costi, Nicos Femas, Vassilios Frangadakis, Antonios Voulgaris, Stavros Krozos, Christos Solouoglou, Ketty Gyni, Evangelos Yiotopoulos, George Axiotis, Kostas Rigas, Apostolis

Bekiaris. Produced by Peter Boudoures; directed by Gregg Tallas.

STORY: In the midst of World War II, Stavros Krozos, an orphan, and his younger sister live in the ruins of an old boat. After being turned away from a soup kitchen, Krozos comes upon a group of boys, the barefoot battalion, stealing bread from a German supply truck. Krozos runs, but is caught by a German officer. Krozos bravely avoids implicating the boys, who return and invite him and his sister to their secret hideout. After some hesitation on the part of the leader, Vassilios Frangadakis, the boy and sister are allowed to join the underground. One of the tasks is smuggling an American airman to safety. The boys raid an olive oil ship and steal the precious cargo, and with the money from its sale intend to bribe a ship owner to take the American to Egypt. The captain of the ship, however, informs the Germans. Maria Costi, who works in the Nazi headquarters, warns the boys and they try a quick escape. Krozos lags behind, and in a tussle with the pursuing ship captain, Nicos Femas, accidentally causes the latter's death. Costi is killed by the Nazis, but the boys escape. After the war the grown boy, Apostolis Bekiaris, tells his story to a young purse snatcher and convinces him to reform himself.

X-RAY: Built along the line of post-war realistic films, this Greek import uses familiar devices. The drama never becomes genuinely moving, but is a conscious attempt to emulate past successes in this type of film making. The cast of non-professionals chiefly execute their paces satisfactorily, while the direction is routinely effective. Nicos Katsiotes wrote the original story and screen play.

NOTE: When first reviewed in THE SERVICSECTION of June, 1954, this subject was being distributed by Brandt Associated and its running time was given as 89m. It is now going out under 20th Century-Fox distribution and the running time has been cut to 63m. This is reprinted for the record.

AD LINES: "A Heart Rending Tale Of War Orphaned Waifs Fighting For Their Lives Under Enemy Occupation"; "They Took The Wreckage Of War And Tried To Build It Into A New And Better World"; "An Army Of Children Thwart The German Oppressors In 'Barefoot Battalion'."

### Buffalo Bill (662) ACTION DRAMA 92M.

ESTIMATE: High rating reissue.

CAST: Joel McCrea, Maureen O'Hara, Linda Darnell, Thomas Mitchell, Edgar Buchanan, Anthony Quinn, Moroni Olson, Matt Briggs, George Lessey, Frank Orth, Frank Fenton, George Chandler, Chief Many Treaties, Nick Thompson, Chief Thunderbolt, Sidney Blackmer, Edwin Stanley, John Dilson, Evelyn Beresford, William Haade, Merrill Redin, Talzumbie Dupea. Produced by Harry Sherman; directed by William A. Wellman.

X-RAY: When first reviewed in THE SERVICSECTION of March, 1944, it was said: "This ranks with the better pictures of the old west. Not only will the younger element get a tremendous kick out of it, but adults will find plenty of entertainment. No money has been spared and this is really something to sell. The War Bonnet Gorge clash between Indians and soldiers is aces, and the final sequences where Buffalo Bill comes into his own provide a sentimental touch. McCrea is ideal as Buffalo Bill. The romance never interferes with the action. This is a showman's picture." When first released this was in Technicolor, but the reissue prints are in black and white.

AD LINES: "Live The Real West Again With The Greatest Hero of All"; "The Greatest Outdoor Show Of All Time—Buffalo Bill's Wild West"; "The True Life Story Of Buffalo Bill, Hero Of The Wild West."

## Rawhide (663)

WESTERN  
86M.

ESTIMATE: Reissue of well made outdoor show has names to help.

CAST: Tyrone Power, Susan Hayward, Hugh Marlowe, Edgar Buchanan, Jack Elam, George Tobias, Jeff Corey, James Millican, Louis Jean Heydt, William Haade, Dean Jagger, Milton R. Corey, Sr., Walter Sande, Dick Curtis, Judy Ann Dunn. Produced by Samuel G. Engel; directed by Henry Hathaway.

X-RAY: When first reviewed in THE SERVICISION of March, 1951, it was said: "An unusual western, long on dramatic moments, but short on the conventional action, this has the benefit of name draw, better than average direction, and a taut production . . . It is not conventional and what it will do will depend on the merchandising. Power is good as the easterner who finds it tough to conform to western ways; Hayward gets the most out of her role while Marlowe is a different kind of killer. This offers many things not seen in the usual outdoor show, but also lacks some usually included. There is one song. Dudley Nichols wrote the story."

AD LINES: "A Story Of The Old Frontier—And Men Who Killed To Rule"; "Tyrone Power And Susan Hayward In A Vivid Tale Of The Old West"; "They Posed As Man And Wife To Live—And Love."

## UNITED ARTISTS

### The Ambassador's Daughter

COMEDY  
102M.

(Krasna)

(CinemaScope) (Technicolor)

(Made in France)

ESTIMATE: Suave farce for class spots.

CAST: Olivia de Havilland, John Forsythe, Myrna Loy, Adolphe Menjou, Tommy Noonan, Francis Lederer, Edward Arnold, Minor Watson. Produced, directed and written by Norman Krasna.

STORY: U. S. Senator Adolphe Menjou arrives to investigate conduct of American military personnel in Paris. With his wife, Myrna Loy, they visit Ambassador Edward Arnold and his daughter, Olivia de Havilland. All try to persuade Menjou he is misinformed, that Paris certainly should not be called out-of-bounds for service men. All attend a charity show at which de Havilland is one of the models. Two G.I.'s, John Forsythe and Tommy Noonan, crash the affair, and are rescued when de Havilland stands good for their check. This leads to Menjou wagering that American soldiers in Paris do not conduct themselves as gentlemen and that de Havilland wouldn't be safe on a date with a soldier like Forsythe. She takes the wager over protests of her father and fiance, Francis Lederer. Loy, meanwhile has latched on to Noonan. He is brought to the Embassy, plied with champagne in the hope that he will tell all he knows about Army life and the morals of G.I.'s. On their date together, de Havilland and Forsythe fall in love. He believes she is a fashion model and promises to get her a plane ticket to the U. S. When she returns to the Embassy to report on her escort's behavior, she learns that Noonan has told everyone

that the latest racket of G.I.'s is to court young women by promising airplane trips to the U. S. Loy, however, believes Forsythe was sincere, as does de Havilland. On their second date, Forsythe pulls a wine spilling trick which Noonan had also exposed as typical of how a G.I. gets a girl to go to his room, and she leaves in a huff. The two are reunited after a ballet performance, however, with Loy playing Cupid.

X-RAY: This is a most sophisticated treatment of a most trivial subject that is at one and the same time silly and "cute." With two fashion shows of Christian Dior styles and models and a high brow ballet sequence, this will have plenty of femme appeal. The veteran cast all perform their chores creditably and Forsythe and Noonan are pleasing as the G.I.'s. For the most part, however, this doesn't come off as funny as it all must have seemed or as funny as it must have been planned. If you don't stop to analyze it, it may be chuckly enough, but there are many long talky stretches. The production is rich production-wise and on the spot locations are beautiful in CinemaScope and Technicolor. At best, this is decidedly light weight entertainment—despite cast values and plush production.

AD LINES: "Is It True—The Reputation G.I.'s Have For Standing Paris On Its Ear?"; "A Delightful Farce With That Frenchy And G.I. Flavor"; "There's Something About A Soldier—Especially in Gay Paree."

## U-International

### Edge Of Hell (5633)

DRAMA  
78M.

ESTIMATE: For the lower half or the art and specialty spots.

CAST: Hugo Haas, Francesca De Scaffa, Ken Carlton, June Hammerstein, Jeffrey Stone, Syra Marty, Tracy Roberts, John Vosper, Tony Jochim, Julie Mitchum. Produced and directed by Hugo Haas.

STORY: Hugo Haas, one-time actor, is now a "bum" dependent on hand-outs that can be begged from crowds who like to watch him make his dog do tricks. One day, he gets a chance to entertain at the birthday party of the grandson of John Vosper and Tracy Roberts. He makes a hit with Vosper who offers him a fantastic amount for the dog because the child wants it, but Haas refuses. Things get worse as his asthma attacks prevent him from earning any money, and faced with eviction and illness in the dog, he decides it's for the dog's good to sell him to Vosper. The latter is away, however, and the butler gives him much less than the previous price offered. Thinking he has a lot of money now, Haas is the victim of a hold-up and beating. He is taken among his fellow hoboes where he holds out until he learns his dog has died, whereupon he dies, too.

X-RAY: This has a little of everything in it, including tearjerking scenes like when the landlord wants to evict the deathly sick tenant for lack of rent payment; heavy-handed humor; some drama dating back to the days of flapping eyelashes and violin music, etc. The art and specialty spots may be able to do something with this since it contains much that they favor, or it may be slipped in on the lower half in many situations. The acting, direction, and production are fair. The screen play is by Hugo Haas.

AD LINES: "A Man And His Dog Love The Life They Lead"; "A Film With A Different Twist"; "Unusual Entertainment And Heart-Touching Drama Are To Be Found At The 'Edge Of Hell'."

### Francis In The Haunted House (5625)

COMEDY  
80M.

ESTIMATE: Okay series entry.

CAST: Mickey Rooney, Virginia Welles, Paul Cavanagh, David Janssen, Mary Ellen Kaye, Richard Deacon, James Flavin, Richard Gaines, Charles Horvath, and Francis. Produced by Robert Arthur; directed by Charles Lamont.

STORY: Francis the talking mule witnesses a murder on a road leading to a medieval castle brought to this country and reconstructed near a middle western town. The killers are Richard Deacon, curator of the fabulous art collection contained in the castle, and Charles Horvath, a servant in the castle. Francis decides to inform Mickey Rooney, romantically inclined towards the heiress to the art collection, Virginia Welles. Rooney reports the deed to the police who suspect him. The body turns out to be one of the lawyers of the estate. They refuse to believe the existence of Francis as the tipster and jail Rooney but the mule talks the district attorney into releasing him. When Deacon is found dead, he is again suspected. There are more ups and downs with Francis and/or Rooney appearing at the right or wrong time in the right or wrong place. The wind-up has it that Welles is not the real heiress but is in a plot to take over the estate and sell it. Rooney and Francis rescue the real heiress, Mary Ellen Kaye, the villains are dealt with properly, and everything turns out for the best.

X-RAY: Francis rides again with Mickey Rooney replacing Donald O'Connor, and whether the substitution will affect the attendance of fans of the series is something that must be seen. Actually, there is no reason why it should. There is enough of a story, adequate acting, and average direction and production to keep series enthusiasts satisfied. It's okay for the program. The story and screen play are by Herbert Margolies and William Raynor.

AD LINES: "When Francis Tangles With Ghosts, It's Murder"; "More Fun With Francis In Another Laugh-Adventure"; "Francis Rides And Talks Again."

### I've Lived Before (5632)

DRAMA  
82M.

ESTIMATE: For the lower half.

CAST: Jock Mahoney, Leigh Snowden, Ann Harding, John McIntire, Raymond Bailey, Jerry Paris, Simon Scott, April Kent, Vernon Rich, Phil Harvey, Brad Morrow. Directed by Richard Bartlett; produced by Howard Cristie.

STORY: During the first World War a pilot is shot down by German fighters and is killed by the bullets and crash. Years later, a small boy is able to get in a plane and fly it without any supervision or instruction, landing it satisfactorily. Still late, the same lad, now pilot Jock Mahoney, while approaching to land, all of a sudden freezes at the controls and is about to crash the huge airliner when the co-pilot is able to take over and land so that the passengers are only shaken up. Mahoney awakens in a hospital and thinks he is someone else, a pilot who was killed in World War I. He thinks he has been reincarnated. The investigators believe his mind may be going and he is placed under the care of doctor John McIntire. His fiancée, Leigh Snowden, tries to help. Mahoney remembers there was a woman, Ann Harding, on the plane who looked familiar, and he tracks her down finding out that she was the fiancée of the World War I pilot. She agrees to help either prove or disprove that Mahoney is the reincarnation of her dead sweetheart. While he can't answer questions about the

dead man, he can answer those that concerned the intimate relationship between the dead man and Harding. She leaves happy. Mahoney seems to feel better as do Snowden and McIntire.

**X-RAY:** Made ostensibly to take advantage of the furor about reincarnation and the mystery concerning Bridey Murphy, this entry probably can be sold with a little better than average results where the reincarnation bit grabs hold. Otherwise, this is a lower half entry with too much talk and too little action or solid story material. The cast is satisfactory as is the direction and production. Norman Jolley and William Talman wrote the screen play, which winds up leaving the viewer just as confused about reincarnation as ever.

**AD LINES:** "The Man Who Claimed He Lived Twice And Set Out To Prove It"; "A Drama About The Unusual And The Unknown"; "Could A Man Live Again And Again And Remember Secret Facts About His First Life? Don't Miss The Thrilling Answer."

### Larceny (5685)

MELODRAMA  
89M.

**ESTIMATE:** Good meller reissue.

**CAST:** John Payne, Joan Caulfield, Dan Duryea, Shelley Winters, Dorothy Hart, Richard Rober, Dan O'Herlihy, Nicholas Joy, Percy Helton, Walter Greaza, Patricia Alphin, Harry Antrim, Russ Conway, Paul Brinegar, Don Wilson. Produced by Leonard Goldstein; directed by George Sherman.

**X-RAY:** When first reviewed in *THE SERVISION* of August, 1948, it was said: "An absorbing bit of filmcraft, this should hold audiences from start to finish with its exciting plot, good characterizations, fine direction, and better than average production. Based on the novel, "The Velvet Fleece," by Lois Eby and John Fleming, it presents down to earth scenes and dialogue that perhaps will appeal more to adults than the youngsters. The pace is fast, and it should do okay. The names should help."

**AD LINES:** "They Made Their Own Rules—And Played For Keeps!"; "It's Dynamite—When You Mix Love With Larceny!"; "How Confidence Men Love And Work."

### Raw Edge (5628)

WESTERN  
76M.

(Print by Technicolor)

**ESTIMATE:** Okay western.

**CAST:** Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason, Neville Brand, Emile Meyer, Herbert Rudley, Robert Wilkie. Produced by Alfred Zugsmith; directed by John Sherwood.

**STORY:** Arriving in the Oregon Territory, Rory Calhoun is determined to revenge the lynching of his brother, falsely accused of molesting Yvonne de Carlo, wife of gang leader Herbert Rudley. The lynching victim's widow, Indian Mara Corday, has been claimed by gang member Robert Wilkie, according to a practice established by boss Rudley. Calhoun's cause is helped by gambler Rex Reason, who wants Rudley killed so that he can claim de Carlo, and by two gang members, Emile Meyer and Neville Brand, who are greedy for Rudley's land. While the tense foursome is waiting for Rudley at his ranch, Meyer and Brand quarrel and, in the confusion, de Carlo escapes. She is joined later by Calhoun, who hopes she will lead him to Rudley, but they are ambushed by Brand and forced to return to the ranch. Meanwhile, Wilkie has forced Corday to accompany him to Rudley's camp, where they are sur-

rounded by Indians seeking to avenge the murder of a tribe member. Rudley pleads for Corday to intercede for him, and she keeps an ambiguous promise to get Rudley back home by having his corpse deposited outside the stockade of his ranch. As Calhoun, Reason, and Meyer rush out of the stockade, Brand bolts the gate, intending to molest de Carlo. Her screams prompt the three men to force entrance, but Meyer kills Reason when the latter draws to defend de Carlo. A gun battle, followed by hand-to-hand combat, ensues and Calhoun disposes of Meyer and Brand. De Carlo, having previously expressed her hate for her husband, rides off with Calhoun.

**X-RAY:** This has all the ingredients to satisfy the western fans what with a slightly different yarn, enough villains, rough-and-tumble action, situations with women, etc., aided and abetted by okay characterizations and good direction and production. It should round out the program in adequate fashion. The screen play is by Harry Essex and Robert Hill based on a story by William Kozlenko and James Benson Nablo. There is a song at the start and finish called, appropriately enough "Raw Edge."

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Blazing Guns In Early Oregon"; "Thrills In The Wild West"; "A Woman Is Worth Her Weight In Gold In This Rough And Unusual Western."

### Shakedown (5686)

MELODRAMA  
80M.

**ESTIMATE:** Meller reissue has names to help.

**CAST:** Howard Duff, Brian Donlevy, Peggy Dow, Lawrence Tierney, Bruce Bennett, Anne Vernon, Stapleton Kent, Peter Virgo, Charles Sherlock. Produced by Ted Richmond; directed by Joe Pevney.

**X-RAY:** When first reviewed in *THE SERVISION* of September, 1950, it was said: "This is satisfactory meller, competently performed. It's newspaper photographer stuff, from a story by Nat Dallinger and Don Martin."

**AD LINES:** "The Story Of A Blackmailing Photographer"; "His Camera Was More Deadly Than A Gangster's Gun"; "The Shock Story Of A Blackmailing Photog Who Held The Key To The Underworld's Most Sinister Secrets."

### Walk The Proud Land (5627)

WESTERN  
88M.

(CinemaScope)

(Print by Technicolor)

**ESTIMATE:** Interesting entry.

**CAST:** Audie Murphy, Anne Bancroft, Pat Crowley, Charles Drake, Tommy Rall, Robert Warwick, Jay Silverheels, Eugene Mazzola, Anthony Caruso, Victor Millan, Ainslie Pryor, Eugene Inglesias, Morris Ankrum, Addison Richards. Produced by Aaron Rosenberg; directed by Jesse Hibbs.

**STORY:** When Audie Murphy as John Philip Clum arrives in Tucson in 1874 to take over as Indian agent for the Apaches, he is formally welcomed but resented by the army and the other whites when he institutes reforms. He orders chains removed from the chiefs and many rights restored. They find some of his orders hard to believe after so much oppression but are convinced of his intentions when he orders the troops removed. The chief sends Anne Bancroft, Apache widow, and her son over to keep house for him and make him comfortable. She comes to love him but he remains loyal to the girl back home, Pat Crowley, and when he sends

for her to marry him, Bancroft still wishes to remain in the house. He prevails upon ex-sergeant Charles Drake to join him and to teach the Indian police discipline and drill as well as the proper use of rifles so that they can hunt food as well as keep order. Sub-chief Anthony Caruso tries to stir up the others into revolt when they get the guns but doesn't succeed and is killed by his brother, Tommy Rall, and he and Murphy become blood brothers. The news that the reservation Indians have guns draws the elusive Geronimo (Jay Silverheels) who refuses Murphy's offer to settle on the reservation. He attacks a wagon train and Murphy realizes that the soldiers will have an excuse to take revenge on the reservation Apaches as well as on Silverheels unless the latter is caught. Murphy and his Apache police capture Silverheels and bring him into the fort to find that the military is once again in command. He decides to quit and return east, but the Apaches and Crowley convince him to remain.

**X-RAY:** Intelligently-made and containing both drama and tender romance as well as action and suspense, this story of an Indian agent with a heart as well as courage makes interesting as well as entertaining film fare. Color and CinemaScope enhance the presentation, which is also aided by good performances by the cast and smart direction and production. Youngsters as well as oldsters will find something to keep them absorbed in the screen proceedings, and it should make up well as part of the program. The screen play is by Gil Doud and Jack Sher, based on the biography, "Apache Agent," by Woodworth Clum.

**TIP ON BIDDING:** Higher program rates.

**AD LINES:** "He Was Willing To Stand Or Fall By His Convictions"; "A Man Of Action And A Man With Heart Become One And The Same In This Story Of The Early West."

## WARNERS

### Seven Men From Now (526)

WESTERN  
77M.

(WarnerColor)

**ESTIMATE:** Good western for program.

**CAST:** Randolph Scott, Gail Russell, Lee Marvin, Walter Reed, John Larch, Donald Barry, Fred Graham, John Barradine, John Phillips, Chuck Robertson, Steve Mitchell, Pamela Duncan, Stuart Whitman. Produced by Andrew V. McLaglen and Robert E. Morrison; directed by Budd Boetticher.

**STORY:** Former Silver Springs sheriff Randolph Scott sets out to bring to justice seven men who have held up the Wells Fargo office, ruthlessly killed his wife, and escaped with \$20,000 in gold. On a stormy night, he locates two of them in a cave and, beating them to the draw, kills both. The following day, he assists Walter Reed and his wife, Gail Russell, to pull their covered wagon out of a mudhole and agrees to accompany them south because of danger from Indians. They are joined at a stage relay station by adventurer Lee Marvin and sidekick Donald Barry. On the desert again, the foursome encounters the third killer being chased by Indians, whom they drive off. The intended victim, however, tries to shoot Scott in the back, but is slain by Marvin, who hopes Scott will lead him to the stolen gold. Marvin and Barry leave the party and, arriving in Flora Vista, encounter John Larch and the other three killers, who disclose that the gold is being carried in Reed's wagon. Marvin tells Larch how to ambush Scott to avoid his dreaded revenge, but the two



killers assigned to the deed are overcome and Scott learns Reed's secret. Scott sends Reed and Russell on without the gold, while he awaits the last two killers. The repentant Reed, trying to get help for Scott, is killed by Larch and his last confederate, and they in turn are slain in the desert by Marvin, who also shoots Barry. Face to face with Scott, Marvin finally bites the dust. Russell, of course, is awaiting Scott in town, prepared to embark on a new life.

**X-RAY:** WarnerColor and good photography help to raise this entry above the routine western, and it should appeal to devotees. After a slow start, the action picks up and interest is maintained fairly well throughout, although some of the standard ingredients are missing. Production and direction are average. Original story and screen play by Burt Kennedy; a Batjac production.

**AD LINES:** "A Thrilling Adventure Of Robbery, Murder, And Revenge In The Old West"; "Fired By Lust For Revenge . . . He Hunts Seven Killers And Falls In Love"; "His Wife Murdered And Her Killers At Large, He Begins The Search To Bring Them To Justice."

## FOREIGN

### The Evil Forest

DRAMA  
76½M.

(Studio Films)

(Spanish-made)

(Dubbed into English)

**ESTIMATE:** For the art spots and possible special showings.

**CAST:** Gustavo Rojo, Ludmilla Tcherina, Felix De Pomes, Jesus Varela, Angel Jordan, Jose Luis Hernandez, Teresa Planell, Alkonso Estela, Carlo Tamerlani. Produced and directed by Daniel Mangrane.

**STORY:** To escape enemy bombing, two soldiers take refuge in a deserted church where they discover a manuscript dating back to the fifth century when barbarian hordes ravaged the Spanish countryside. One of the warriors, Angel Jordan, opposes useless bloodshed and is slain unfairly by Felix De Pomes who takes over as tribal leader. The dead man's widow flees to seek the Holy Mountain where the Knights of the Grail guard the Sacred Spear and the Holy Grail, but she fails to find it. She dies but her young son survives and reaches maturity free from worldly temptations and evil and cruelty. The young man, Gustavo Rojo, seeks the Holy Mountain. He meets the daughter of De Pomes, Ludmilla Tcherina, and they seemingly fall in love. She is ordered by De Pomes to trap Rojo. She fails. De Pomes has the Holy Spear which discourages the Knights of the Grail. Rojo pledges to get it back and De Pomes tries using his daughter to discourage Rojo with no success. He also tries to trap Rojo in the Evil Forest of the Seven Deadly Sins, but Rojo wins out and does retrieve the Spear. He is permitted into the cave where the Grail is kept. Tcherina, too, is present, having cleansed herself of evil, and everyone is happy now that the righteous have prevailed.

**X-RAY:** Strictly for the art and specialty spots or at a special screening or performance where the local exhibitor thinks this type of religious subject may be attractive, this entry, based on the Parsifal legend, is off-beat and contains a certain amount of interest, more for some, less for others. A lot of people and varied and unusual settings are utilized in the telling, and there is no doubt but that those special audiences induced to attend will be impressed. The cast is effective, and the direction and production are

unusual. Music heard is from Richard Wagner's opera "Parsifal."

**AD LINES:** "A Search For Undying Faith And A Miracle Of Love And Faith"; "The Story Of The Ancient Legend Of Parsifal"; "The Power Of Faith Vs. The Temptations Of The Seven Deadly Sins."

### Fruits Of Summer

COMEDY  
102M.

(Ellis)

(French-made) (English titles)

**ESTIMATE:** Amusing comedy for art spots.

**CAST:** Edwige Feuillere, Etchika Choureaux, Jeanne Fusier-Gir; Pauline Carton, Henri Guisol, Claude Nicot. Directed by Raymond Bernard.

**STORY:** Edwige Feuillere, an attractive and successful woman, is separated from husband Henri Guisol, high in French politics and generally abroad for years at a time. Their daughter, Etchika Choureaux, has too much freedom for a teen-ager. The father is up for an important post having to do with juvenile delinquency, and he is warned if there is any irregularity in his home, he may not get it. He arrives home to find a wild party in progress and demands that his daughter have a governess to control her. She gets one that permits her to do almost anything she wants. On an outing with her boy friend, Claude Nicot, she claims to be pregnant. Nicot wants to marry her but she refuses. Feuillere has been trying to get Guisol to come back and decides to get him drunk and pretend afterwards that the baby is his after a due stay in the country. He, however, takes his prowess seriously and insists on repeating it. The daughter finally agrees to marry the boy friend and the parents are reconciled. Both couples now sit back to await offspring.

**X-RAY:** Delightfully French and bright and amusing, this import has a number of highly entertaining moments, and art and specialty house audiences who want to get away from the dreary and realistic films from abroad for a change will find it just the thing to tickle their funny-bone. The performers are expert and the direction and production is good. The screen play is by Jean Marsan and Raymond Bernard.

**AD LINES:** "Daughter Wanted A Father, Mother Wanted A Husband . . . Both Wind Up Having Babies"; "The French Way Is Ooh-la-la Tres Gay"; "A Fun Film From France That's Naughty But Nice."

### My Seven Little Sins

COMEDY  
98M.

(Kingsley International)

(A French-Italian production)

(Ferraniacolor) (English titles)

**ESTIMATE:** Cute, amusing import for art, specialty spots.

**CAST:** Maurice Chevalier, Paolo Stoppa, Pasquali, Louis Velle, Lucian Callamand, Robert Destain, Delia Scala, Colette Ripert, Maria Frau, Annick Tanguy. Directed by Jean Boyer.

**STORY:** Maurice Chevalier is a French nobleman who has had quite a romantic existence and is now settling down to write his memoirs. Every now and again he has a romantic fling. He has a son, interested only in studying and collecting bugs. A traveling troupe of actresses is stuck in town for lack of funds when the girls learn that Chevalier had scores of romantic interludes when he was younger. They show up one by one and in one case in a pair to claim that they are his daughters from long ago come home. He likes the situation but not so his butler and general assistant, Paolo Stoppa. The fun is interrupted when son Louis Velle comes

home with his professor assistant. They, too, begin to see that there is something else to life besides bugs, and romance blossoms. Everybody seems happy as the end approaches.

**X-RAYS** Cute and amusing is this comedy from abroad that presents the charming talents of Maurice Chevalier who gives forth with a little music, lots of romantic potential, and a tongue-in-cheek performance in keeping with the lightness of plot and situation. The cast seems to have fun and there is no reason why art and specialty house audiences seeking fluffy stuff shouldn't do the same. The cast, direction, and production are good. The screen play is by Serge Veber and Jean Des Vallieres based on a story by Aldo De Benedetti. This bears a Legion of Decency "B" rating.

**AD LINES:** "Chase Your Blues Away The Maurice Chevalier Way"; "He Had A Way With Women That Made Their Hearts Beat Faster And Their Heads Lighter"; "Fun And Romance The French Way Is The Maurice Chevalier Way."

### Rosanna

DRAMA  
72M.

(Jacon)

(Italian-made)

(Dubbed into English)

**ESTIMATE:** For the art and specialty houses.

**CAST:** Rossana Podesta, Crox Alvarado, Armando Silvestre, Antonio Bribiesca. Produced by Salvador Elizondo; directed by Emilio Fernandez.

**STORY:** Police surprise Crox Alvarado and Armando Silvestre as they are robbing a warehouse, and in a gun battle Silvestre is seriously wounded. Alvarado abandons him and escapes. He and his sweetheart, Rosanna Podesta, take up living on a deserted beach near a town where lawbreakers are the rule. One day, Silvestre shows up having recovered and escaped from the police. Alvarado invites him to remain, but Podesta fears he will cause trouble. Silvestre leaves for town, where he has a gun fight with two policemen and kills them, getting wounded in the melee. Podesta nurses him back to health, and they fall in love. Alvarado is jealous and tries to break it up but is beaten by the now-strong Silvestre. Alvarado murders a shopkeeper for a high powered rifle and kills Podesta on the beach. Before he can get to Silvestre, the police show up and kill him. Silvestra picks up Podesta's body and slowly walks into the sea with it.

**X-RAY:** This is the type of down-to-earth, grim drama that may well appeal to the patrons of the art and specialty spots. The story is of average interest for its type, and performances by the small cast are adequate with the direction and production okay. The fact that it is dubbed into English may widen the market possibilities a bit, and maybe some regulation houses can use it as filler of sorts. The story and screen play are by Emilio Fernandez and Neftali Beltran. There is a song, "Rosanna," to be heard. This bears a Legion of Decency "C" rating.

**AD LINES:** "Illicit Romance On A Hot Tropical Isle"; "She Was Wanted By Two Men Who In Turn Were Wanted By The Police"; "A Daring Tale Of Two Men In Love With The Same Girl. Don't Miss It's Startling Outcome."

## MISCELLANEOUS

### Crowded Paradise

DRAMA  
94M.

(Tudor)

(Filmed partially in Puerto Rico)

**ESTIMATE:** Well-made drama.

**CAST:** Hume Cronyn, Nancy Kelly,

Frank Silvera, Enid Rudd, Mario Alcaide, Stefan Schnable. Directed by Fred Pressburger; produced by Ben Gradus.

**STORY:** Handsome mechanic Mario Alcaide in Puerto Rico emigrates to New York to marry Enid Rudd following a courtship when she vacationed on the island. He is warned it will be difficult for him in a new country. Meanwhile, the girl's father, Frank Silvera, is against her marrying a foreigner with no job or possibilities despite his own Puerto Rican background. Now, after 20 years, he is doing well and lives comfortably. The superintendent of the apartment house is Hume Cronyn, who hates all foreigners in a way that bespeaks mental disease. He also has a crush on Rudd although married to blind Nancy Kelly. Alcaide does find it tough to get a job. Tensions cause Rudd to want to break her engagement, after which Cronyn tries to romance her unsuccessfully. Alcaide refuses to sell his birth certificate and decides to return to Puerto Rico until a kindly detective encourages him to remain and fight. Silvera also changes his mind and okays the wedding after seeing Rudd is really in love with him. Cronyn gets drunk and picks up a hand grenade. He shows up at the wedding intending to kill Rudd and himself as well as any others in the room, but the grenade is empty and he is hauled away by police. The wedding goes on and things look brighter for the young couple.

**X-RAY:** There's a little of many things to be found in this well-made drama. There's young and tender romance; there are the troubles and hardships faced by foreigners in a new country, in this case Puerto Ricans; there's the ranting and raving of a mentally affected individual who provides danger and suspense; there's tense drama in addition to good performances; efficient direction, and adequate production values. It should do okay as part of the program and perhaps a little better with a little extra selling or exploitation. Puerto Rican areas should prove particularly receptive. The screen play is by Arthur Forrest with additional scenes written by Marc Connelly. Some music is heard including "Moon Magic," "Mi Rum-bon," "Violetta."

**AD LINES:** "A Daring Motion Picture To Be Long Remembered"; "A Powerful Drama Of A Boy And Girl In Love"; "A Shocker From The Streets Of New York."

## Island Of Allah

DOCUMENTARY  
61M.

(Joseph Brenner Associates)

(Filmed in Arabia) (Color)

**ESTIMATE:** Interesting documentary-type drama.

**CAST:** Isa Sabbagh, Nasir ibn Mubarak, Fatima bint Ali, James C. Stewart, Albert Clements, Ira Constad, John R. Jones, Said Shawa, Zafir Hussaini, Princess Yasmina. Produced and directed by Richard Lyford.

**STORY:** James C. Stewart leads a group of American geologists to Arabia to seek oil and/or other precious items from the earth. They are assigned the best guide in the area, Isa Sabbagh, who, when he is not guiding, is telling legends of Arabian history. He relates how the early conquerors tried to acquire the lands of the Arabs and were stopped by the deserts; how Mohammed rose and started a new language and a new faith; and how new buildings of learning were erected, etc. The Mongols invaded and destroyed much of what was built. The people and leaders were to rise and throw off their yokes. In 1880, Ibn Saud was born, and he trained himself and his men so that they could really free their country. After 25 years he did so. Seeking funds to help

the status of the country, he hires American geologists to look the land over and they do strike oil in vast amounts.

**X-RAY:** Action, historical drama on actual sites, a look at the countryside of Arabia, its peoples and its leaders, as well as a sexy belly dance are to be found in this entry. The story is well told, and interest is maintained pretty much throughout, with direction and production good. It can either go in the art and specialty spots or in some regulation houses as lower half filler. Script coordinators are Betty Burke Lyford and Margaret Abel. Fredric March is credited as commentator.

**AD LINES:** "Action In Arabia"; "An Adventure-Packed Thriller Taking Place In The Deserts Of Arabia"; "A Thrilling Little-Known Story Of Arabia And Its Peoples Brought To The Screen As Absorbing Entertainment."

## The Shorts Parade

### THREE REEL

#### CinemaScope Color Documentary

**MAN IN SPACE.** Walt Disney—Buena Vista. 33m. In Technicolor and CinemaScope, this educational subject traces, first, the history of rockets, and then explains the science of present day space ships, necessary wardrobe of space flyers, etc. It is very informative, albeit a trifle technical. **GOOD.**

### TWO REEL

#### Comedy

**RUMPUS IN THE HAREM.** Columbia—Three Stooge Comedies. 16m. Moe, Larry, and Shemp run a restaurant in the Orient, and when their girls appear and announce that unless they can pay a certain tax, they will wind up in the sheik's harem, the three are forced to try and raise some money quickly. They become involved in a plot to steal a famous gem but come out winners in the end and wind up with the reward so that the tax on their sweethearts can be paid. **FAIR.** (8408).

### ONE REEL

#### CinemaScope Color Cartoon

**MAGOO'S PUDDLE JUMPER.** Columbia—Mr. Magoo CinemaScope Special. 7m. Once again the nearsighted Magoo with the gravel voice is off to mis-adventure. This time he buys an old electric auto and with nephew Waldo is off for a ride which has them going along the ocean floor when they make a wrong turn. Eventually, everything winds up okay with the only one losing his temper a motorcycle officer who gets all wet trying to give Magoo a ticket. **EXCELLENT.** (8756).

#### CinemaScope Color Special

**HUNTERS OF THE SEA.** 20th-Fox—CinemaScope Specials. 8m. In this Astra Film Presentation, the CinemaScope camera visits a small Italian isle and captures intriguing fishing expedition scenes in DeLuxe color. Nets are used by some of the fishermen, others use modern weapons. A skin diver spears a stingere; a sea turtle is captured by hand. Hunting with a harpoon, the expedition captures a sturgeon. Other captures include a giant manta, poisonous stinger ray weighing 344 pounds. **EXCELLENT.** (7605).

## Color Cartoons

**THE JAYWALKER.** Columbia—UPA Assorted Cartoons. 6½m. When Milton Muffet accidentally jaywalks and reaches the other side of the street after several narrow squeaks, he becomes obsessed by the possibilities; and he sets out to really develop them. Even warnings from the police and judge fail to dampen his spirits, and he finally does wind up as a spirit with wings. **GOOD.** (8503).

**LOCO LOBO.** Columbia—Color Favorites Reissues. 6m. When first reviewed in *THE SERVECTION* of November, 1946, it was said: "Involving a chase between a wolf and a small rabbit, the rabbit gets the better of the deal. The wolf first tries to capture the rabbit, using a carrot, but he only succeeds in rendering himself helpless. Then the rabbit paints an image of himself on a stone wall, and the wolf goes for it head first. The finale comes when the rabbit agrees to have a duel with the wolf, but instead of counting off 10 paces, creeps up on the wolf, and shoots his brains out. The rabbit closes the film by saying he doesn't care to take chances. **FAIR.**" (8614).

**LUCKY DOG.** 20th-Fox—Terrytoon. 7m. CinemaScope. Junior's Chemical Set turns man into dog and back again after which he observes a dog's life isn't what it's cracked up to be. The family dog laps up some of the liquid, turns into a man and says "you're so right, pal." **GOOD.** (5635).

**WILL DO MOUSEWORK.** Paramount—Herman and Katnip Cartoons. 6 m. When the mice seek food in the refrigerator, Katnip, the cat, chases them out in the snow but Herman arrives and gets them back in. After ups and downs, Herman convinces Katnip that were it not for the mice, he wouldn't have a job and he permits them the run of the house. When the housekeeper arrives, she is furious at what is going on and throws the cat out. The mice remain, triumphant in the end. **GOOD.** (H15-3).

**WOODMAN, SPARE THAT TREE.** Columbia—Color Favorites Reissues. 7½m. When first reviewed in *THE SERVECTION* of July, 1942, it was said: "The fox, acting as a woodchopper, starts to cut down the tree inhabited by a crow. The crow resorts to all sorts of pleas to save his home, but the fox is adamant. Finally, the fox winds up on the losing end when a locomotive knocks him out, trying to fell the petrified tree. **FAIR.**" (8615).

## Novelty

**CANDID MICROPHONES.** Series Three, Number Two. Columbia—Candid Microphone Reissues. 10m. When first reviewed in *THE SERVECTION* of January, 1951, it was said: "Allen Funt takes his hidden microphone and hidden camera into a gadget store where he succeeds in confusing a woman intent on buying a simple nutcracker. Funt also visits a candy shop, where he plays on the sweet teeth of several of the customers. **GOOD.**" (8556).

**FABULOUS HOLLYWOOD.** Columbia—Screen Snapshots. 10½m. Ralph Staub is shown with Jack Carson in Las Vegas where Carson gets a commercial plug in for his hotel and engagement, after which Staub resurrects some old footage showing Jack Benny celebrating an early anniversary in radio. Seen are Robert Montgomery, Mary Livingston, Gary Cooper, Edgar Bergen and Charlie McCarthy, Lum and Abner, Rudy Vallee, and Phil Harris among others. It may have a certain curiosity value. **GOOD.** (8860).

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

**Novelty**

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**MAKE MINE MEMORIES.** RKO — Screenliner. 8m. On the order of "Flicker Flashbacks," this shows two old silent films circa 1908. Both are western mellers with Blanche Sweet. The first is "The Man In Her Past," with Harry Carey; and the second is "The Prospector's Daughter." The acting and other ancient techniques

are amusing as is the humorous narration and tongue-in-cheek delivery of Ward Wilson. GOOD. (64203).

**Sports**

**THE MEN WHO CAN TAKE IT.** Paramount—Grantland Rice Sportlights. 9m. The three-man crew of a jet bomber attached to the Strategic Air Command are to be seen relaxing as well as preparing

for and doing their job. Refueling in the air is also to be seen. GOOD. (R15-6).

**RODEO DAREDEVILS.** Columbia — World of Sports. 9½m. Bill Stern relates as the camera records such rodeo happenings as bronco-bustin', calf roping, fancy riding, tricks, and an appearance by Gene Autry and his famous horse, Champion. FAIR.

# ALPHABETICAL GUIDE

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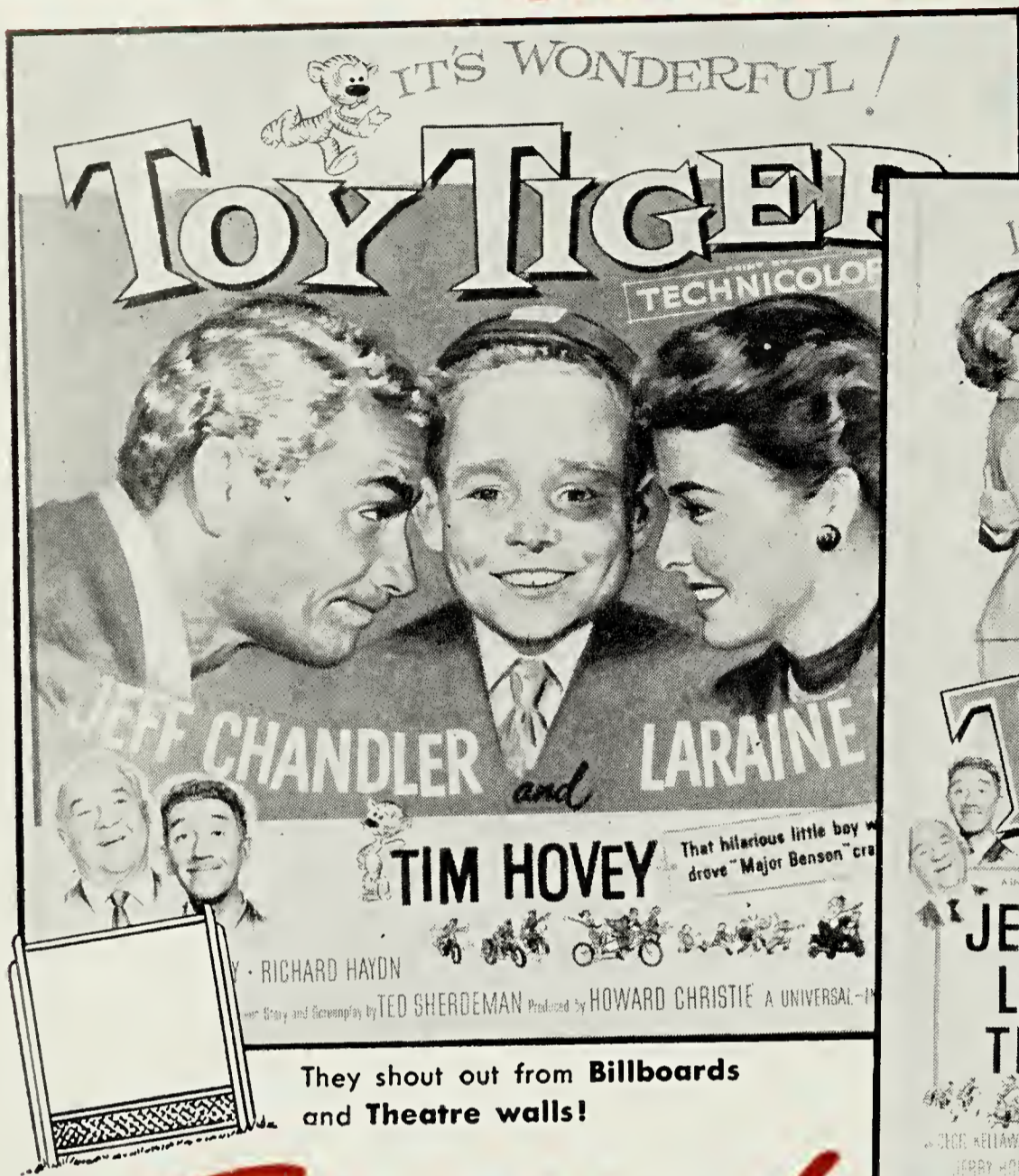
current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
<b>The Atomic Man</b> (English-made) Gene Nelson, Faith Domergue	<b>Joe Macbeth</b> (English-made) Paul Douglas, Ruth Roman	<b>The Last Hunt</b> (CS-EC) Stewart Granger, Robert Taylor	<b>Artists And Madels</b> (VV-TC) Dean Martin, Jerry Lewis	<b>Glary</b> (SS-TC) Margaret O'Brien, Walter Brennan	<b>Come Next Spring</b> (Tricolor) Ann Sheridan, Steve Cochran	<b>D-Day The Sixth Of June</b> (CS-DC) Robert Taylor, Dana Wynter	<b>Star Of India</b> (TC) (Stross) Cornel Wilde, Jean Wallace	<b>Star In The Dust</b> (TC) John Agar, Mamie Van Doren	<b>Our Miss Brooks</b> Eve Arden, Gale Gordon	<b>The Day The World Ended</b> (SS) Richard Denning, Lori Nelson (American Releasing)
<b>Indestructible Man</b> Lon Chaney, Jr., Marian Carr	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>The Trouble With Harry</b> (VV-TC) Edmund Gwenn, Shirley MacLaine	<b>Postmark</b> (English-made) Terry Moore, Robert Beatty	<b>Track The Man Dawn</b> Kent Taylor, Petula Clarke	<b>Bigger Than Life</b> (CS-DC) James Mason, Barbara Rush	<b>High Noon</b> (RE) (Kramer) Gary Cooper, Grace Kelly	<b>Miracle In The Rain</b> Van Johnson, Jane Wyman	<b>Serenade</b> (WC) Mario Lanza, Joan Fontaine	<b>Wild Dakotas</b> (Associated) Bill Williams, Coleen Gray
<b>The Wicked Wife</b> (English-made) Nigel Patrick, Moira Lister	<b>Uranium Boom</b> Dennis Morgan, Patricia Medina	<b>Meet Me In Las Vegas</b> (CS-EC) Dan Dailey, Cyd Charisse	<b>The Rose Tattao</b> (VV) Burt Lancaster, Anna Magnani	<b>Slightly Scarlet</b> (SS-TC) John Payne, Rhonda Fleming	<b>Stranger At My Door</b> MacDonald Carey Patricia Medina	<b>Massacre</b> (Anso Color) Dane Clark, James Craig, Marta Roth	<b>The Killing</b> (Harris-Kubrick) Sterling Hayden, Marie Windsor	<b>The River Changes</b> (Made in Germany) Rosanna Hory Harald Maresch	<b>The Steel Jungle</b> Perry Lopez, Beverly Garland	<b>Please Murder Me</b> (DCA) Angela Lansbury, Raymond Burr
<b>World Without End</b> (CS-TC) Hugh Marlowe, Nancy Gates	<b>Over-Exposed</b> Cleo Moore	<b>Northwest Passage</b> (RE) Spencer Tracy	<b>The Court Jester</b> (VV-TC) Danny Kaye, Glynis Johns	<b>The Conqueror</b> (CS-TC) John Wayne, Susan Hayward	<b>Terror At Midnight</b> Scott Brady, Joan Vohs	<b>Abdullah's Harem</b> (TC) Gregory Ratoff, Kay Kendall	<b>Rebel In Town</b> (Bel-Air) John Payne, Ruth Roman	<b>Good-bye, My Lady</b> Walter Brennan, Phil Harris	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles	<b>The Three Outlaws</b> (SS) (Associated) Neville Brand, Alan Hale
<b>The Come On</b> (SS) Anne Baxter, Sterling Hayden	<b>Blackjack Ketchum, Desperado</b> Howard Duff, Maggie Mahoney	<b>The Stratton Story</b> (RE-TC) James Stewart	<b>Anything Goes</b> (VV-TC) Bing Crosby, Jeanamire, Donald O'Connor	<b>Cash On Delivery</b> Shelley Winters, John Gregson	<b>Circus Girl</b> (Tricolor) Barbara Stanwyck, Barry Sullivan	<b>The King And I</b> (CS 55-DC) Deborah Kerr, Yul Brynner	<b>The Toy Tiger</b> (TC) Jeff Chandler, Laraine Day, Tim Hovey	<b>The Rawhide Years</b> (TC) Tony Curtis, Colleen Miller, Arthur Kennedy	<b>As Long As You're Near Me</b> (N.D.F. Production) O. W. Fischer, Maria Schell (Foreign-made)	<b>Blonde Bait</b> (Associated) Beverly Michaels, Jim Davis
<b>Crashing Las Vegas</b> Bowery Boys	<b>Jubal</b> (CS-TC) Glenn Ford Valerie French	<b>The Three Musketeers</b> (RE-TC) Lana Turner, Gene Kelly	<b>The Birds And The Bees</b> (VV-TC) George Gabel, Mitzi Gaynor	<b>The Brain Machine</b> (English-made) Patrick Barr, Elizabeth Allan	<b>The Maverick Queen</b> (Tricolor- Naturama) Barbara Stanwyck, Barry Sullivan	<b>Barefoot Battalion</b> (Made in Greece) Maria Costi	<b>Congo Crossing</b> (TC) John Wayne, Vera Miles	<b>The Searchers</b> (VV-TC) John Wayne, Vera Miles	<b>The Great Locomotive Chase</b> (CS-TC) (Buena Vista) Fess Parker, Jeff Hunter	<b>Swamp Women</b> (Pathe Color) (Woollner) Marie Windsor, Touch Connors
<b>Screaming Eagles</b> Tom Tryon, Jan Merlin	<b>Cockshell Heroes</b> (CS-TC) Jose Ferrer Trevor Howard	<b>Gaby</b> (CS-EC) Leslie Caron, John Kerr	<b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon	<b>The Bold And The Brave</b> (SS) Wendell Corey, Mickey Rooney	<b>A Strange Adventure</b> Joan Evans, Ben Cooper, Marla English	<b>Buffalo Bill</b> (RE) Joel McCrea	<b>Behind The High Wall</b> Tom Tully, Sylvia Sidney	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn	<b>The Day The World Ended</b> (SS) Richard Denning, Lori Nelson (American Releasing)
<b>Thunderstorm</b> (Spanish-made) Linda Christian, Carlos Thompson	<b>Safari</b> (CS-TC) Victor Mature, Janet Leigh	<b>Tribute To A Bad Man</b> (CS-EC) James Cagney, Irene Papas	<b>The Scarlet Hour</b> (VV) Carol Ohmart, Tom Tryon	<b>One Minute To Zero</b> (RE) Robert Mitchum, Ann Blyth	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicia Farr	<b>Rawhide</b> (RE) Tyrone Power	<b>Emergency Hospital</b> (Bel-Air) Margaret Lindsay, Byron Palmer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn
<b>The Four Seasons</b> (Pathe Color) David Wayne, Marcia Henderson	<b>Secret Of Treasure Mountain</b> Valerie French, Raymond Burr	<b>The Man Who Knew Too Much</b> (VV-TC) (Made in Morocco) James Stewart, Doris Day	<b>The Man Who Knew Too Much</b> (VV-TC) (Made in Morocco) James Stewart, Doris Day	<b>Thunder Over Arizona</b> (Naturama- Tricolor) Skip Homeier, Kristine Miller	<b>The Queen Of Babylon</b> (Color) Rhonda Fleming, Ricardo Montalban	<b>Bus Stop</b> (CS-DC) Marilyn Monroe, Don Murray	<b>The Ambassador's Daughter</b> (CS-EC) (Krasna) Olivia John Forsythe, Myrna Loy	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn
<b>No Place To Hide</b> (DC) David Brian, Marsha Hunt	<b>The Eddy</b> Duchin Story (CS-TC) Tyrone Power, Kim Novak	<b>The Rack</b> Paul Newman, Walter Pidgeon, Wendell Corey	<b>That Certain Feeling</b> (VV-TC) Bob Hope, Eva Marie Saint	<b>Lisbon</b> (Naturama- Tricolor) Ray Milland, Maureen O'Hara	<b>Halls Of Montezuma</b> (RE) Richard Widmark	<b>The Last Wagon</b> (CS-DC) Richard Widmark, Felicia Farr	<b>Attack</b> (Aldrich) Jack Palance, Eddie Albert, Robert Strauss	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn
<b>The First Texan</b> (CS-TC) Joel McCrea, Felicia Farr	<b>Earth Vs. The Flying Saucers</b> Hugh Marlowe, Joan Taylor	<b>Bhwani Junction</b> (CS-EC) Ava Gardner, Stewart Granger	<b>The Proud And Profane</b> (VV) William Holden, Deborah Kerr	<b>Dakota Incident</b> (Tricolor) Linda Darnell, Lale Robertson, John Lund	<b>Crash Dive</b> (RE) Tyrone Power	<b>The Queen Of Babylon</b> (Color) Rhonda Fleming, Ricardo Montalban	<b>Huk</b> (TC) (Young) George Montgomery, Mona Freeman	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn
<b>Hold Back The Night</b> John Payne, Mona Freeman	<b>The Werewolf</b> Don Megowan, Joyce Holden	<b>The Catered Affair</b> Bette Davis, Ernest Borgnine	<b>Pardners</b> (VV-TC) Dean Martin, Jerry Lewis	<b>Dakota Incident</b> (Tricolor) Linda Darnell, Lale Robertson, John Lund	<b>The Best Things In Life Are Free</b> (CS-DC) Gordon MacRae, Dan Dailey, Sheree North, Ernest Borgnine	<b>The Queen Of Babylon</b> (Color) Rhonda Fleming, Ricardo Montalban	<b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn
<b>Magnificent Roughnecks</b> Jack Carson, Mickey Rooney, Nancy Gates	<b>Autumn Leaves</b> Joan Crawford, Cliff Robertson, Vera Miles	<b>Annie Get Your Gun</b> (RE-TC) Betty Hutton	<b>The Vagabond King</b> (VV-TC) Kathryn Grayson, Oreste	<b>Dakota Incident</b> (Tricolor) Linda Darnell, Lale Robertson, John Lund	<b>Between Heaven And Hell</b> (CS-DC) Robert Wagner, Terry Moore	<b>The Queen Of Babylon</b> (Color) Rhonda Fleming, Ricardo Montalban	<b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn
<b>Three For The Road</b> Jamie Dawn Laraine Day, Ricardo Montalban	<b>He Laughed Last</b> (TC) Frankie Laine, Lucy Marlow	<b>The Fastest Gun Alive</b> Glenn Ford, Broderick Crawford, Jeanette Craiz	<b>The Search For Bridget Murphy</b> (VV) Teresa Wright, Louis Hayward	<b>Dakota Incident</b> (Tricolor) Linda Darnell, Lale Robertson, John Lund	<b>Somebody Up There Likes Me</b> Paul Newman, Pier Angeli	<b>The Queen Of Babylon</b> (Color) Rhonda Fleming, Ricardo Montalban	<b>Run For The Sun</b> (SS-EC) (Russ-Field) Richard Widmark, Jane Greer	<b>Francis In The Haunted House</b> Mickey Rooney, Virginia Welles	<b>The Animal World</b> (TC) Irwin Allen nature documentary	<b>Lovers And Lollipops</b> (Trans-Lux) Lori March Gerald O'Laughlin, Cathy Dunn

**SYMBOLS USED ABOVE:** CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.

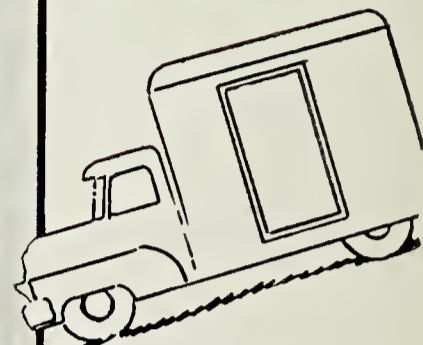
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